

He is like a statue. Monument of that discovery that the non-living cosmos improperly evolved, that the entire living world develops improper way, and the actions we people make in each minute all are rather questionable. Monument of those findings, too, that how to be happy in the depth of these endless erroneous processes, and instead of our spurious values how to get real and reliable ones.

Daniel Smith

**DEMME
BREVIARY**

2022

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How to live? First of all, understand precisely, what is the man, the society, the world, and the Universe, and what is right to do in. Avoid the false life. Know who we are and where we are before the reply.

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DEMME BREVIARY
ISSUES

EASING THE BURDEN OF THE ABSURDITY OF OUR EXISTENCE

*Excerpts from ZIGZAG RUSHING AROUND THE GLOBE
published in Greenwood Lake, NY., Unites States.*

ZIGZAG RUSHING AROUND THE GLOBE

December. Hungary, Europe. Very cold weather. The hoar-frosted shore of the metal-colored Balaton Lake is empty and silent. It's snowing. Icy snowflakes and snow crystals are covering my neck and shoulders, which are burning red from the African sunshine. No stopping. Tomorrow, to the Amazonas area we go.

.....

Sal Rewall, Mike Manzoni, Jessica Moriarty and the others knew something relevant. They knew very well the real value of the human being, of his entire life and of all his creations. They knew very well that the authorities and municipalities are false and immature institutions. That the parliaments and governments, too, are false and immature establishments. That UNO, FAO, IMF and the others are also not serious and worthy. That even Jesus Christ himself was not a serious person when he offered such kinds of sufferings for our sins that were not even similar to the unspeakable pains of millions of people with cancer.

They also knew that with a whining, meadowy lifestyle you will be positively nothing. That for sure you will die with lung cancer, a heart attack or hepatitis, so it is stupid to sacrifice your life to prevention efforts. That cobras and vipers hide when feeling human smell, and never attack unless you irritate them. That whether you are in the northern pole or in any bone-dry desert, there is no reason to have fear at all. That even if you stay smashed on the blacktop of any highway, this is still not meaning anything important. They knew there are no tragedies. That no matter how much love and care you provide your kids, still there is a chance that they become more viable people without you than with.

And there were other things too that they had also known. That, in our age, you can live crossing and crossing, with no stopping on the entire surface of this planet. That thousands and thousands of young people do this, wandering from continent to continent. That there are fellows among them who drudge and sweat just for few days of ecstasy of flying and rushing around the globe, then they sweat, then they rush, and then sweat again. That you can still go further, and on that same day you can taste the bitter water of the Baltic Sea, the orange dust of the Israeli deserts and the mild

rain of the Johannesburg nights. That the changing of the distant places in an extremely sudden way means much more than an ecstatic impression - there are hidden contents that only this way you can recognize, there are secrets that cannot be unfolded in another manner.

Meanwhile, they were fully aware of the exact data about the overpopulation of our planet for the next fifty years. The accurate time till the resources of the continents and the oceans are sufficient. That the blueprints of the space-metropolises have already been worked out to the smallest details in the American Engineering Cities. That they cost only three times more than getting onto the moon, and soon will be orbited around the globe.

This planet has become small for us. We have to leave the globe not too far in the future.

.....

Los Angeles, Rarotonga, Auckland , Sidney, Auckland, Atlanta, Miami, La Paz, Buenos Aires, Santa Cruz de la Sierra, Miami, London, Hamburg: this schedule was typed on the coupons of one of our airplane tickets. Yet

in New Zealand, customs became very suspicious when they saw this. Then Interpol came onto the screen, wishing to discover drug dealers in us. 'Just to travel and travel to see the world in a new way? Come on!...' As they supposed: we were bringing hashish and cocaine to the Pacific Islands and Australia, then from the money collected we will buy grass in South America, then sell it in the United States and Europe.'

Cocoa-smelling fantasticalities were produced by this overpowered world apparatus during our entire trip. See one by one. 'Jean!! Jean!! Are there nuns living here on the southern pole???' 'No Sir, there aren't.' 'Jean! Jean! Oh my! Thus I have coitus with a penguin each day!!' This is penguin number one. Near the southern pole, in Auckland, New Zealand, Interpol examines even our shoes and socks, while forgetting to check our handbags. Penguin number two. In Australia, at the Airport Arrivals, the officers take us to pieces, but when we depart, no one gives us even the smallest care. Penguin number three. After forty-five minutes of flight, our plane makes a turn and goes back to Sydney. The speaker says someone got sick. But when we arrive, four policemen rush aboard. 'Mr. Demme! Mr. Demme! Mr.Baros!' They take us off, they smell

millions of dollars all over us, but on the plane our bags and seat covers stay untouched. Penguin number four. Back in New Zealand, a gentleman with an Interpol ID Card walks to us. He takes us to his office, makes some notes about us, and while we develop a friendship and have lots of tea together, he meditates over our journey. As part of his pondering he tells us, with precision, in what countries we will be controlled - where, when and how. Penguin number five. At the Los Angeles Airport, in a police box, we are stride-standing with hands held up while the officers finger us everywhere through the clothes. Ankles, legs, testicles, penises, navels - nothing stays untouched except for our bags in the luggage store. Penguin number six. At the Miami Airport, red lights flash and flash in all the boxes of the immigration officers right at the moment when my name is typed onto the computer screen. Alarms ring everywhere. But at the same time, in another line, Gabi gets a routine stamp and a routine hand mark on his passport from a tired officer. He walks out to the hall, and there he sits down and listens by loudspeaker on how the Airport Police supplicates him back to the checkpoint. Penguin number seven.

.....

The inner part of Harlem is, indeed, terrifying - if you want to lurk and nose among the broken human lives. If you feel no shame going there pretty and clean-shaved. In such a case, right away burning eyes appear behind the broken windows and the sooty doors. In a second, at least eight people step out. At once, you will be one of the hated citizens who have caused their misery, and will be an easy plunder for your goods changeable to food, alcohol or drugs. Just have enough time to push the gas and disappear. But, stinking in rags, and with a stubby face, you can wander all day long on the streets among the burned buildings and bowelled, rusted cars - where everything is penetrated by the stench of sewage, where people are warming themselves around the bluish-green bunches of fires from the garbage. Where you never see babies, kids or women.

The Hillbrow of Johannesburg, South Africa, is frightening, too - if you comport yourself as a wealthy lordling, walking and talking nicely somewhere else in the town. But if you go therein, you do see that no matter how many times you hear gunfire in the main streets, the weapon guys completely ignore you. They have settled to do solely among themselves. You do see that in the hotel, where likely no white man has ever

slept before, you will be handled like a lord. They will find Parisian soaps and fine cambric towels for you, and give twice as much scrambled eggs for breakfast than usual. And when you are stumbling down to the street around the leftover foods and dirty dishes placed outside the rooms onto the corridor floors, a hotel servant is stepping to you, providing a kind escort to the corner shop where he keeps his eyes on backstreets as an eagle protecting you.

Even in the horrific, brimstone black ghetto of Spring Valley, NY, even when surrounded by five black giants, you have no reason for shivering. It quickly turns out that it is absolutely not your life and money that they want, but the opposite - your help is needed! They are drug dealers; the ghetto is surrounded by police cars; they are the persons searched for, so, please, hide the small bags in your car or take them away with you, they ask. And for sure they will leave you alone if you say, guys, I am a fucking funky, I do not wish to do this.

Etc. In the depths of the hellish crime ghettos of our globe, always and always something else stands.

.....

A dog sat down. He did this in Washington, D.C., right in front of our old car. President Bush was going for a routine examination at the Marine hospital, which we were parking next to uninformed. A strong policeman's hand was grasping the dog's leash. The game animal was trained to smell explosives. He snuffled around our modest vehicle in excitement, then settled in front of it. The officer gently stroked him, then alarmed the entire capital. Police cars started to blow the siren and flash their lights. Police troops rushed toward the parking lot. But gentlemen, please, our cooling fluid is just dripping - this is what the dog felt! Please, be so kind as to train well your noble animals! Just let us open the hood, and you will see the bluish-green fluid that explains everything! No, nobody can go there. Papers, ID's, stand here, stand there, then stand over there. They evacuate the office buildings surrounding us. They evacuate the apartment houses surrounding us. People are going out into the streets in ecstasy. The downtown area of Washington, D.C. stands in panic. Broadcasting companies and journalists arrive. Yet it takes thirty minutes for the security unit that checks explosives to get here. They step with fear to the car, holding control tubes in their hands. A few minutes later, they happily wave their arms that everything is all right. It was the

cooling fluid. The excited crowd hardly scatters away. Broadcasting companies and journalists are hardly scattering, too. Even the cops are hardly scattering. What happened? A dog sat down.

.....

Many times I do not like to go to sleep at night. Stepping outside, everything is breathing, everything moves, stirs, lives. People and things are vivid and lively inside, too. Let's increase this feeling in the spring ecstasy of nature! In the blue lagoons! In the paradises of the Pacific Ocean!... If they are, rather, paradises. Maybe all the stories about them are just violet-colored, cocoa-nut scrapings! Delusions again.

The heat of the winter is unbearable. We are in a tropical island in the southern hemisphere, close to the equator. The rainbow air is suffocating and full of sweet smells, as if your body were filled up with oversweetened syrups. As if you were inside of a rotten melon, papaya or mango. You feel as if your cigarette is sweet, or even your shirt and slipper. The paunches of the natives limp like soft, overripe tropical fruits. The sweat looks like gel or greasy syrup on the faces, the

shoulders and the fingers. Sweet humidity comes out even from the leaves of the tropical trees and palms.

We take a walk around the island. Its circumference is about ten miles. In the center, a high mountain surrounded by jungle faces the extravagantly colored sky. We try to reach the peak through the thick blue-and-green vegetation. Is this a true jungle or a false one? Yes, a false one, with no danger at all. Instead, it has a huge orchestra playing impressionist melodies. Parrots, cockatoos, canaries, humming-birds and thousands of buzzing bugs improvise many varieties of melodies until the morning.

We cannot reach the top. It is winter time and we are in the south; after five o'clock, everything is coal-black here. Coming from the north, with a northern sense of time, we had started the climbing at four-fifteen in the afternoon, so now we sit very disappointed in the humid, melodic darkness. Then we try to go somewhere through the sticky vegetation. Gathering all of my power, I have a success of six steps going ahead. Then, ten more. Later, fifteen. Gabi is still able to fight and go further on. We try to shout over the cockatoos to know where the other is.

We had to spend the night there. The false jungle freezes like thick glass during the night; even some icy cold rain falls time after time. There was no choice: like a piglet, I dug myself into the muddy, squelching, but warm soil.

Then the morning came. At the edge of the frozen, icy green hell, cocoa palms were standing all the way down to the ocean shore. Cocoa trees can grow about ninety feet high. The nut itself is covered with a banana-colored, thick juicy peel; this is what dries out and becomes dark brown and fibrous. However, the banana-colored peel has knife-sharp edges. SSsssssss, SSsssssss, SSsssssss: axes and axes are falling down around us by the wind!... Yes, in the hot tropic paradises you can freeze to death. In the fantastic cocoa woods you can be guillotined. In the ethereal air you can heavily swelter in the sweet syrup smell. We got the violet-colored cocoa nut scrapings again.

.....

Besides the lighted, decorated halls of the Palace of the Globe Princess, her castle has back nooks, lumber-rooms and backyards also.

If you have white skin, experiencing the everyday life of Zimbabwean, Botswana, or Botswanan people is not an easy thing at all. No matter where you go, you will be surrounded with honor, respect and a guardedness that was once forced out from the natives by the white settlers. Several days pass by until we find out what to do: take the Black Taxi for a ride!

The Black Taxi is a small bus with ten seats and five spare ones. It is dirty and rusty with sticks outside, while filled up inside are fifteen sweaty people and forty heavy bags. If not filled like above, it does not start. This Taxi is for black people only; white personalities never get in. There are black groups of thirty or thirty-five people around each single one. Families are sitting in the dusty ground with thin, tiny faces and sensitive eyes. But no one is sad. Instead, they are vivid and searching. Only eight passengers have the money for a ride when we reach the station. It takes four extra hours to have fifteen payers. While waiting, black mothers suckle babies inside the car with naked breasts, where milk and saliva are flowing on. Next to them, a few guys eat stenching, black-greenish stakes with gluey fingers. Flies are buzzing everywhere. Plucking up our courage, we get in. There is no way to

gauge who is more embarrassed, the people or ourselves. Life resolves everything - all baggages must be boarded, and people are placing them on each other's laps, thus, we too ask for a couple of heavy ones.

Black Taxi accelerates and rushes ahead. We are rushing from Zimbabwe to Pretoria. In the semi-darkness of bluish and reddish sundowns, we arrive to black villages with smoky, sooty lights. Here, sitting on the sandy ground among the celery-smelling, round-shaped huts, people are happily singing, no matter how poor and wretched they are. Here, in the warm soft dust, hundreds of naked kids are running and playing even during the night... Black Taxi accelerates and rushes. To the black ghettos of the metropolises we arrive. Here, the apartments with canary-yellow, salad-green, and potato-brown walls are full of joy and happiness. Outside, in the streets and plazas, people are dancing and shaking with open mouths as the music flows. Here, right after having dinner in their black-yellowish kitchens, joyful women are taking down the leftover carrots, potatoes and onions to the streets and selling them yelling loudly on the sidewalks...

Black Taxi accelerates and rushes, rushes. To the very

center of black country colonies we arrive. Here, we learn how to load up seven rusted steel doors to a broken handbarrow, and how to wheel them five miles away. How to feed little kids for months having only three goats and nine potato plants. How to live for years by trading between the seaport of Durban, South Africa, and the equator with only two hand baggages of wet cane sugar... Black Taxi accelerates and rushes, rushes, rushes. We taste the local foods of ox's tail and ostrich meat with vegetables lightly sweetened. We taste the blue-brownish, banana-pink, purple-orange local drinks that refresh the full body. And we taste the prime meal: the vivid, dizzy, ecstatic music that flies through all the villages, hamlets, ghettos, and metropolitan areas... Black Taxi accelerates and accelerates and rushes ahead. Black people are happy when rushing and flooring the gas pedal. In the rainstorms that frequent here during sundown times, Black Taxies and Black Taxies are sweeping through on each road surface. Rain pours, deluges flood everything, storms howl, and synthesizer music howls from the stereos too. And then, at that moment, for the first time in Africa, both our bodies become fully filled with the feeling that beams here on each face and shines here in each eye with a fantastic, ethereal feeling...

This feeling tells us something and it is meaningful. This is not papaya juice. Not a banana bonbon either. This is nothing else than the only verifiable feeling of the minute, mortal human being diligently collecting false fortunes, false knowledge and false laurels. This is the frenzied freedom of having absolutely nothing.

.....

When you are in the fourteenth hour of flying and four days long you have not had any sleep, get some alcohol and juice yourself like a snail. Close your eyes, let your walkman sound loudly, then just smell, taste and touch nothing else. Stand up from your seat, walk some steps, and even between the rows try only to smell, to touch and to taste. And while the evergreen songs of the Beatles containing both diamond and mud are drumming in your head, and while you are sitting back, it becomes clear where you were minutes ago. In the Club Class you had felt the smell of light ham slices with flower honey poured on. Then you felt the smell of sweetened chicken meat also over there. You touched hair after hair there too, that were all thick and long like the lion's hair and that were all washed by flavored

shampoos, cocoa, caramel and even cacao. They were Americans.

In First Class, in the lemon smell of the air conditioner, you touched light-wool gentlemen suits, and old-style women shirts with laces and mignonettes on. You click up your eyes now. Yes, women in mignonettes, with old silver and gold medallions, and wearing pleated skirts, are sitting there indeed. Yes, we are in the New Zealand plane. Yes, from Zealand they brought the drinks with the wooden barrel taste and cellar smell you've juiced up yourself on now. The liquors of the old times that your father was drinking in your early childhood. Strange that you feel no scratches or stabs in your mouth when sipping them. Just a gentle numbness. But these old soaps and this old soap smell - how did they come here? They radiate simply cleanness and neatness with no perfume or aroma. Zealand stewardesses in their pleated skirts are walking here. Yellowish Victorian albums - it seems that from these they stepped out. With charming country-English their wet lips are moving. You should be sleeping but the God damn life, the Holly life, with its a hundred thousand faces, does not allow it again. So, stand up, totter out, and touch, and touch and smell again...

.....

Sal Rewall, Mike Manzoni, Jessica Moriarty, and their friends hate any equivocation on any issue. They know that vainly you reach anything: scientific or artistic achievements, political or economic successes, richness, or so on, you are still no more than one small piece of reed in a marsh, or one small grain of sand on a river coast. You will be dead and forgotten, like Aristotle, Shakespeare and Beethoven would be by the fourteenth or fifteenth humankind during the times.

But they know, too, that for dolorous feelings, bitterness or sadness you've no reason at all. They know that the most painful sicknesses, of which you scream out at the top of you lungs, can turn at anytime into easement and a calm bed rest, while you spot many new and unkown elements of the everyday life in a pleasing way. They know that if you fracture your leg bones, you still find a soft and very pleasant position on your couch, where you sense nothing. They know how fraudulent and false the feelings all pains, aches and anguishes are, in the same way as any gladness or joy.

They know that you were born to be misled. That nothing is serious. That a very cunning and ridiculous world surrounds us, and we are also cunning and ridiculous notes. That we have no real value, no real wealth; and only the zest for the life, the passion for the life, and the pep is what we rather possess. What a luck that this has no national, no racial, no social origin; instead, it originates in our guts and incitements, it is rather real and massive, and will push us ahead and ahead no matter what pathways, road surfaces, water surfaces or airways.

The planes flying overseas routes usually have magazines with pictures taken of the globe. How small this planet is when watching it from distant places of the Universe! Its tiny surface is covered with white clouds and yellow-brownish, yellow-reddish colors underneath. It is a small potato. A tiny cauliflower. A little love-apple.

STRUGGLING WITH THE ABSURDITIES OF THE HUMAN STATUS

*Excerpts from PROGRAMME ONE published in Pompton Lakes,
New Jersey, Unites States.*

The human existence has absurd occurrences not deriving from the everyday life, such as society, economy, culture, justice, morality, or other areas that we humans can control. The death , the passage of time, the bondage to the same body and soul for the whole life time, are also present in the everyday human existence inducing the absurdity of our efforts as well. We have to face them and try to cease, transform, diminish their power, limit their influence, lighten their pressure on the mind and the soul.

Motto of the author.

PREFACE

There are poems, novels, and plays in modern world literature, describing human life as an absurd, ridiculous, and superfluous phenomenon. In our day a number of people consider these works demoralizing, destructive, and refuse to accept this kind of approach. However, one can not be certain at all that it is one's right indeed to refuse the representation of this ancient cycle of experiences if we take the fact into account that humans have been so often hit upon the consciousness and experiences of the futility, insignificance, and superfluity of their lives. In spite of all difficulties, one should rather face these problems searching for resolutions.

BASIC CONCEPTS

The Humanization. Humanizing the world means reorganizing it to suit human purposes and reshaping it to serve human ends. Many scientists, writers, and artists believe that this world is inimical to human beings, and has too many features that are indifferent to people or even anti-human or counterproductive. Some

also believe that changing the world so that it serves mankind is an effort that is a moral duty required of any creative individual. Genuine poetry, art, literature, or science can never be anti-human, hostile, or indifferent to people, but should serve human interests.

Legitimacy of the Humanization. If we are looking for an answer to the question on why humans have the right to change the world so that it serves their interests, we find greatly varying views in scientific literature and fiction. There are extreme points of view that do not admit the legitimacy of such efforts, considering human beings to be immeasurably small, insignificant creatures in the Universe. They consider passivity appropriate and quiet death reassuring. Our ideas about this problem, however, differ from the above-mentioned ones. We think that besieging and changing the world is probably right, because the world itself demands it. We think that humans are the result of a process of evolution that has formed our basic characteristics and our instincts of self-preservation and race preservation, which have remained unchanged up to our current day. Forced by these instincts, human beings try to improve the condition of their lives and reorganize every accessible sector of the Universe so that it accords with their

needs. In other words, human beings are compelled to humanize the world by an elemental force that originates from the world itself.

Humanization and Absurdity. In Humanology, the opposite of Practicability of Humanization is Absurdity. Can the world be humanized, or can it not be (is it absurd)? As the basic issue of Ontology is the primacy of matter or the spirit; or, as the basic issue of Epistemology is the problem of whether the world can be known or will remain ultimately unknowable, Humanology considers the above-mentioned opposition as its basic issue.

Naturally, the word 'absurd' covers more than its meaning in Humanology. Literary language names those situations absurd that are senseless; especially those ones that denigrate human efforts, present them as foolish, and make humans appear as ridiculous and pitiable beings. In the ordinary language, it also means senselessness, superfluity, aimlessness, meaninglessness, or situations that admit of no solution. In this meaning, its nearest synonym is 'nonsense.'

Absurd Drama as a Collection of Arguments. 'The whole world, and human life as part of this world, is definitely and inevitably absurd. Existence is unknowable, and the human fate is nothing but an

endless, wretched, and abjectly clumsy adaptation to the caprices of a baffling world. Any discovery, scientific achievement, heroic human performance, or action is only a lamentable self-deception.’ These ideas, suggesting many times bitterness, gloominess, self-mockery, and also many times calling upon us to be indifferent, have been returning again and again in world literature. However, they are evoked most amply and comprehensively by the Theater of the Absurd. The Absurd Drama, through its rigor, its meticulous and comprehensive nature, and its nearly encyclopedic breadth, almost fully succeeds in showing the sum total of arguments that world literature has come up with in the course of forming an opinion on the absurdity of the world and the worthlessness and mediocrity of life. Defining these arguments is indispensable for anyone who wishes to refute them with irrefutable and persuasive force. In the same way a significant diagnosis and pathology can be made from the sum of arguments in these works, so one can ponder the chances of cure and find the varieties of treatment. We, too, would like to pick up this thread.

BASIC ARGUMENTS IN THE ABSURD THEATER

The Levels and Variations of the Arguments. The symptoms revealed in absurd drama suggest the universal absurdity of the world and human life as a whole. However, the theory of the complete impossibility of humanization has already suffered damage at the hands of one of the authors of absurd theater. After his early works, Arthur Adamov gave up the above idea when he sensed that there were layers of the world that he thought could be changed and reorganized so that they served human interests. Adamov found that the social realms of existence were suitable for humanization; he considered their exacerbated, human-tormenting circumstances to be correctable or, as he put it, curable. His example evokes that the sum of arguments presented by the absurd theater is not equally strong in every respect and, considered from the standpoint of its content of the truth, has divergent layers. We could take a closer look at these arguments, as well as at the possible counterarguments, to classify and analyze them.

We could proceed by pursuing a number of points of view; for example, we could classify and analyze the

arguments and counterarguments according to the division of philosophy, weighing the pros and cons on ontological, epistemological, axiological, ethical, or aesthetical absurdities. Or, we could begin by classifying and analyzing them with respect to the various spheres of existence, pondering over absurdities that originate from the features of the Universe, of human society, or of human individuality itself. We could make a classification and analysis in accordance with the various fields of human personality, talking about the absurdities of the emotional, irrational, rational, voluntary or sexual aspects of human beings. Several other possibilities also could offer themselves, but the impulse that strives for a more complete, continual treatment is brought up short by a few thought-provoking elements that cannot be disregarded. The authors of the absurd drama judge most of their arguments to be only a secondary level in their works. However, they have prime issues, and just these they consider as the basic inductors of absurdities of the world. The alteration or cessation of these would really ban absurdity from the world, as they indicate.

.....

It is not the purpose of this work to muster to the last

smallest detail all the pros that have been brought up by the authors of the absurd dramas, and all the cons that have arrived from many fields of human thinking. We do not consider ourselves qualified to evaluate the conflicting opinions either. However, we should like to mull over the validity of the prime issues of the ultimate arguments of the absurd theater.

The Level of Fundamental and Ultimate Arguments. In searching for the common features of this circle of views and arguments, we can say right away that they do not derive from historical, social, or economic conditions of human beings. They are features that can be described as eternal characteristics of humans, as ineradicable peculiarities of human life. Social existence, for example, did not produce the connection of human fate to death, or the temporality of human life, or the fact that the individual is bound to his body and soul, to the same ones for his lifetime. These are anti-human and human-hindering features of the manner of our existence, of the human condition...

Death, Passage of time, and Bondage to body and soul are primarily responsible for the absurdity, as the absurd theater evokes. Death, the fear of death, the tragic

experience of the decease of others, the frightening realisation of the variety of ways in which humans can die - all these are anti-human, working against us. The passage of time; the vanishing of the self-forgetful shy beauties of childhood; the evanescence of the fresh world of youth; the depressingly inevitable advance toward old age - all these are human-hindering, too. The fact that we are bound to the standards of a body and soul, and that we have to serve their needs for a life-long time - these are obviously also human-hampering. What can we do against these factors? At first sight, putting an end to the anti-human and human-hampering forces of death, fleeting time, and the condition of being bound to body and soul - or transforming them so that they serve human interests - seems an impossible illusion, a vain and frighteningly naive hope. However, on the pages that follow, we will attempt to evoke the details and suggestions of many great achievements of human culture that are related to the cycle of problems that we are discussing, and the variations of behavior that are connected with these. We will do this in order to try to prove that there still exists, after all, fascinating solutions of great intensity, sometimes seeds of solutions, and sometimes prospects of solutions that promise success.

COUNTER-ARGUMENTS TO THE BASIC ONES

Humanization of Death.

The awareness of the certainty of death appears in many guises in the intellectual world of writers and artists. It is determined and modulated by the individual's personal characteristics, the circumstances surrounding the experience of the transitoriness of life, and the nature of the society in which a personality moves. We will emphasize those experiences and descriptions of death that render perceptible the transformation, ending or mitigation of its anti-human character... The idea of 'rational death' has existed in literature since ancient times. According to this concept, death is subordinate to the intelligence - a particularly human faculty - and, in this way, is actually reduced to being no more than an implement.

Those cases can be mentioned here when someone offers his life rationally in order to achieve some rational purpose that can be attained through self-sacrifice. The classical representatives of this behavior can be found chiefly in adventure stories, historical novels, and in romantic operas. Its prototypes in this century include Saint-Pierre in the 'Citizens of Calais', Proctor in the 'Witches of Salem', and Katrin in 'Mother Courage'

Even richer in content is the phenomenon of 'grandiose death,' which has also existed in art and literature for hundreds of years. In this conception, death submits to grandiosity, that is, to a complex human quality in which intellectual, emotional, voluntary and moral values are concentrated.

Those events can be mentioned here wherein human beings try to convert annihilation to grandiosity by trying to act as an example in a way that their descendants will remember, providing motivating power for them. The classical representatives of this type are, among others, the soldiers of Zrínyi's heroic epic, and the bards of Arany.

The depiction of 'blissful death' also dates back a long time in the arts and literature. This attitude suggests that death can be tamed into being a means of achieving happiness and a liberating feeling of joy, serving and not objecting humans.

We can rank those situations of life in this class in which joy has been promised to someone through death, because life is tormenting, horrific and unbearable. The classical example of this could be Shakespeare's Juliet, who kisses the poison from Romeo's lips and delivers herself to annihilation with joyful expectation, quiet, and gentle rapture, not even perceiving the sufferings that accompany her destruction.

The evocation of the willingly planned 'beautiful death' is also of ancient origin in literature; it can already be found in archaic folk poetry. Death is again subordinate to a basic human value: beauty, or aesthetics.

The archetype could be Géza Csáth's mortally ill baron who, on the verge of dying, hands out gold coins to the musicians, has them put mutes on their instruments, and collapses only when the music of Chopin floats quietly through the ballroom. Doctors take him out to the bower for some fresh air, and, while girls dressed in white stare at him from inside the ballroom, he dies outside in the moonlight.

The above-mentioned variations of humanized death rarely appear alone and plain, unalloyed with other phenomena. Even the variations themselves mesh with and emerge into each other. And even if they indicate mostly a succession of unusual and extreme cases, their success is not insignificant: it points to the vulnerability and transmutability of an anti-human force that is considered by many people to be invulnerable, inviolable, and indissolubly solid... Humanizing death means, in part, attempting to ease the burden of its certainty, which presses on our minds. In literature, it is brought out by the attempt to get the mind in tune with the mood of death, to become familiar with its atmosphere. Since the vital fabric of life has processes

and states that recall death, many creative artists have tried to immerse themselves in these in order to understand the unknown that seems to be dreadful, observe fully its basic characteristics, and also try to make peace with it. The example of many outstanding poets shows that human beings can grow fond of the taste of annihilation. They can get impressions, moments, and impulses to which it is good to deliver themselves, even when they are aging and becoming worn out. Let us mention the names of Baudelaire, Verlaine, Ady, Babits and Kosztolányi.

Reacting to the events of dissolution solely through the irrational perceptive faculties, one can also ease the burden of the inevitability of death. There exist states of mind in which the explanatory, evaluative, and rational functions grow weak, and only the irrational mechanism remains intact in the tattered psyche. Under these circumstances, the elements of the evanescence of life become irrational, unreal, fabulous, dreamlike and seems harmless to humans. This way, annihilation is reduced to a succession of colors, atmospheres, ornate and plain appearances, and tones that lack logical connection. We are reminded of Krudy, Kosztolányi, or Post-impressionist, and Surrealist masters of painting...

Literature tries to ease the burden of our awareness of inevitable death by repeating in various ways the idea that there is something good in annihilation. Death will always put an end to things that are worthless, negative, or even distressing. It is customary to say of someone who has been suffering great and incurable physical pain, that dying was a release for him. Many of us would consider death to be beneficial when spiritual agony increases to a murderous point and slowly demolishes us. Many poets who have relentlessly taken the measure of the horrors of existence do not consider death to be frightening or bitter. We are reminded of Kosztolányi and Sándor Weöres... While life can inflict unpredictable cruelties, death will always offer a kernel of promise.

Humanizing the Passage of the Time

According to literature, human beings experience time in two different ways: partly as a mechanical external flow that can be measured in minutes, hours and days; and partly as an inner time of thoughts, experiences, impressions, and memories. When we are living in the latter time, lost in our memories, meditations and dreams, external time will not even be perceptible many

occasion. In the same way, the advancement of external time and its systematic division will end when inner time takes over and rapt memory, impression or thought brings in its train new associations and successions of memories. These generally do not even take place in the original order that the events happened, and above all, they do not require the same amount of time as the original events. As a matter of fact, inner time is disorderly; it shuttles back and forth, wandering about in the past, present and future. Inner time is of human interest in origin and, as a whole, is determined by the human psyche.

External time puts obstacles in the way of any humanizing attempts. Since the natural sciences consider external time to be indelible and unstoppable, many writers and artists do not have any illusions in this respect. Instead of vain efforts in ceasing or stopping external time, their creative actions are directed rather to changing and reorganizing the secondary level of anti-human characteristics of time; to reduce a little bit the human-hindering force of it, or to lift or ease its burden on the human psyche. It seems to us that the above-mentioned aims have been expressed most successfully and spectacularly by the poems and novels of the

beatnik generation. Their adventures and heroes do everything they can to speed up their lives to a dizzying pace. The constant dashing about on the road; the frenzied pursuit of new experiences; the stimulants; the intoxicating music; the continual excitement - all these serve this purpose. At this pace, they actually do have more experiences in a year than an ordinary person in his entire life. Compared to the ordinary, the number of life-happenings is unimaginably increased, and the human-limiting force of time begins to disappear. Obviously, the awareness of passing time is no longer so oppressive to the mind.

Naturally, none of this lacks precedence. The idea of increasing the intensity and speed of life can be traced back to ancient civilization. Beginning with Kerouac, Ginsberg, Gregory Corso, and Ferlinghetti, we can head backward in time through the poems of Pound, Marinetti, Mayakovsky, Whitman, Poe, Byron and the works of Rabelais, Boccaccio and Villon, all the way to Diogenes.

In the literature of today, the so-called Nouveau Roman would like to liberate its readers from the depressing burden of fleeting time. At first sight, its technique of achieving this aim appears strange and incredible. To avoid arousing the depressing feelings of passing time, this type of literature tries to describe events and

moments in the novel without including the passage of time. Plus, it highlights that advancing time does not necessarily age the creatures, objects and phenomena.

The essence of its treatment is as follows: imaginary mirrors are placed everywhere in space, amid immobile living creatures and objects. With the help of these mirrors, we get innumerable variations of still pictures of objects and creatures at the same moment. Projecting these pictures in succession creates the illusion of movement and action in the novel. It actually makes us perceive motion in the same way the ancestor of the motion picture - the *laterna magica* - did. The object or living being represented appears here in one of the still pictures, there in another, then yet in a third and fourth place, giving the appearance of movement - although to the previously informed reader they are motionless. Finally, the succession of flashing still pictures, and the illusion of motion that they create, carries the actions of the novel. Thus, the movements and events of the novel have nothing to do with the passing time, because the living beings and objects are not moving. Instead, the writer is continually presenting to us their different aspects. Besides, the passage of time, which is created by the succession of stills, doesn't involve the aging of

any of the living beings or objects in the novel, since they remain the same as they were originally at the arrested moment. They did nothing - not even a small one of their features had changed, only the angles of their reflections were changed continually.

Vast landscapes and territories can be transformed into mirror-halls and mirror-mazes, and sometimes even colorful and exciting plots can be created by the flashing succession of stills. The Nouveau Roman is rich, interesting, captivating, and - what is not of minor importance - introspective in its description of time. This demonstration of time is not remote from the ordinary self-evident world and the time perception of human beings in our century. This is partly because human perception is inherently more sensitive to moments and phases than to an intact and whole succession of events. It is also partly because it has, in the last few decades, become infinitely more varied, especially in the mechanized big cities that are bombarded with a flood of information.

Modern man can concentrate on many phenomena and objects at the same time; thus, he is able to put together even short actions from the still pictures that reach him in the same moment from many directions. And if the reader becomes accustomed to the time description of the Nouveau Roman, he can, after a while, look around in everyday life armed with this way of looking at things. So in addition to his usual time experiences, he

can be impressed by the above-mentioned, unusual but free and pressureless feeling of time.

Those practitioners of the Nouveau Roman who observe the imaginary mirror-mazes, and who name their time description 'mirror time process,' have, of course, a more complex and colorful time technique than the one mentioned above. We have attempted only to introduce the basic elements and schema of this technique... The most outstanding representatives of this kind of novelist are Michel Butor, Alain Robbe-Grillet and Nathalie Sarraute. Alain Robbe-Grillet's novella, 'The Labyrinth"', is considered to be the basic work of this school. Robbe-Grillet is also active in cinema, where he shows the familiar and everyday world in a totally fresh way by creating vivid, extraordinary time experiences on the screen. One of his films, *The Immortal*, is particularly exciting in this respect.

As a few impressionist novels and secessionist short stories show, we can react to the elements and phenomena of the mechanical passage of time even solely with our irrational perceptive faculties. This, too, can lift from our minds the burden of fleeting time. To this kind of perception, midnight, dawn, noon and late afternoon do not mean time data but moods and poetic impressions. In this way hours and minutes can be felt as atmospheres, enchantments and poesy - as, for instance, in the novel *N.N.* by Gyula Krúdy, or *Colors and Years* by Margit Kaffka.

External time can sometimes be even friendly to human beings. Rushing time helps us in many cases; it calms painful memories of shocking experiences, heals bruises, or can nurture in us qualities and values. In still other cases, it can reorganize many small elements of daily life and open up brand-new and promising paths for us. Even that feature of external time that is indelible and unstoppable can be useful for us; sometimes, for instance, in bad eras of history it suggests the obviousness of the passing of the corrupt present, as the literature of many small nations show.

Humanization of the Bondage to the Body and the Soul.

The natural sciences consider the idea of moving from one body to another, and one soul to another, to be impossible, and so do those writers who insist on being realistic. Consequently, the efforts at humanization are directed rather at loosening the ties to the body and soul; in other cases, at reducing the human-hindering force of this bondage; and again, in other cases at lifting the depressing feeling of being locked up in ourselves...

There are innumerable works of literature of minor importance that represent the loosing of human bondage by unreal or mystical means.

While including science fiction and the ghost story, this trend can reach the world of the fable or tale. Some authors even try to recall the world of ancient and modern religions, and events of the transmigration of the personality. But there also exist realistic ways of loosening the human fixity, and we would like to concentrate on these.

There is in literature, art, and even in everyday life a constantly recurring, strange type of soul: the so-called metamorphosing personality. This is based on an extraordinary pliancy of the soul and an extreme malleability of the characteristics of a personality. This reorganization of the self extends to the entire individuality - all areas of the rational, emotional, ethical, voluntary and sexual behavior. A person who has the ability to transform himself has a soul that is not so strictly imprisoned; he can loosen his bondage and reshape himself according to his own purposes. At the same time, the human-hindering force of the bondage will disappear almost entirely in the process of taking on a new personality.

The poems of the young Babits show many marks of a metamorphosing personality; Fernando Pessoa also created and experienced poetic oeuvres of completely different persons... Of course, motives simpler than those of philosophical or lyrical grounds can also be behind the desire to change character, such as the wish to adapt oneself to new and promising life situations, or the hope of

attaining a more productive and higher standard of behavior. Or, the desire to banish those basic features of oneself that disgust and bore one. The wish to begin a new life, to reorganize one's personality entirely, is not unfamiliar even to an ordinary person.

Another strange type of soul that appears in literature and art is the personality that has grown to world-dimensions. The representatives of this state of mind will absorb virtually every observed, understood, and heartfelt moment of the world, and endow them with the color of their own nature. Based on the perception that the events and features of the outer world, and the inner events and features of the mind, have many small similarities and analogies, some people try to experience the world as a movement of their own personalities. In this cycle of experiences, the outer world becomes a part of and subordinate to the world-dimensional personality and his rational and emotional acts. This way the impression of human bondage starts to dissolve.

The best examples of personalities who have grown to world-dimensions are two poets: Ferenc Juhász and Saint-John Perse... Although the dazzling feeling of the cosmic personality is rarely experienced in everyday life, the excitement of the widening human psyche can be recognized frequently in daily life. It is experienced in the suddenly overwhelming feeling of love; under this influence, we can spontaneously take over the other's intellectual and emotional

manifestations, entire series of gestures, and, in the event of strong empathy, we can even experience them more intensely and deeply than the other. In such relationships the bodily events of the other can become familiar, and many of their details can even be felt in the pattern of his or her original perceptions - which, of course, leads toward the disappearance of the boundaries of the self.

There is in the history of poetry and the fine arts a personality type that tries to transcend the human. Having had 'enough' of the traditional character of body and soul, this type of personality tries to change fundamentally the physical and psychical functions. This involves the transformation of the instincts; the ordinate way of perceiving, experiencing, and interpreting the world; thinking, and even the use of language. The personalities and works of Alfred Jarry and Joseph Torma even urge their readers to smash man's instincts of race-preservation and self-preservation. Arthur Rimbaud fought consistently to muddle human emotions and perception, sweeping along with him hundreds of poets and artists beginning with the Impressionists up to today's avant-garde, and including even those artists who try to suggest smells through colors, colors through music, or experiences of taste through sound. In the United States, a psychedelic, hallucinatory art and poetry form has emerged, the

products of which show us new ways of perceiving and describing experiences that were born under the influence of drugs. The neo-Dadaist movement breaks apart, in many European cities, the usual methods of human thinking and language, sometimes hoping for the birth of a system of information that is independent of thought and language. The basic idea behind most of these trends is that it would be a good thing for human beings to escape from the physical and psychic features that determine them, and to become a completely new kind of creature...

The above-mentioned experiments lead us beyond the problem of the humanization of the world, for they would like to transcend the beloved but unsatisfactory human beings themselves. It is not their aim to rearrange the world so that it serves human interests. Nevertheless, these experiments cannot be ignored, for through them human bondage can be loosened and the doors of the physical and psychic prison are opened in perceptible ways.

The extreme experiences of the personality that tries to transcend the human is not entirely unknown to ordinary people. Its manifestations can be seen in the big modern cities, whose accelerated and harried paces of life can give rise to abnormal states of the nervous system - to delirium, intoxications, visions, and nightmares. But it

can also be felt in the calmer, more peaceful areas of social existence - for example, in the everyday life and art of primitive peoples, or in the magical ceremonies and trances of sorcerers and shamans.

The fact that there are some positive elements in bondage to soul and body can also ease its burden on humans. Like other classic beat poets, Kerouac and Ginsberg celebrate body and soul as an inexhaustible source of joy and pleasure. Dino Buzatti declares several times that the bondage to the same body and soul is the source of lovely, precious, and honorable human characteristics that help us live an intensive and colorful life. In Kosztolányi's late poetry, the bondage to body and soul is declared to be a power increasing the value of humans. Because none of the features or actions of a body or a soul are repeatable exactly the same way as they were, consequently, even the smallest characteristics and activities of an individual become unique rarities of the Universe.

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CONCLUSION

We have reached the end of our work, probably far

from complete. In addition to the above-mentioned ways of transforming or neutralizing the anti-human forces from the absurdity, or of easing their weight on us, there are obviously other ways of struggles. We have attempted to summarize only our knowledge and literary experiences. The views and procedures of the poets, writers, and artists that we have dealt with suggest the inadmissibility of the idea that life is generally, definitely, and in every aspect absurd. Their works contrast and undermine even some stronger arguments of the absurd works, and they definitely do not show human beings as defenseless or chanceless creatures confronted with the basic forces of absurdity. One thing they share is that they do not consider ending these basic forces to be indispensable to ending their anti-human character. Instead, they struggle to find ways of transforming the anti-human qualities into qualities that help human beings. But for the most part, the creators achieve their results by extraordinary ways and often extreme means, thus revealing that the problem is unsolved if taken on a broader, more ordinary plane. Although several leading creators have begun humanizing the absurdity of existence, the victory is still remote.

STRUGGLING WITH THE ABSURDITIES OF THE HUMAN BEING

*Excerpts from CHORDS OF SCALES published in Warwick ,State of
New York, Unites States.*

There are scientists and philosophers in our age who project eliminating the absurdities of the human existence unusual ways. They believe that the continuous struggling against the absurdities of the human life and its surroundings is a mispath. On the basis of the latest discoveries of the biology they think that the labor for development of humans then the transformation of the humans to a new creature with no absurd peculiarities, is the promising and right effort. For doing this they have lots of theories and techniques, it is not useless to take a look to their activities.

Motto of the author.

ROULETTE

The play takes place in the Austro-Hungarian Monarchy, among the mountains in the Alps, at the Palace Spa Hotel. The action unfolds in the hotel's luxuriously furnished salons, all in Secession style. The place is only a wing of the giant building complex. The hexagonal Glass-Salon is in the center; one side opens onto a large terrace revealing the snow-covered, pine forest on the mountainside; the other side is adjacent to the Tea-Salon, the next onto the Red-Salon, the fourth onto the Gold-Salon, the fifth onto the Roulette-Salon. and the sixth onto the Spa itself. The guests of Palace Spa Hotel primarily rich aristocrats, millionaires, financiers, and other international VIPs, are here for their 'water' treatment: to use the spa, and to cure minor medical problems, mostly mild neurological disorders: nervousness or different neuroses. Their lifestyle determines the hotel's exterior features: the activities in the salons are phenomenally glamorous, therefore, the staging must be dazzlingly elaborated. The extravagant scenery is important furthermore since this play is a sort of 'play within the play' a 'show-drama ' built on music, and a series of stylized dance

movements that come alive on the stage in the course of the different scenes. When the curtain rises we are in the Tea-Salon. There are several elevated boxes here, with a few steps leading to them, each featuring a small oval Secession table, armchairs, serving tables, and intimate, oval Secessions desk lamps. From the ceiling, chandeliers, shaped as tea-leaves, are illuminating the walls covered with light brown and glass-green, richly ornamented wallpapers with tea-leaves, cherry and ulmond tree flower patterns. Eastern teapots, tea sets and other tea-paraphernalia are scattered everywhere flanked by several over sized tea containers wearing such labels as: Jasmine. Vanilla. Lemon. Lotus. Maraschino. Nectarine. Cocoa. Earl Grey. Black Currant. Orange. The uniform of the scurrying waitresses who are setting the tables is also exclusive, to match the mood of an afternoon tea. They're wearing ochre aprons, brown blouses, long brown skirts and tea flowers in their hair. The waiters are sporting brown pants, brown and yellow-striped vests, light yellow shirts and tea-leaf-shaped bowties. Everyone who is going to have tea during the scene, mostly doctors, is dressed with impeccable taste. Most of them wear fine English wool suits. Every outfit appears rather masculine and reflecting the owners

personalities: each wears a vested suit or tobacco-colored tails appropriate for an afternoon tea party. Aristocrats, millionaires, financiers, and other international VIPs are also present. Most of them are resting in the armchairs, with pile, expressionless faces, each seems rigid and statuesque, like members of an ensemble of marble creatures. At the beginning of Act I. members of the orchestra are arriving through the glass door leading to a foyer on the left side. The musicians are also wearing brown tails. They are carrying their instruments, also covered with brown clothes. They race through the Tea-Salon heading for the Glass-Salon, where all afternoon they will provide mellow. Secessional period-pieces.

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From the Glass-Salon smooth melodies are heard uninterruptedly. Young waiter boys timidly walk up to Dr. Nerval's table.

BOY I. Excuse me, Sir.

NERVAL Can I help you?

BOY II. Please forgive our boldness; we wouldn't have dared to ask you before, but now that the hotel is about to be closed, we thought...

NERVAL Out with it, son! What is it?

BOY III. Well, we would like to ask you Sir, what those mysterious events that we had inadvertently witnessed so often were all about? We couldn't understand a thing, no matter how hard we tried to figure them out.

As he utters the last sentence. Doctor Dorral, a tall, elegant, middle aged British doctor arrives at the table, and sits down next to Nerval.

NERVAL. Have you heard then? How do you feel about their request?

DORRAL (Munching on tea-biscuits, he stares at the boys). I think we can tell these, boys. The employees will all be here at the farewell party anyway and they'll find out everything there eventually.

NERVAL (Takes a few tea-biscuits from a pedestalled plate). All right boys. But, first, I am interested to know what you had made out of what you saw.

BOY II. Sir, we simply registered that there were three kinds of people here: First those very severe ladies and gentlemen whom we must call 'Your Grace'.

NERVAL. Well, they are members of the aristocracy and men of high means. They are the ones, my son, who keep up this spa hotel. We are simply their family physicians.

BOY' III. They don't seem too sick, Sir!

NERVAL. Most of them are suffering from mild neurosis only. Do you know, what neurosis is?

BOY III. (Looks at the other uncomprehending. It's obvious that others are equally ignorant). We only know that every night these honorable gentlemen watch the very, very strange plays, or listen to the orchestra, and alter that they go to play roulette.

NERVAL. (Reaches for more tea biscuits). Very well. And what did you think of the others?

BOY III. Well, the strangest persons are here those whom we never call 'Your Grace'! Those seem like they're not real people at all.

Nerval and Dorral smile gently. Dorral pours some tea for himself.

BOY II. And of course there are you, Sirs. All nice, polite gentlemen. We have never met anyone who'd been as friendly and kind to us as you've been, Sir!

NERVAL. Well, boys, we're working on a scientific research here. From the income that's guaranteed by 'Your Grace and company', we have set up the examining rooms and offices in this wing. Our real patients are those people whom you've just described as 'not real'. As a matter of fact you're not too far from the truth, my son. Actually, we have a plan. We would like to achieve something with them and with ourselves too:

we want them to become entirely different living creatures, different from ordinary man, a luckier, new type of living being. We're trying to find at least a method, or a path that'll eventually lead to this end somehow.

The boys look at each other in fright. Scared stiff almost choking with excitement, they gaze at the doctors.

DORRAL. (Placing his hand on Nerval's arm.) Wait a little bit! This way they may not understand it. Listen, boys! Here exclusively such researchers are working who had realized that to be human being is rather sad predicament in spite of all appearances to the contrary. We're scientists who love people and therefore are fed up with the 'inevitable' according to which men always have to cope with five, identical, quickly deteriorating senses: fed up with the fact that man is tied to the earth, have to eat, drink and sleep, and in the best case, around the age of ninety or a hundred, has to die. Well, we and our colleagues, have decided to make an attempt to liberate men of their primordial characteristics and help them change into a new type of living creature, a type that won't be so fallible, one that won't have to suffer so much for his frailty.

BOY III. But is it possible that I or... (Points at the others) ...he could become a completely different living being?

NERVAL. At least it's not impossible, my son. Of course, you shouldn't think of some kind of a magic wand that within minutes would alter a human being into someone or something else. We are trying several ways, several solutions here to achieve our goal. First, we are attempting to revive in man those biological functions that had degenerated or withered away during hundreds of thousands of years. Man originally had possessed more than the present five senses, and a great deal more biological functions, although some only in their embryonic form, but nevertheless, they were different, additional senses. Think, for instance, of the special ability birds have: they are able to find their home nest after having flown thousands of miles away from it. Unfortunately, in mankind in a few of such capabilities had long become dormant or died out.

DORRAL (Turning to Nerval). Let me also try to make this a little clearer. As we know, in modern man almost all the respiratory organs, the nose, the larynx, and the lungs have already developed fully. But man is capable of breathing not only through these customary organs; did you know, for example, that there is such a thing as

breathing through the skin? Yes. This is one of those functions that had degenerated in men: it had become a vestige since man had had no use for it. Well, we are trying to re-strengthen such secondary biological functions and guide men toward new directions of sensing. We are reaching back to the pre-civilization men and from there, from the budding stage of their existing capabilities, we are surging forward in a different direction, one that doesn't lead to modern men. This is one of the basic premise of our research here.

NERVAL. And the other one is trying to lay down the foundation for such functions in men that they had never possessed originally, even in their developmental stages. For instance, we are experimenting with a new mode of nourishment, a new method of metabolism, new sensory system, even with a new form of 'language', one that is not based on words or sentences, which, believe or not, is really a completely inadequate means of communication. We are trying out, by the way, a method of thought-transference also, that which requires neither words nor gestures at all.

DORRAL Well, just imagine, that, for instance you... (Looks at Boy II.) ...think of something and without uttering a word or making the slightest move, your friend will know what you thought, and if he agrees

with the ideas or requests that had popped up in your mind, he would comply and do it immediately. This, incidentally, is called hypnosis.

Boys are looking at one another smiling incredulously.

NERVAL. Believe us, there is such a thing! At any rate, you've already seen such incidents here! In addition, we are also experimenting with transplants: in order to expand a series of new human functions, we are transplanting various functions of other creatures into men, among others, characteristics of fishes, birds, and mammals.

DORRAL (Reaches for another tea-biscuit). There's young girl, about your age in the hotel. In order for you to understand this a little bit better, I'll tell you her case history. This girl has spent practically every day of her life, ever since she was three years old, at her wealthy father's seashore aquarium. She has become the playmate of the dolphins. So, during the many years spent in the water, a special ability has developed in her. Just like a fish, that gets and gathers oxygen from water vegetation and animal microorganisms, she too can stay under the water for as long as fifteen minutes. For two years now, we have been trying to transplant

this special ability of hers into others, and some of our efforts were not entirely unsuccessful.

BOY I. Could you teach that to me too, Honorable Sir?

DORRAL. Well, when you become of age and you still want it, and you come to us without any outside influence, we probably could try. It's not a terribly complicated procedure, it's really is more time consuming than difficult. It merely requires the meticulous transformation of the components of your saliva and some small parts of the oral structure.

The salon, in the meantime, becomes filled with elegant, serene doctors. Everyone is having tea. At the sound of a soft bell, the guests gradually stop talking. In the Glass-Salon even the orchestra is playing softer now. The busboys and waitresses line up along the doorway.

DORRAL. (Lowering his voice). Well, boys, let's give you the summary in a nutshell of our third experiment. We have to do it quickly because the demonstrations are about to begin. So, we wish to somehow expand both the sensory and the metabolic functions in men. It means that with touch alone, for instance, man could sense colors and smells as well. Or, that sound sensations would also emerge when man sees colors or

smells aromas, and so on. Or that man could direct his own biological functions by his own will; for instance he could stop his heartbeat even for days, then start it again; this way he could extend his lifespan also. We can tell you more about it later but now we'd better quiet down.

The boys bow deeply then look at the doors as does the large group of doctors everywhere. The door opens and one by one the present 'patients' of the doctors, the living proof of their successes, move in different groups. Accompanied by the soothing melodies, still exuding the tea-atmosphere, from the Glass-Salon, a clever floor show is shaping up to demonstrate some of the chances of men of the future might have.

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TUZENBACH. Are you alone, my colleague? May I sit down to your table?

NERVAL But of course! Have a seat. Whatever happened to you, dear Doctor Tuzenbach? Lately I haven't seen much of you; you haven't even been attending our group consultations.

TUZENBACH Everything's getting confused: I too am confused! Do you have the patience to hear me out?

NERVAL Naturally, my friend.

The fancy table settings of the Tea-Salon are almost completely gone. The busboys and waitresses are folding up the last tablecloths. Except for Nerval and Tuzenbach, among the carved brown furniture, only one more group of doctors is sitting on stage.

TUZENBACH. You know, my thinking has traversed through a strange, flip-flop path. During my high school education and at the university that I had the good fortune to attend, I had primarily been prepared to fight for the improvement of our society. However, I had to realize soon that it was a complicated, immensely baffling, equally complex and difficult task, and that most of the attempts towards that goal are fruitless as well as hopeless. Therefore, I tried to select a more unilateral, more accessible field of work for myself, a field where, aside from my concentration on the given problems, I won't have to worry, day in and day out, even about the legality of my efforts. There are countless depressing characteristics of our existence that are not derivative of our present social or economic conditions. Death, the bondage to the same body and soul for lifetime, the passing of time, the unstoppable

process of aging, for instance, they all cause so much suffering in our lives. Somehow we ought to conquer these if we want to ensure a happier and more beautiful existence. In effect, I have been focusing all my attention on these problems, trying to find ways to solve them, examining methods and possibilities of their elimination. Unfortunately, I've arrived at a dead end in this aspect too. Against these forces one can achieve only minimal results, and any effort to further struggle appears hopeless. I'm telling you seriously, after a few years of struggling, I've come to regard my earlier hopes as quite ridiculous. It was at the time I came to the idea that as long as we can transform man into a new being completely devoid of these problems, perhaps we could just as well ignore the complicated problems of society and the absurd characteristics of man in his present condition. Maybe we won't have to fight for the improvement of social ills or struggle with death and the ceasing of the passing time, if man could become such a glorious and superior creature that is completely exempt from these plights. Yes, that's why I came here, Sir. That's why I joined your work.

The last group of doctors in the box on the left is leaving. Nerval and Tuzenbach remain on the scene.

TUZENBACH. But, you must know I'm not all together satisfied with our research here either. This project places its goals much too far into the future. And I'm facing such an exorbitant amount of complications and unresolvable problems each day! I can't see any sense in a work that sets its targets for success with such a faraway deadline, especially when right before our eyes generations are existing still in their old human status, full of misery and sufferings.

NERVAL I deeply sympathize with your views, doctor. Is it possible that the thought leaving the Hotel has occurred to you too already?

TUZENBACH. Yes. And that's exactly the rub. I have no idea what to do afterwards. I can't see any ideology, theory or conception, or even a behavioral rule in the world that is worth an iota, can be considered valuable beyond doubt. I don't really know what's worth doing in our life at all! Tell me, is there anything in man's life at all that can be regarded worthy in any circumstances? You're a rather reserved man, you seldom talk about you thoughts, yet, I somehow sense that you maintain a comprehensive, well-delineated Weltanschauung. I would like you to tell me your opinion about my problems.

The soft bell sound is heard again. This is the last call for the medical group session. Naval gets up. Exhausted Tuzenbach slowly follows his example.

NERVAL Let's go now. After our work session I'll be glad to answer you.

Nerval and Tuzenbarh rush out. In the Glass-Salon the closing chords of the afternoon tea music are played.

.....
We are in the luxurian. glittering Red Salon of the Palace Spa Hotel. It is late at night. The hall is dominated by over-ornamented Venetian glamour. The walls tire covered with crimson wall paper, the Gothic windows are draped by warmly radiant golden curtains. The subdued illumination, originating from the floating wicklights along the walls, gives the impression that melted gold is pairing down from the ceiling onto the floor. Huge, elaborately ornate scenters are hanging from even column. Tall, solid gold candelabras, burning grog, are scattored all over.

.....
NERVAL Would you permit me to sit down? I don't want to delay too long giving my reply to you!

TUZENBACH. Have a seat, Doctor Nerval. I'm glad you haven't forgotten me.

NERVAL (Sits down). Well... (Pondering a little). You might find it presumptuous but I feel I must tell you something beforehand. I, a priori, question every thought that originates from people, including myself. As far as I am concerned, in no circumstances would I dare accepting any knowledge or principle of man, as truthful. Our knowledge is simply practical, we can apply only in the world that's comprehensible for us. Whether there is or not a more precise or more realistic knowledge than our own, somewhere else in the Universe, I haven't got the faintest notion.

TUZENBACH. Forgive me. Why do you think the value of human knowledge is so minimal?

NERVAL. Because the Universe is so vast and man is so infinitely minuscule. What I accept is that there could be essential phenomena and relevant details that we haven't been able to discover simply because our limited, finite, human minds couldn't comprehend it now and in the future. Or, may be. there couldn't be such phenomena. We'll probably never know for sure. Anyhow, I put a small question mark after all my statements, I even have reservations of those whose truth I am hundred percent convinced of otherwise.

Please then, add the question marks in your mind to everything I'm about to tell you.

TUZENBACH. You made me very curious, Doctor Nerval. So, what do you find valuable in our human existence?

NERVAL. Look. I find every human endeavor valuable that enhances those changes that serve mankind's interest, shortly, the humanization of the world. We can't do much else; we are humans and not some imaginary, anticipated new creatures.

TUZENBACH. But do you really believe that it is possible to humanize even our society, let alone death, time, and everything else we have discussed?

NERVAL You might find it an exaggeration, but yes. In my opinion, society: by all means! The most humanistic ideals, like peace, liberty, equality, fair distribution of goods, are perfectly controllable in my views. The struggle for these, I admit, is periodically accompanied by ruthlessness, and it's rather frightening, but, achieving the goals really depends exclusively on men, and not any other phenomena beyond men's power.

TUZENBACH. And what are you thinking about the death? The bondage to the same body and soul for lifetime? And what about the passing of time?

NERVAL. What I'm about to tell you now may surprise you a great deal. If struggling against them, the man has a fairly good chance to get some results! Of course, I must add, the chance does not imply that they can be eliminated; instead, they can be put into use to serve man's interest. In fact, it is possible to make death joyous, meaningful, glorious, even beautiful; there have been numerous examples by now to testify to this. Similarly, it is possible to make the passing of time pleasant, rich, and fruitful for men! To make body and soul the sources of pleasure, relaxation, and happiness. I think, this needs no substantiation, it's obvious.

TUZENBACH. (*Watches the doctor in astonishment*). Doctor Nerval, you don't really view human destiny as frail and hopeless as I imagined. Then why do you work so arduously for changing it?

NERVAL. You're asking me an embarrassing question. (*Pondering for a short while*). You know, at the time when I first came to this hotel I didn't like the human being very much. I thought only man's chances and his inherent possibilities were wonderful. That is why I decided to work hard, but exclusively for his future! Years went by until I came to the realization how strange, how 'anti-life' my principles were. Furthermore, I also wanted to belong somewhere, I

wished to feel at home at least in one place. But my 'real' world, the world of the new type of living human beings, was not even ready to be born. It was then that I've accepted at last that I was human and would remain human on until I die. So? So I began to ponder about what man was really like and what indeed was worthwhile for him to do on this earth. Basically simple things. Preserving life and educate our progeny. Making better the society. Fighting against the absurd elements of existence, such as death and the passing of time. In addition, investigating the possibilities of a transfer into a luckier, happier, living creature and whenever time and strength permit, laying the foundation for it.

TUZENBACH. (*After a brief pause*). I shall think about your views, my colleague. However, I would like to ask you one more thing! Haven't you ever had any complaint or criticism about our research here?

NERVAL You've hit me again. In one aspect, I think all of us are entirely wrong!

TUZENBACH. What aspect? Where are we wrong?

NERVAL. That we dedicate our lives excessively to this work. That we have done nothing to improve the fate of mankind outside. For weeks I've been wondering about this, and no matter how I look at it, I feel that it was a totally erroneous for one's life. Then,

day before yesterday I came to a final decision. I'm not going over to Hotel Nizza to continue the research, Instead, I'll say farewell to everyone and return to my hometown.

TUZENBACH. You shock me! What can you possibly do there?

NERVAL. I will simply cure simple people of not so simple but painful diseases! I'll hike on social responsibilities because I'd like to fight for a more just world as effectively as I can. And if I have time, I'll try to analyze carefully those metaphysical problems that we have been discussing before, in addition, I plan to write down my thoughts about the possibilities of transforming man into a new living creature. At long last my hitherto upside down life will jerk back into a normal everyday existence.

.....

We are now in the Roulette-Salon, one day later. It is late at night. The interior of the Salon is dominated by dark green color. The wallpapers portray figures found on bridge cards. The hall is full of numerous, colorful columns also modeling card figures. The paintings on the walls likewise recreate scenes painted on playing

cards. Following the contours of individual cards, among the ubiquitous candelabras, card-figures are sculpted from candles. All the servants scurrying in the room are wearing card-costumes too. The dimming illumination in the Roulette-Salon seems somewhat mysterious, corresponding to the dark, envy-green color of the interior. From the stage, the smell of aromatic, spicy pipe tobacco, cigar smoke, mixed with the smell of the burning candles, oozes out to the audience. Before the curtain rises, the orchestra begins to play a haunting dance macabre with unworldly effect. Soon we shall hear the famous Dance Macabres of Saint-Sains, Debuss, and Liszt, each in strange interpretations and variations. The scenes played on the stage by the people who seem 'not real' also should loan a certain macabre atmosphere.

.....

Dr.Nerval stands up and starts to walk out of the salon show.

TREVOIR. What had happened, Doctor Nerval? You seemed dispirited all night!

NERVAL My friends, I have something to confess: 1

just couldn't take it anymore. I simply have to leave.

DELGADORE. But why? How come? For years you've been working with the very .same 'people'. You yourself has suspected that these characters had been some kinds of harbingers of the new type of man, moreover, a new living creature.

NERVAL. Yes. There might be a chance still, but the whole galaxy of those persons in one group there! And, our alleged 'co-workers' in the front, and these unperturbed aristocrats! Where are we really, my dear colleagues? What kind of a repulsive antbience is this, this place, where we've been living for years? There isn't a trace of anything that's even remotely healthy and normal here; ordinary human beings, struggling with thousands of daily problems are almost completely non-existent here??

DELGADORE. That's true! We can't argue with that!

NERVAL. (*Becoming more and more irritated*). By now even the employees, the waiters, the waitresses have become contaminated by the worship of human extremes! What's more! Later hundreds and thousands of young people will follow us with these extremes, using these drogs, these grogs, repeating these experiments! Knowing nothing about our original aims! Knowing nothing about the better human being, the

better human race!... Let me tell you something! What we created in these laboratories and salons is NOT the foundation for a better and luckier living creature, yet! Our work is still nothing more than mere groping in the darkness, no more than an endeavor with only very few rays of hope on the horizon! And all of this, for what price, my friends? (*Firmly and passionately*). I will tell you! At the price of the elimination of any kind of interest in us and in many other people, and in many future people for the normal world! Here we've eradicated everything that might have the slightest relevance to normal, humanoid life. We're merely wandering mesmerized on mysterious meadows, intoxicated by our overstated expectations and anticipations while more and more, and again more traits, to the last element of a flesh-and-blood, ordinary human being will be erased in this insane hotel-spa! But we are developers and not killers! (*The music becomes louder. Nerval gestures towards the orchestra*). The music over there says it all! How true it is, gentlemen! What we have here is nothing more than a dance macabre! Dance of Death! Totentanz!

In the midst of the never so amplified, shuddering, hair-raising music, the curtain falls.

STRUGGLING WITH THE ABSURDITIES OF THE UNIVERSE

*Excerpts from PROMOTION ONE published in Pompton Lakes, New
Jersey, Unites States.*

From the ancient past to our recent days many critically important segments of the living and non-living world proved to be resistant to the humanization efforts of us, and stayed and forever will stay not humanized or even absurd as the sciences state. What to do then? Agreeing with many preeminent scientists and philosophers, do we just simply accept the fact, that due to its features, characteristics and ways of existence, we never will be able to give humanized character to the world? Or, following other views, instead of the humanization and correction efforts that we make continuously on the living and non-living world, would it be much better to change the whole thing?

Motto of the author.

PROMISED LAND

[Excerpts of a filmscript]. Light breeze,colorful flower fields of Colonus,as the old, blind Oedipus walks closer.

.....

OEDIPUS ...Rose smell! Are these the rose shrubberies? Ought to be benches here! Resting a little probably gives me a chance to reach people...And then! Then I talk to them! About that different Living World! That doesn't destroy and rotten people!

He lays down to a bench to rest.

OIDIPUS... Who is ruling now? Maybe Theseus! Grey hair he has now...?

Sleeping Oedipus on a bench.

STUDENT 2 AT THE MONITOR

- Dreaming... One moment, please! Oedipus complex. Is this complex by this old man?

STUDENT 1 AT THE MONITOR

- I think so... What does it exactly mean?

STUDENT 2 AT THE MONITOR

- Enemy feeling towards the father. Enthusiasm for the mother. Millions of teen boys have it.

Sleeping Oedipus, then his dream. Theseus and his servants appear in his dream.

OEDIPUS ...Theseus! Are you, the all, not frightened of me? Are you not throwing me out?

THESEUS Not at all! As you see. ...Poor old man!

OEDIPUS Don't believe that I am innocent! My parents! I didn't know them, that's true! But there is something... I have never told anyone... Oh, Theseus! When I fought against that unknown person... A horrible feeling I had! Abhorrence, hate, not understanding why! ...That heavy hate moved my sword quicker and quicker against my unknown father!... But how did I get it? Why did I get it? Why? ...Then lying in the bed after the wedding! Feeling the heaviest love full with strange gravitation and magnetism! Why did this feeling blow in my soul? Why did I have a love feeling for my unknown mother...? I never wanted such nauseating emotions! Who did this to me...? I know today who it was! Having a long life, I

met many young people who surrounded their parents with similar emotions. The same I experienced even in the animal world. ...Processes of nature! Evolution! That brought this horrible instinct onto the earth... Evolution! The Cruel Emperor! Put anything into your outlook, into your psyche. No matter whether you need it or not. Put hidden sicknesses, unexpected pains, and many others...

Dreaming Oedipus on a bench.

OEDIPUS Theseus! It is fully intolerable that the evolution process can make anything with people, animals and plants! Intolerable that it produces again and again millions of monstrous creatures tearing to pieces and gobbling up each other! (*LOUDLY.*) The Entire Living World is spoiled!! People, animals, everything!... And the Non-Living world too is spoiled!

STUDENT 2 AT THE MONITOR

-Any modern version about this?

STUDENT 1 AT THE MONITOR

-Lots of versions! Action films, thriller, heavy metal concerts, tattoo show, skin painting!

STUDENT 2 AT THE MONITOR

-Let see skin painting!

STUDENT 1 AT THE MONITOR

-All right!

Pictures from the recent days. Painted faces of youngsters.

PAINTED GIRL 1

Nature has silly processes! ...

PAINTED GUY 1

I hate blond hair! What happened? I have to have one!

PAINTED GUY 2

My little brother hated fur! Then he grew up! With fur everywhere! On his back even!

PAINTED GUY 3

Crazy natural processes made pimples around my eyes and mouth! I'll never allow it! All of them I paint!

PAINTED GUY 4

Yeah!

PAINTED GUY 5

I do not like my ears! One of them I really will cut off! Because I wanna rule what I wear on myself! ...

PAINTED GIRL 2 (*A black girl with white dots on her face.*) Who asked evolution to produce Negroid skin?

PAINTED GUY 6 (*A black boy with white dots on his face.*) Many people simply abhor me!

PAINTED GIRL 2 But these white dots all likes!

STUDENT 2 AT THE MONITOR

- Show me more!

STUDENT 1 AT THE MONITOR

- No problem!

Girls with advertisements that are painted to their faces. Topol toothpaste, Nescafe, cigarette marks, etc.

GIRLS Let be happy those who think human face is nice! That gum-eyed, snot-nosed, stench-mouthed one that the shameful evolution processes produced! Enough of it! Use the face as an opportunity for earning money! This time I have a toothpaste ad on and walk on streets! Fairly paid! Others too make it! Fairly paid also!

STUDENT 2 AT THE MONITOR

- Are these real shots?

STUDENT 1 AT THE MONITOR

- Yes! South America! Poor kids do this for a living!

Pictures from the recent days. Piercings of youngsters.

PAINTED GUY 7 How the idiotic evolution could create such an ugly face as mine! Put piercing on! Cool!

PAINTED GUY 8

Never will this hair look like it was created! Curly left! Straight right! Dead-green in the front!

PAINTED GUY 9 Pimples and pimples again. That's why my classmates are so sarcastic. If I meet Majesty Evolution walking on a street, sure I kick his balls!

PAINTED GUY 9 And the Non-Living world is also spoiled!... It is quite absurd!!...

STUDENT 2

- Stop it please! God! Is growing up a generation that senses almost nothing nice in nature?

STUDENT 1 AT THE MONITOR

- Yeah! More! I know teenagers who think evolution processes are simply ridiculous!

STUDENT 2 AT THE MONITOR

- Go back to the old man! ...Does he detail the beauties of the nature? Wonderful lands, flowers, girls?

STUDENT 1 AT THE MONITOR

- He does! But he is having the trouble that beauties mislead us!

Sleeping Oedipus, then his dream. Theseus and his servants again are present in the dream.

OEDIPUS Yes, Theseus! I had been misled myself! I thought of the living world, of evolution, of human being in an easy, superficial way, like many other people. I didn't have the knowledge that the evolution process places abhorring secrets in the psyche of each single person. I didn't know of the horrible content of my soul either. Of those that blew up in a sudden. ...As a killer of my father the Whole Greek World thinks of me! As an incestuous animal, monster, people name me! Not true. I'm a human being by full means! A living being, whom the shameful, the nauseating activities of nature and evolution made a crippled victim, with putrefied feet!

Theseus kisses the dirty leg of the old beggar.

OEDIPUS Theseus! Don't tolerate the rule of the natural world, the rule of evolution! The horror that it makes!

STUDENT 2 AT THE MONITOR

- Get something modern! Some strange one!

STUDENT 1

- Too many choices... How about quiz parlor? You can win valuable odds if giving six right answers!

New panel: Quiz parlor.

A question appears on the panel.

WHICH ANIMAL FORCED BY EVOLUTION TO BRING FORTH OF YOUNG (BY ONE OF HER INSTINCTS) AND FORCED TOO BY THE EVOLUTION TO GOBBLE UP THEM (BY AN OTHER ONE OF HER INSTINCTS)?

The possible answers appear on the screen. Mouse, otter, gopher, squirrel, skunk, mole, rabbit, bear, boar, wild boar, spider, jackal, rat, shark, vole, weasel, maiman, alligator, shrew mouse, hamster, all above?

STUDENT 1 AT THE MONITOR

- So, which one?

STUDENT 2 AT THE MONITOR

- Probably all of them!...

A panel appears: One point credited!

A new question appears on the screen.

WHICH ANIMAL GOT FROM THE EVOLUTION A MATING INSTINCT THAT AIMED AT OTHER SPECIES BREEDING FREAKS WITH THEM?

The possible answers appear on the screen. Mouse, otter, gopher, squirrel, skunk, mole, rabbit, bear, boar, wild boar, spider, jackal, rat, shark, vole, weasel, Maiman, alligator, shrew mouse, hamster, all above?

STUDENT 2 AT THE MONITOR

- Oh God! Most likely all again!

A panel appears: One more point credited!

STUDENT 2 AT THE MONITOR

- Stop please! I don't like this game!

.....

Sleeping Oedipus then his dream. Theseus and his servants are present in the dream.

OEDIPUS Theseus! Why let human fate to be dictated by evolution? We humans have to determine our biological functions, our organs, even each single cell! Theseus! To improve touch and smell means almost nothing! The experiments of establishing sixth and

seventh senses of man mean also almost nothing. The coloring, the developing of a fully spoiled creature resolves again nothing. Relevancy we need! A full turn to a completely new way!

THESEUS You talk about impossibilities! To overrule evolution? To determine human organs? How do you believe this? How did you get this idea?

OEDIPUS

Canaan Carpets! Any knowledge you have about them?

THESEUS Canaan Carpets? ... From Canaan? From the land of honey and milk? That Supreme God himself had promised us?

OEDIPUS Yes! Carpets from that land! Carpets of thousands of years of age! People burned them to ash as all of my owing! ... Though on those carpets very, very strange pictures were seen.

Carpets, then pictures of the daily life of Canaan relating to the issue.

OEDIPUS First, these carpets disprove the legends. No bees, honey, cows, milk are on them! But honey-like twilight, flowers honey-colored. Milky flower cups, milk white creepers. Second, the fantasticality of this

land they show. Undersea corals on earth! People living, moving, working among them! Then zoophytes appear! Such flowers that have some animal organism! Changing their places, eating meat...

Now scientists are present in the screen among flowers.

CANAAN SCIENTIST I sprinkle mistletoe onto roots. To strengthen them! So they can move easily! This day they reach pines! Tomorrow the fence! After tomorrow they'll be over the fence! ...See! They have a leader! Like birds! That high one! ...See that group I began to feed last week! ...Yes! They went through the fence slits!

Back to Oedipus and Theseus.

OEDIPUS And finally, Canaan Carpets disclose something relevant. What kind of Living World and Land God promised us! ...You know what these carpets present?

Carpets then pictures of the daily life of Canaan relating to the issue.

OEDIPUS Snails climbing trees undergrowth instead! Pears, apples, raspberries ripening in snowfall! Fruit and flower farms in full pomp! But in falling and storming snow! ...And dangerous fishes we see! No hunting with the mouth! Rather hide the young! ...Worms, of tadpoles created! ...Nestling that feed their own mother! Shocking! Horrible! Neither a single animal nor a single plant is appearing as usual! Is this Canaan? Is this the Promised Land? Yes, Theseus! It is! The Living World that doesn't follow the million-year-old rules of nature! Evolution, that has been deflected! ...For a long time I thought of these carpets as phantasm. But once! I touched a tree bark at the height of the head and there, there I touched a group of snails! Later I found cheeping nestling on the ground among worms! You know what nestling made? They fed a big bird, their mother!

Dumbfounded Theseus and his servants.

OEDIPUS ...And I know something now! I know, Theseus, that a Living World that turns against the rules of nature is an existing reality! ...Theseus! The Truth! The full truth the carpets show! Could I believe God, I fell down to the dust before him! No cows! No bees!

No honey he promised us. But freeing the Living World of all cruel rules of nature! He promised riddance of the misery of evolution! Riddance of the squalor of aging and rotting human body! ...Yes! There is riddance! There is! A Living World that works another way as entire nature: that has been promised to us!

Oedipus is awaking then sitting up on the bench.

OEDIPUS

This is the future of humans. This is the path your scientists ought to go on! Get down to the depth of the living organisms somehow! Till the very elements! Connect them a different way as now! ...Maybe... Maybe a new arrangement of all small elements could give us chance to create some sort of new living world...

STUDENT 2 AT THE MONITOR

- Any modern version ?

STUDENT 1 AT THE MONITOR

- Graffiti, rock songs, plays...

STUDENT 2 AT THE MONITOR

- Show me graffiti!

STUDENT 1 AT THE MONITOR

- Rough! Fit for atheists only...

STUDENT 2 AT THE MONITOR

- Doesn't matter now!

STUDENT 1 AT THE MONITOR

- All right... First this one!

Graffiti. Christ on crucifix. He is surrounded with a crowd. People shake their hands angrily and shout towards him: "Humans and animals are spoiled! The whole nature is spoiled!" Followed their written sentences the answer of Jesus also readable on the graffiti wall: "My father was drunk when he made the whole thing!"

STUDENT 1 AT THE MONITOR

- Second that one.

Graffiti. Buddha statue in an Eastern Stupa. It is surrounded with a crowd. People are poor, ill, live in famine, slim like bone, they show the bodies of dead babies and shake their crutches and hands angrily toward the statue while shouting "Babykiller pitbull! Sadist monster! Buzz off! Out!!"

STUDENT 2 AT THE MONITOR

- Stop! Go back to the old man! What does he do?

STUDENT 1 AT THE MONITOR

- Walks towards Colonus!

OEDIPUS Rose smell? Rose shrubberies again? I missed the way! I have to have a rest. Getting power...

STUDENT 2 AT THE MONITOR

- Show me special version of this movie now! All right? Something cheer, playing, unusual...

STUDENT 1 AT THE MONITOR

- All right! Pop Corn! Popping music, popping pearls, pills, pellets.

New panel: Pop Corn version of the movie. Popping music, popping pearls, pills, pellets everywhere. Sleeping Oedipus then his new dream. Creon and his servants are present in the dream.

OEDIPUS There could be here lots of fruits looking like pearls, pellets! And Colonus people!... Creon! You're the ruler!... Creon! On a new path your scientists ought to go! Coming downward! Into the depth of living organisms! ...Following Canaan Carpets! The truth they show... Think now! Many of the carpets were woven solely of pearls! Could it be possible that

the Entire Living World is also based on small pearls, very small elements? ...

Old Canaan carpets woven of pearls in the screen.

OEDIPUS Lots of time I spent checking each single carpet. And at the Bell Mushrooms I suddenly spotted something! ...Each of the Bell Mushrooms contains the same pearls in the same sequence as we see it with very, very close watching. But in some mushrooms, the sequence of pearls, only the sequence, is changed! These are glowing with pink! I found other mushrooms where the sequence of the small pearls was also modified! On the high trees these are growing! ...And the snails! At the common snail pearls are seen in very simple order. But this sequence is changed at the other snails climbing on trees! Appearing a snail group where the mothers are carrying their young! The sequence of pearls is also modified! And the strangest ones! Snails fighting against each other! Yes! Snails fighting against each other!... The sequence is modified again! ... Creon! Canaan Carpets made me an astounding suspect! If on a carpet, pearls constituting snail are in an abnormal order: snail acts in an abnormal way! If in the Living World small pearls, small elements constituting

an animal are in an abnormal order, the animal will probably act in an abnormal way!... Creon! Going to the depth of creatures science also can change small elements! It can create animals, plants living in other way than usual! ...It can create a new flora, fauna, human features! ...As promised, by the Supreme God!

A darkgreen color computer part appears in the screen.

STUDENT 2 AT THE MONITOR

- What the hell is it...? A computer part...?

STUDENT 1 AT THE MONITOR

- Yes... For background...See a modern version on the issue!

New panel: Documentary version.

SMALL BOY 1 My mother explained what gene means. Now I know we can create dinosaurs and Godzillas. On the Internet I searched what other animals we can make!

SMALL GIRL 1 I too know what genes are. And I know how boring animals and plants are outside! I'll never care at all! New beings under preparation shown on the Net are much more exciting!

SMALL BOY 2 I too heard about genes! I know we can modify people using genes!

New panel: Worldwide country-to-country statistics of gene surgery actions to improve the abilities, moral character, etc., of a child at birth.

STUDENT 2 AT THE MONITOR

- What? The abilities and character? Jesus! Has this too commenced?

STUDENT 1 AT THE MONITOR

- More!... More!! Look at the map! New Canaan, Connecticut!

New panel: Map of New Canaan, Connecticut, United States.

STUDENT 1 AT THE MONITOR

- Behind that town there is an experimental center covered with very strict security. Full of strange people, odd scientists and gene surgeons interested in gene manipulation business.

Pictures from the life of the New Canaan experimental center. Flowers that bloom in the frost of winter.

Apples, pears, raspberries ripen in the snow. Then many snails on the screen, that are climbing up on a bark of a tree.

STUDENT 1 AT THE MONITOR

- Look! Look at this!

New panel: Fly and human being combined. Then the horrific actions of a being combined from fly and human characteristics are shown.

STUDENT 2 AT THE MONITOR

- Enough! Enough of it!

STUDENT 1 AT THE MONITOR

- Back to the old man?

STUDENT 2 AT THE MONITOR

-Yes.

Dreaming Oedipus.

OEDIPUS But Creon! See the danger! ...We can spread the world with modified animals, more, copies of people! ...Who has more money will have superior children! Who has not enough, inferiors.

CREON Why are you telling this? Why here?

OEDIPUS Because in Whole Greece solely you go with no representatives, no committed people! But for deciding important issues all people gather at the main plaza. This is the path we ought to go on when we create a new living world!... Creon! Who decides how that Living World must work? Kings? Governments? Business groups? Ridiculous! ...In each important case we must ask each single person!

STUDENT 1 AT THE MONITOR

- Look! Look at this! The same thing the kids tell in the documentary version.

New panel: Change congressional, parliamentary pseudo-democracy to real democracy in order to handle the New Living World!.

SMALL GIRL 2 Daddy explained. what parliament means when we watched the news on the screen.

SMALL GIRL 3

Bare and fat uncles were screaming about what is good, and what is not good for Daddy, for Mammy, for Neighbors, for town people!

SMALL BOY 3

Idiots! ...

SMALL BOY 4

My daddy said this stupidity will end very soon! Each family will possess a computer and can vote via the Internet! ...

SMALL GIRL 4

No problem! The Net resolves everything. There no one can gossip in the name of other people.

New panel: A small addition to the changing of congressional, parliamentary pseudo-democracy to real democracy. A toll free phone number also appears.

STUDENT 1 AT THE MONITOR

...Now, look this service! A toll-free number! From anywhere you can call! You can make suggestions, notes, emphasize your opinion about the problems emerged in the movie! Behind the toll free number some organization is recording your notes! Then they forward everything to governments of all countries! To UNO, UNESCO, and so on.

STUDENT 2 AT THE MONITOR

- I haven't heard of such a matter! While listening to the film I can tell how the problems presented in the movie should be resolved! Great!

STUDENT 1 AT THE MONITOR

- The phone works! I'd tried it! The time limit is five minutes, if I remember well!

STUDENT 2 AT THE MONITOR

-Hmm... I have become tired. Stop the movie. Put refreshing music on.

New panel: INTERRUPTION Special relaxing music and pictures.

STUDENT 1 AT THE MONITOR

-How this about? This too is built in this movie.

STUDENT 2 AT THE MONITOR

-Not bad... Give me a coke! ...

STUDENT 1 AT THE MONITOR

- Ice cubes?

STUDENT 2 AT THE MONITOR

- Thank you! ...All right! I wanna see some movie now!

Back to the kids.

SMALL GIRL 5 Last year my grandpa died; and this past month my grandma also died. My dolls don't die! My brown velvet bear doesn't die! I'm listening to the Internet to know how I can get away from death! ...

SMALL BOY 5 Last year my daddy died. I'd like to have at least my mother and myself stay alive! I watch the Net to see what we could do!

SMALL GIRL 6

I'd like to live forever! Not for a short while! I hope it can happen because the Internet contains so many matters about it! Most things I don't understand. But I'll grow up and will understand.

New panel: Worldwide country-to-country statistics of experimental surgery actions.

STUDENT 2 AT THE MONITOR

- Stop! What are these experiments?

- STUDENT 1 AT THE MONITOR

- There's a plan. That humans can again and again change aged organs. It must be carefully prepared by animal experiments.

STUDENT 2 AT THE MONITOR

- Frightening! The all, all... Huge masses of artificial animals everywhere! A globe full of thousand-year-old people changing and changing organs! This direction we must not choose!

SMALL BOY 6 I have a message to the adults. That everything will go on the way we want it! You will all be corpses in graves when we will be only fortyfive years of age!

STUDENT 2 AT THE MONITOR

- Go back to the old man!

Oedipus, Creon, and his servants.

OEDIPUS Only pre-humans we are Creon! Not the humans that follow us on earth! ... We pre-humans admire nature, respect evolution without realizing what an incredible monster it is! ...Humans! They differ from us progenitors. They dictate to evolution. They determine the character of animals and plants. And themselves and their descendants they form as they like. They reach immortality even, with the perpetual change of organs. Learning how to save soul and mind in the meantime ...The world of mortal people, the world of thnetos as it is called, then ends. Fewer and fewer thnetoses remain on earth as centuries pass away. Some thousand years, and no pre-humans will be on earth anymore.

Sleeping Oedipus again.

.....

Stars in the sky. Oedipus is sitting on a white marble bench in the warm night. Having white skin he looks like a thin, marble sculpture. He talks to a white parrot.

OEDIPUS You parrot! Lucky creature you are! For a long, long time further the parrot species will stay on earth as my species! ...Little, tiny flowers! You too will spend many more centuries on earth as the pre-human species! You will fill the Globe this time, then later for millions and millions of years. But the thmetos, the pre-human creature, for a few thousands of years only! *(Talking to the small white flowers.)* And how many you are! Billions and trillions today and billions and trillions later on. But the thmetos, the pre-human creature? Some millions only. Maybe a few billions later on. ...Could it be possible that we who think ourselves the wonderful top of living world, we are nothing but just an interesting mote of immeasurable Universe? A small rare creature existing an extremely short time?

Few rainbow rays appear and swim in the screen.

OEDIPUS ...Many times I think about the rainbow ray.

It is a unique creature! Even to see it is not easy at all! Only for minutes it emerges out of the gloom of ocean! Then disappears! Extreme being! Both noble and evil! It stirs the tranquil life of the sea world! Strokes and kills other creatures! Another time clears and purifies water, charms wonderful everything while swimming away! It delivers one young only! With hard procedure! The female dies at the end of it! ...Could it be that we people are similar creatures? Strange but meaningless small species of the eternal Universe! Beautiful sometimes! Grand! And noble! But first of all roguish and sometimes evil! Could it be that like rainbow rays in oceans, we swim and swim in the gloom of the Universe with no precise ideas about its origin, about its end, with no precise ideas of what it really is?! And like the rainbow rays, we do not suspect either why we are swimming so resolutely or why right in this direction? And until when will we swim? ...Sometimes we scratch water, stir it up, poison it, and soil it! Another time we charm everything glittering and shiny! ...Then the time is over! We work hard for the birth of descendants that are better than us. And finally they are born! Followed by the death of us. (*Rainbow rays disappear.*)

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CREATING ISOLATED AND HUMANIZED TERRITORIES

*Excerpts from OTHER CHORDS OF SCALES published in
Warwick ,State of New York, Unites States.*

STATE OF THE HUMANIZATION IN OUR AGE

The humanization of the living and non-living world is a basic human operation. Humanization - the forming of the varied areas of the outside world to serve human interests, and the reordering of many elements of the world to rule them - is present even in many details of our common, everyday life. The basic race preservation and self preservation instincts force us to do this humanization. An this is what created our civilization; this shaped our science, cultures, and so on.

Our history and our contemporary world show clearly that both human society, and the human being, feel comfort and coziness first of all in humanized situations. Many, many humans look at any other circumstance with some dissatisfaction; in many cases, with nervousness; or, with a strong claim for change. It is a recurring experience in psychology that where the humanized character is not present, almost any person immediately feels alienated, sometimes confused and messy, and, again sometimes an irritating and strange feeling - the feeling of the absurdity. As a thesis of the History of the Philosophy, time after time repeatedly states the following: anything that has no humanized

characteristics, or is not subordinated to human thoughts, emotions, or purposes, easily creates the impression of the absurdity no matter where it comes from - from the gigantic macrocosmos, society, or the subatomic microcosmos... Formulating this by a terminus technicus of the History of the Philosophy, one of the *ANTIPODES* of the term 'humanized' is the term 'absurd.'

However, an other discipline of philosophy goes on further than this. Actually, the Life Philosophy (the Philosophy of Human Life that weighs, first of all, human life's and human civilization's interests when evaluating the operation of the Universal All) labels everything as 'absurdity' what is 'not humanized yet,' or what 'cannot be humanized at all.' We feel that this denotation helps articulate our approaches more clearly. Thus, in our recent essay, *WE WIDEN THE USUAL DEFINITION OF THE WORDS ABSURD OR ABSURDITY, AND WE MARK WITH THEM BOTH THE 'IMPOSSIBLE TO HUMANIZE' AND THE 'NOT HUMANIZED YET' EVENTS AND PHENOMENA.*

This *Life Philosophy meaning* of absurdity is assigned nowadays to the living and non-living world's many

events and phenomena by many significant astronomers, evolutionary biologists, quantum physicists, and other experts. (See the literature below). *Vainly the Universe is full of logical laws, since all the gigantic action of it from Big Bang to now goes without any purpose; since most of its gigantic works are just absolutely useless; thus in the perspective of the mankind its entirety is just simply absurd* - so states many astronomers, and we could not disagree. *Vainly the life of many living beings is very colourful and gorgeous, if the final reward to their self-keeping efforts is death in a self-contradicting, absurd way* - so says many evolutionary biologists, and this is hard to disagree with, too. *Because the mankind is subordinated to death, to the destruction by the passing of time, to the unconscious works of the organs, thus the absurdity of our existence should be mentioned too* – many natural scientists add this to the above opinions, while the sadly absurd details of the human fate are conveyed in art and literature almost countless times. *Aside from the tiny and little humanized areas of the gigantic nature of our entire globe, we actually live in a huge and continuous stream of absurdities of the living and the non-living world:* not even one scientist states this or, as others say, that we are placed into a gigantic

sea of absurd events and phenomena, into an *absurdity-ocean*.

But the bigger problem is that the physical, chemical and biological rules of nature don't lessen the power and influence of the absurdity that is present in the human civilization. Just the opposite - the living and non-living world's many significant natural rules hamper the life of the human being, heavily charge or overcharge it, lead its efforts to absurd end points on many occasions, and are irrational, as per our interests, on many occasions also. These physical, chemical, and biological rules of nature our science was not able to change or modify through the centuries at all; even its very rare efforts were unsuccessful. And this effeteness characterizes even the humanization's current state: while we move forward in modifying many small aspects of our everyday life, *essentially nothing moves at all*. We stand in our very small, humanized islet, helpless to do any meaningful change, and surrounded by the absurdity-ocean.

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However, despite of the facts above, and following its bad tradition in this field, contemporary philosophy is still not willing to look at either the living or non-living world with disrespect. No author would name the Universal All inglorious and worthless, comparing the thinking, creative, moral, sentient human being and human civilization – and, in the future of the humanity, would want to handle it that way that properly fits this comparison. But if we think about this with more precision, we spot that, as per the aspects of mankind, there is little reason to honor, adore, and praise the useless and purposeless non-living world. There is even less a reason to respect the primal operation of the living world, the bloody and daily fight to the death by millions and millions of creatures.

Contemporary philosophy is also not willing to look at the natural rules with disrespect. But if we think about these rules with more precision, the fact that we use many rules of nature to satisfy our purposes is still not enough to give any respect or oftentimes piety. Because the laws of nature are, first of all, our enemies, if we do not accomodate with them they crush our fates, our lives, our bodies and more. However, to the essential further development of the humanization process, we

still have some chance in this relation: it should be considered that we detach from the billion-years-old rules and isolate from them, making instead an environment that works with our own, created natural rules that serve our claims.

According to many natural science sources, today this is not a dream at all. We have already modified and formed rules of nature to serve human aims through decades, enough to remember some attributes of any isolated space cabin's operation, or, the particle accelerator cyclotrons' characteristics, and so on. In the past years we have successfully modified the *original numerical values* and *original operational constants* of some basic physical, chemical and biological rules. From the Universe to the subatomic world there are some closed and isolated tiny zones where we made the rules of the operations - and not the Universe, as before. The General Laws of Nature mean not a Holy Scripture anymore.

According to some philosophers, there is no self-defense against the the absurdities of the world; there is no escape from or way out of the absurdity-ocean. But this is not true. Considering the high level of today's

technology, the creation of more and more closed, isolated zones in wider and wider areas is not an illusion. While there is no pressure or obvious necessity to work on this, considering the potential of our sciences and the tools of technics today, it is not impossible to create cabins, space stations, hermetically gated space colonies with favourable biological, physical, and chemical rules, that mankind alone can shape. It is not impossible by human design to transshape those factors of the living world that are relevant to us and reach too by human design the development of the biological human body, if considering fairly the consequences.

There exist countersteps against the absurdity that obstructs and destroys humans. Due to the level of our civilization we can row out of the absurdity-ocean now; we can move into protected and closed spaces of a Human Realm. We can leave behind the Anti-human Universe (*letting it circulate around itself*, as the small human being would say with irony - and very rightly, if considering the suffering he had during his history because of the cruel rules of the Universal All)... Whether this is desirable or not is another question. But

there is an obvious chance to develop the humanization process - even on an always unproductive trail.

*

A few personal remarks. The final essence of the Universe is unknown to us. Probably, this is the most embarrassing, missing point of science. Maybe this final essence, if favourable for us, verifies our aims and our everyday activities. However, it is also possible that this essence is unfavourable for us. It is possible that our normal and regular activities such as going to school and taking care of children are abnormal and ridiculous acts. Until we know nothing about the essence, we have no verification of any act by us. Thus, because of this reason it would be rather right to isolate from a Universe that works with an unknown essence, and create a closed realm where the validating, actions-approving essence is specified solely by us. It is similarly awkward that the validation of any scientific result solely comes from human doings and human devices and, exclusively, from those fields of reality that we as people reach and examine. Since there is no human-device-free and human-doing-free independent validation of any observation by us, nothing strengthens and verifies our scientific or other statements. However, this is again not a problem in an isolated and closed realm of people, where we specify each rule of any operation. There, for trustworthiness and truth, as a sole controller human knowledge and science is surely acceptable.

Also a few personal remarks in connection with some central problems of the Life Philosophy discipline. (1) If it is impossible to humanize death, the passing of time, and other absurd attributes of the human status, because of the rules of nature of the Universe, and (2) if in no way can we develop the human being into a biological Super

Being that is free of absurdity, yet again because of the rules of the nature of the Universe, then (3) still we can create such enclosed and isolated segments in the Universe that are controlled solely by the humans and work solely by those rules that we create, even by those kinds of rules that never result in any absurdity – and this also resolves such problems that we mentioned above as central and many times repeated ones.

Finally, again a few personal remarks. There is a terminological issue in some recent sources, that is, to change the term Life Philosophy (with another commonly used term, Humanology) to a new term, Thnetosophy, because this one would be more correct (thnetos, the Greek word, means mortal man). Since it is not proven that the human being stays forever mortal, we can agree. Since it is also not proven that today's human views and attitudes stay without an essential change ad infinitum, we can again agree. We think that the Thnetosophy term fits better for us and our philosophy, and the terms Life Philosophy or Humanology fit less - even the latter term is used with very varied meanings, not once with esoteric ones, not once with unscientific content, and sometimes covers charlatan views.

DEMME BREVIARY

ADDENDA

ADDENDA TO THE 'EASING
THE BURDEN' OPUS

CLARA GYORGYEY:

Small Additon to Zoltan Demme 's travelogue

Sure, his travel diary is a remarkable continuation of the literature of the beatnik and the hippie generation led by Kerouac, Ginsberg, and Corso, even with new insights and quite unique colors! However, beside the journeys detailed in his book, his international travel too had other purposes which, from his philosophical point of view, he considered probably as ethically unavoidable side ones. Anyway, from my point of view, these other journeys, when he made negotiations with internationally recognized personalities, led to important ends. Because, many humanitarian nonprofit organizations were organized by his travelling! Such as Green Cross Support ZD Society, Humanization of Jurisdiction ZD World Society, and so on (see pages 13. 21. 35. 45. 53. 61. 73. of one of his other book, titled Programme One, Pompton Lakes, NJ. 1994.) Let me introduce the basic documents and the declarations just some of these companies (the rest you find in the Programme One book as precised above):

DECLARATION OF THE GREEN CROSS SUPPORT ZD SOCIETY

As the statistics state: the officially recognized minimum amount of nutrition per day, is not available to about eighty-three percent of the inhabitants of our world. Millions and millions of people die in consequence of starvation and poverty, mainly children. Governments, government agencies, international establishments, religious and charitable organizations are permanently attempting to make significant changes in this situation, but without any essential result. Obviously, our association is also not able to work out proper solutions. But we have an idea representing a quite new approach to these problems. We feel, that the most preeminent philosophers, scientists, writers, creators and public representatives of our globe are primarily eligible and able to observe, analyze, and even give proper answers to the most grievous question of our recent world. These personalities are in possession of enormous intellectual powers and have already on many occasions influenced the evolutionary processes of our civilization. During the following months, a newly organized operative group of our association will initiate a wide spread collection of opinions and proposals of such personalities. All studies, essays, and interviews received will be published. All proposals, recommendations, and initiatives will be revealed for appropriate state and international organizations to further consider and realize.

*CITATIONS FROM THE INTERVIEWS, PROPOSALS,
AND OPINIONS COLLECTED BY THE GREEN
CROSS SUPPORT ZD SOCIETY*

[...] *M. GORBACSEV*: ...Many people still are in that belief that the promotion of resolving of world problems is a political matter. I disagree, I am against the vision of such a world where politicians are governing the essential processes of the civilization. We have to make efforts to have professionals of varied trades involved. Adapting this conception as basis, we have to organize a World Congress that places down the found of a new structure of world economy and creates the base of the economic security of all the nations. [Subjects to discuss]: Return of monetary investments. The recent practice, that the debtor countries pay more interests per year than the net amount of loans and credits they can collect in the same year, will lead to serious crisis. A new policy is needed for future deals preferring products and goods in returns...Oversized gains. Finance companies recently schedule \$ 2.50 net profit per \$ 1.00 of investment, as average, especially in South-America. It is too much, and too will lead to crisis. The above idea, that the professionals of other trades could be involved could help...[...]

FRIEDRIECH DURRENMATT:...As I believe, the essence of the events of our recent age is the fact, that leaving the small world of small numbers humankind has stepped into the cosmos of great numbers. We cannot live here merely practical and natural manner, we need the abstraction and techniques as governing powers. Our globe must be fully technicized to keep our species alive. Where this

process fails, there, for sure, we shall have tragic problems. The only thing we can do to have the most serious world affairs resolved is to support and accelerate this process. The increasing of the Financial Interest for technicizing, I think, this is the key... [...]

ANDREW LLOYD WEBBER: ... You see, I am a human being first and an artist second though my politics as an American, as a New Yorker, a Manhattanade, are separated from my craft. But I think on politics, I would say, what could unite people to solve world problems. Starving, that is outrageous, but we have to be united to do something against. What would be the right point to start uniting? I would say, that it would be something about the environment. I mean everybody is pretty equalized, perplexed on, everybody cares about it, be you a landowner, or an attendant, I do not know, but there is something that unites people, environmental actions... I do not like the idea of the military would be involved in dispersion of foods, but it is necessary that international forces made up by a world agreement police these lines. People were killed delivering food, wearing red crosses, so something has to be done even by military forces... [...]

AUDREY HEPBURN:... Just one thing. What noted persons can do as I think. That is to come to those places of the tragedies. Somalia, I have felt no chance to do anything. Then I have been told that there is something even I can do, which is to draw attention to the things. And there, in a feeding center run by marvelous girls from Irish Concern, one of the girls said to me, “ We were delighted when you came because we knew it is going to mean more help”...

Continued by *WILLY BRANDT*, *EDWARD TELLER*, and others.

DECLARATION OF THE HUMANIZATION OF JURISDICTION ZD SOCIETY

One of the very ancient problems of the civilization, that neither the legislation nor the system of jurisprudence is concurrent with the real necessities and events of the social and personal existence. In these last decades this situation has become absurd. Living in Sudan or Canada, in Poland or Australia, or anywhere in the world: in this age everybody is a lawbreaker... The life is dynamic and changing in every second, but the rules and regulations are static and obsolescent from the minute of issuance. As a natural continuing consequence, some rules and regulations obstruct the otherwise normal efforts of people, some other rules make them even unrealizable, and again others become brutally and drastically anti-human. Many esteemed judges have acknowledged these problems during their tenure. It is now time to research the cautious, calm, and moderate ways of alteration...To contribute to the humanization of legislation, to the establishing of a new, vital, well-working jurisdiction system that is very able to protect the proper, moral, and updated necessities, our society worked out several methods and will apply them during the next years. To insure a fresh approach of this chronic problem we will begin a collection of referring proposals of noted jurists of innovative ability from all continents of the world. Same time we will also collect the referring proposals of preeminent philosophers, scientists, writers, artists, and political personalities of our world.

Following these actions we will carefully conclude and elaborate a juridic summary from the collected opinions and reveal it to wide-ranging international organizations and responsible justice establishments of each of the countries available for this reform process in our globe.

***CITATIONS FROM THE INTERVIEWS, OPINIONS
COLLECTED BY THE HUMANIZATION OF
JURISDICTION ZD SOCIETY***

YEHUDI MENUHIN:... Nothing has an eternal validity, no thesis, no issue, no conclusion is valid and sound for all the times. As the messages of music must be amended and updated time by time when we perform them, same way we have to renew the laws of the life when we apply them. The enforcement of a given rule must include its improvement and updating at the minute of using, in all the cases, and with no exception... [...]

VALERY GISCARD D'ESTAING: If the issue is, that to the closing of a justice procedure ended with lawful judgment a new one must be ordered for definite soundness, I disagree. However, in some cases, I have to allow a kind of separation of judgment and execution of judgment. I have reasons to tell this. As President, I was committed to decide on clemency petitions of criminals sentenced to death. I never supervised the soundness of a judgment of the lawful authorities. The problem that of my post I had to examine was execution, whether there had been emerged very serious reasons for waiving execution or not. And I have to tell that after a preparation period for deciding conducted by experts, in some cases I had found such reasons...

[CONTIUNED BY BOHUMIR HRABAL, ANDREW LLOYD WEBBER, NORMAN MAILER, AND OTHERS]

As we can see, these projects were very huge ones with amazing results from the parts of many international VIPs, plus, all their documents were forwarded to the appropriate governing bodies all over the world (see their list in the book Programme One). As far as I know, the proposals and advices of the VIPs also were built into the humanitarian programs of many governing authorities mentioned in the book.

Or, let see another nonprofit company of him, just one of his more than ten different ones. Let see the ZD International Mentalcare, Co., that was established in Greenwood Lake, NY., in December, 1988, and worked mainly in New York City and its surroundings (in State of New York) on a day-by-day basis:

*DECLARATION OF THE ACTIONS OF THE ZD
INTERNATIONAL MENTALCARE CO.*

The depressions, the grave psychological pains, and the complete collapse of psyche, are the most awful and absurd events of

the mental processes. Most of these cases are controlled by professional physicians, psychologists, nurses, even special emergency services and volunteer organizations all over the world, however the number of suicides increases year by year in every continent.

Something is wrong. As ZD International Mentalcare Co. thinks, the depressions, the psychical pains, and the mental collapses are not curable with medical methods in most cases. The hurts of the human soul originate from the connection of society and the individual, among many micro-events of the everyday life. To handle and treat these hurts, first of all we must understand very sensitively and precisely the real character and essence of the applicable, sometimes very complicated connections and conflicts of society and the individual. We must understand the jungle of the everyday life itself, on that particularly high level as, for instance, experienced writers, artists, actors, journalists understand it.

We believe that this is the main point. Those, who are by far the best knowledgeable about the everyday life, are the most eligible to discover the problems, to take the explanations of the complicated situations, and propose promising chances and methods for the psychically destroyed persons. Inviting such personalities as potential members, the ZD International Mentalcare Co. organizes associations in every available country, providing new service care for the suffering people.

There is a wide-ranging service in many countries supporting persons struggling with psychological pain, and plans of suicide: The Telephone Doctor. Though the ZD International Mentalcare Co. highly appreciates the medical sciences, we still state: if instead of a phone physician or nurse, a noted journalist, actor, artist, or other expert of everyday life, of any profession, will answer the call, the number of suffering people and suicides will decrease.

This service worked for more than three years as per the best of my knowledge. (Other details please see again in his book, Programme One, that faces the absurdities of our world and presents powerful struggles against it).

So, he is not solely a discoverer of many and varied absurdities of our everyday procedures when making journeys. Much more! Just take a look to the Programme Two, the twin book of the previous one. (Pompton Lakes, NJ. 1994.) Read there the preface. „The humanization of the world happens basically two ways. 1. More and more absurd peculiarities are ceased or restricted. 2. Level of humanization is raised, quality is improved.” See how he continues. „Crystallization, this is what my new programs primarily seek. Crystallization of the humanized values. Crystallization of the humanizing methods and procedures.” Yes.

Crystallization towards a desired, lovely, matured, and never existed world. So, this is him. Just let me demonstrate his and his friends 'Modern Dionysia' declaration now. Though this is not a program at recent, just a plan:

*DECLARATION OF THE INTERNATIONAL
COMMITTEE OF DIONYSIAS, INC,*

The Modern Olympic Games have renewed the ancient traditions of the antique Greek sport competitions, and now they are able to serve the ideal of the human excellence, the friendship of the nations and the peace of the entire world. The games of the Modern Dionysias wish to renew the ancient traditions of the antique Greek cultural competitions and celebrations and desire to serve exactly the same values.

The International Committee of Dionysias has the bases to organize worldwide cultural competitions and celebrations. There were and are even today excellent cultural competitions on every continent, contests of performers such as singers, dancers, music soloists, conductors, choirs and ensembles, or contests of creators as designers, sculpturers, painters, composers as well. We are ready to integrate these events every four years between the Olympics following faithfully the traditions of the antique Dionysias.

We hope that in the future, in the mediterranean spring, on the downhill of the Acropolis in Athens, many colourful small strips will rise up to the sky as in the very ancient past. After this the traditionally first competitors, the choirs can start to sing again, demonstrating the indestructibility of the evergreen ideas and eternal values of the Man.

All in all, I have a hope that these excerpts and additions help a bit to adjust the views about him as a journey man. Zoltan Demme was'nt just a simple perspicacious, quick-eyed, sarcastic viator, this is not the case at all.

ADDENDA TO THE 'ABSURDITY
OF THE HUMAN STATUS'
OPUS

STEVEN UDVARI:

Addition to Zoltan Demme 'Absurdity' book

A CONFERENCE was hold in Russian language in the Berehove College, Berehove, Ukraina, to discuss all of our proposals to extend to content of Zoltan Demme's book titled in Russian *Bor'ba s absurdnost'iu' chelovecheskogo sushchestvovanii'a* (*Struggling against the Absurdity of the Human Existence*). This book got a wide reputation in the Russian language countries of the former Soviet Union and now the preparation of the second Russian edition goes on. The book has a great list of brilliant and astounding examples on its issues, however, we feel that we can still propose valuable additions to it, before the book goes into the pressing house. From the translator of the book, Professor Ujzaszi (Hungary) we got detailed proposals to the future extension of the content, and after a thorough discussion of these we will forward the finalized proposals of our conference to the author who lives in the United States. The participants, the professors and teachers of the Berehove, Mukacseve, Uzshorod Universities and Colleges, and the students of the above

institutions, finally agreed and voted to forward for further consideration the following items:

TO THE CHAPTER: Humanization of the Death

Among the compensations for the loss caused by the death is its ennobling effect on Human Being. The idea of the ennobling death is present in Leo Tolstoy's "The Death of Ivan Ilyich", where it is the closeness of death that forces the indifferent and career-centered Ivan Ilyich to think of his fellow-creatures, the other people. Tolstoy, pointing out the relatedness of the physical and the spiritual processes, gives a psychologically brilliant description of how the awareness of human mortality helps Man rise morally.

The idea of "death as a relief and a shelter" is present in Emily Dickinson's poetry, too. Death relieves pain in "Pain has but one Acquaintance". Death is a redemption for those tired of the pain of the existence: "A Sickness of this World it most occasions - When Best Men die - A Wishfulness their far condition - To occupy". Death is described as a rest to a human corpse finding refuge in the grave in "Ample make this Bed", and it is the "securest Fold" for the "Flocks" in "Let down the Bars,

Oh Death “ Works depicting the immortal existence as endless suffering that are aimed to support the idea of the death as a relief. Lermontov’s “Demon” and Jorge Louis Borges’s “The Immortal Man” are two randomly picked up approaches to the same problem. Whereas the Russian poet of the Romanticism lays emphasis on the tragic side of the Demon’s suffering, Borges’s short story is more philosophical: Joseph Cartaphilus from the age of Caesar Diocletian seeks immortality and gains it by reaching the city of the Immortals and drinking from its river, yet after several centuries of wandering and quest he is happy to finally drink from the river that turns him mortal again. Death, according to the first person narrator, makes people better and more emotional. Everything has its value in the mortal world simply because it may be the last one of its kind, whereas there is nothing transitory, and consequently there is nothing unique, irreproducible, elegiac and thus solemn in the immortal world.

All the unhappiness of the Human Being follows from his “rationalism”, from his effort to live by his reason and to have reasonable explanations for the questions of human existence - dadaism and surrealism claimed. That Human Being is something more complex than

just reason as it had been revealed by Dostoyevsky and Freud too, but never before dadaism and surrealism was it so closely related to the basic technique of writing and visual art. In his work about Andre Breton's poetry Claude Mauriac points out that surrealism once again covers, though in the opposite direction, the way made by civilization, in order to regain the magic of the ancient times. Man must find the way to natural human existence, which they claim can be done through limiting, or sometimes even eliminating reasons. Surrealism was at means of reuniting conscious and unconscious realm of experience so completely that the world of the dream and the fantasy was joined to the everyday rational world in an "absolute reality, a surreality." In Aragon's "Une Vague de Reve" (1924), a program poem, the "surrealistic" is defined as a relation between the soul and the "inaccessible". Poetry is expected to reveal the "surrealistic", i.e. what lies behind the reason, with the technique of "spontaneous poetry" (T.Tzara) based on free associations of the poet. Free associations, originally the therapy of the psychoanalysis, were turned into the basic poetic technique called "écriture automatique" ("automating writing"). Mallarme expressed the "ars poetica" of the surrealism as representing the mysterious meaning of

some aspects of the human existence by means of the human language which was supposed to point to the essence through rhythm and a seemingly random juxtaposition of words determined not by logical but psychological - because unconscious - thought process. Surrealist visual arts also considered art as a means of prompting personal psychic investigation and revelation, though Miro, Klee, Jean Arp, Max Ernst, Andre Masson, Rene Margitte, Pierre Roy, Paul Delvaux, or Salvador Dali each employed different methods of self- exploration.

The need of liberating the human personality from the control of the reason has always been a characteristic feature of the Man. Music seems to be a pure "non-rationalistic" way of expressing human values, since it is not verbal like literature and, unlike painting, is incapable of representing things as a rule. Yet there have been tendencies in the 20th century to abolish the "rationalistic" quality of music, namely, that it is composed, prearranged by notation. As an attempt to achieve this, the parts of "Klavierstück XI", composed in 1956 by Karlheinz Stockausen, whose music was first referred to as "aleatoric", are meant to be played in random order, with volume, style and tempo given at

the end of the preceding parts. The best known and most interesting representative of aleatoric music is John Cage. In his "Sonatas and Interludes" (1946-48), pieces for "prepared piano", he first cultivates the principle of randomness. The piano was prepared by having objects placed on its strings before the performance, in order to produce novel sound effects. Cage used a number of devices to ensure randomness and also to eliminate any element of personal taste on the part of the performer: his "Imaginary Landscape No 4" (1951) was composed for 12 randomly tuned radios, 24 performers, and conductor, Fontana Mix (1958) was based on a series of programmed transparent cards which gave a graph for the random selection of electronic sounds. Unspecified instruments and number of performers, freedom of the duration of the sounds and of entire pieces, inexact notation, all served the purpose of randomness, i.e., entirely "non-rationalistic" way of creating music. Claiming that all the activities that make up music must be seen as part of a single natural process, in his later works he extended the freedoms over other media - his "HPSCHD" (1968) can be performed with a light show, slide projections, costumed performers and with the audience wandering among the instruments.

TO CHAPTER: Humanization of the Passage of Time

Another kind of music which rejects to be entirely prearranged, is jazz. A very enigmatic musical form, it allows only a most general definition as being “neither purely composed nor purely extemporized music”. Since it cannot be accurately noted, jazz is essentially the musical experience of a passing moment, which cannot be repeated in quite the same way. In jazz the performer plays melodic variations on a given harmonic base against a regular rhythmic pulse. The performer thus becomes composer, and this has special relevance from our point of view. In the more conventional music areas the artist is fundamentally an executant expressing the findings of the creative mind of the composer, but in jazz the performer is usually his own composer, who when playing a theme tries “to make it sound not like itself but like himself”.

This was also true to Charlie Parker, a practitioner of jazz modernism of the 1940’s or “bebop”, an alto saxophonist of extraordinary gifts. It is very significant in bebop that improvisation goes further from the theme both in melody and rhythm: instead of being mere decoration it serves as a framework of presenting

independent musical ideas. Charlie Parker is usually described as a composer of intellectual improvisation who has created a new kind of jazz. Julio Cortazar's short story "The Pursuer" pays homage to his legendary figure and also reveals a most important aspect of jazz: its special relation to the time and space... Man is helpless against the mechanical flow of the time but he can be successful in seeking ways of mental delusions - visual arts have pointed out this means of escape in several cases. Explaining his obsession with music, Johnny, the saxophonist in Cortazar's short story claims that he is lifted out of the time by music at the same time as he is placed into time. Quoting his metaphors, it is rather as if being in an elevator that takes someone up fifty-two stories between uttering the first and the last words of a sentence. Johnny's other image, the underground expresses perhaps even more clearly shows how inner time replacing external time can be a mean of the liberation from the depressing burden of the fleeting time. Johnny takes only one and a half minute traveling from the Odeon to Saint German de Pres, whereas his thoughts and memories wandering in inner time cover a much longer period in his childhood, and he would need about a quarter of an hour to tell about all that. Johnny is aware that there is another time

and he wishes he could always live according to that time - the inner time. People could live a thousand times longer then. In the same way music does not just give him a chance to break away from the mundane reality of the everyday life and investigate and build his inner self, it also gives him the chance to make a quarter of an hour out of a minute and a half. Cortazar's narrator calls the kind of music Johnny plays "metaphysical", by which the musician seeks to reveal himself and also grab and delay the time fleeting away from him day by day.

The most radical answer to the problem of the time is marked by the various artistic efforts to leave chronological, "linear" time and acquire some other sense of time. The Weltanschauung of Art Nouveau (the movement known as Aestheticism in England or Secession) for example, is rooted in the realization that the meaning of the time perceived as linear time lies in transience and morality. Art Nouveau, as we see it, concentrates on defying transience. This accounts for the most general and obvious trait of the Art Nouveau painting: a certain "unlifelike" quality, i.e., its being void of time aspects. How is this achieved and what does it involve? In Janos Vaszary's "Golden Age", an

inaugural piece of work for Hungarian Art Nouveau, we see a half veil-clad marble-smooth figure of a woman, leaning to an almost naturalistically depicted muscular body of a youth. The couple is in the foreground, against the decorative silhouette of a bush leading the eye further towards Classicist nude statues and a secretive and mystical garden. These intermingled elements, the exoticism of Romanticism and the dispassionate calmness of Classicism create a tension further enhanced by the elaborately ornamented gilded frame of the painting, which contradicts the spatial depth created on the canvas. It is this device, this striving for theatrical effect which is eventually responsible for the "unlifelike" quality of the picture.

The Art Nouveau mood is aimed at creating an existence where the laws of everyday reality are replaced by the spiritual adventures of the aesthetic interest. These might be induced by the esoteric realms of the "Garden of Eden", the meditations represented in the landscape in "The Meditations of Buddha" (Odilon Redon), the all-absorbing ecstasy or the sweeping passion of love as represented in Gustave Klimt's "Beethoven Frieze" and Giovanni Segarini's "Love at the Fountain of Life", or the spectral images of Lajos Gulacsy's paintings, or the

mysterious perspectives of Maurice Denis grove in "The Muses." Artists of Art Nouveau rejected the reproduction function of the art and believed in creative art striving to take hold of a timeless, aesthetic aspect of existence. Oscar Wilde writes in "The Decay of Lying": "Art finds her own perfection within, and not outside of, herself. She is not to be judged by any external standards of resemblance. She is a veil rather than a mirror. She has flowers that no forest known of, birds that no woodland possesses".

However, not only artistic achievement itself is a spiritual way of attaining freedom from the limits of human existence. Through its almost sacral aestheticism Art Nouveau opened his way to the connoisseur as well. Indeed, Art Nouveau was not only a style, movement, but also a sensibility, a 'way of life'. By the Art Nouveau the aesthetic apperception is celebrated as the most authentic human view of the world. We find a concise summary of the philosophical meaning of this aestheticism in Walter Pater's "Studies in the History of the Renaissance" (he was connected with the Pre-Raphaelite group, a precursor movement of Art Nouveau): art is the end of the line because it gives "a

quickened, multiplied consciousness". Homo aestheticus defies linear time.

Art defying time is not the discovery of Art Nouveau. It has been known long before as the theme of Keats' "Ode on a Grecian Urn." In fact, the Pre-Raphaelite group drew for its poetical inspiration on Keats and continued his almost religious cult of the beauty. Keats' famous line "Beauty is truth, truth is beauty" teaches that beauty is the only meaning, the only truth to learn in the life about the life. The identity of beauty and truth is related to immortality. The antique Urns as it is described with rich sensuous imagery by Keats allows a glimpse into immortality. This insight, the poet claims, is the height of earthly wisdom. And it is available in art! The moment of experiencing this insight is perhaps what W. Pater called a "quickened, multiplied, consciousness". Keats' idea of beauty is more than the meaning of artistic beauty. It has the same meaning as immortality has in Christianity. The human sadness felt over mortality is balanced by the eternal beauty that is present in art, providing humanity a means to escape from the world of the change and the decay.

*TO THE CHAPTER: Humanization of the Fluent
Bondage to the Human Body and to the Human Soul*

Sandor Weores's poetry is marked by the poets recurring and ever renewing effort to assume other poets' voices e.g. Krudy's in "Symphonie Concertante" or Janos Arany's in "Homage to Janos Arany", or to take up the role of a female character, in "Three Songs for Female Voice" and "Nymph". In his famous "Psyche" Weores created a fictitious character of a woman poet with whom he identifies, a character epitomizing possible ways of behaving, feeling and self-expression, the bearer of almost all the rich variety of possibilities that women can encounter in life. All this is a poets resort in the struggle against the narrowness of an individual's existence as compared to the universal human possibilities.

A similar poetic attitude characterizes the works of Robert Browning, a master of the dramatic monologue ("My Last Duchess"). There the poem is delivered as thoughts by a single imagined person. The speaker is different from the poet but dramatized, usually ironically, through his own words. (*Berehove, Ukraine, 2/3/2000.*)

ADDENDA TO THE 'ABSURDITY
OF THE HUMAN BEING'
OPUS

JUDY LUKOVSKY:

Dramatic Show 'Roulette' thru Eastern Eyes

Indeed, the ways outlined but not covered in the play, can be kept going on. Indeed, there are better chances for man to transform himself into a being of a truly new quality free from absurdities, than those are reflected in the play. There are humane scientific achievements today based on strictly materialistic work views leading towards this purpose; organ transplantation, or gene manipulation can be thought of. However, concerning this problem, a real step forward is promised by idealistic world views. That is why we would make our remarks following this course.

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In defense of our approach we should note that the various idealistic views have lead to innumerable accurate and testable observations proved to be applicable in everyday life for centuries despite of the suspicion against them. The materialistic zeal of the last century could label any altering view and metaphysical

experience as superstition and fairy tale also stating not without self esteem that scientific thinking is freed from those for good, it, however, turned out by now that it is not so far omnipotent and eternal. Biology nowadays speaks about an intelligent life-force activator organizing matter.

Modern physics proved in practice the main theses of the alchemists. Historiography reconstructs prehistorical, so called, magical human civilizations by ingenious computations. Astronomy begins to realize the close interrelations between the Earth and cosmic impacts dangerously approaching astrology ones smiled at. And psychology diligently collects the head-words of a dictionary of dreams.

Let us recall how the characters of the dramatic show try to further the transformation of man into a being of truly new quality.

The procedure first mentioned by the medical team in the play is attempting to revitalize some of the biological functions of man that are relapsed, withered away. Thus returning to man well before civilization from who and whose abilities present in beginnings

make a new start on different ways other than those of today's man.

The second procedure is to make basis for human functions that it did not have, not even in buds, for instance, new means of metabolism, new senses, new language, or direct telepathy substituting language.

The third one is to widen man's receptive and other life functions, such as to see sounds, smell colors, and so on, reaching by the end so high a level of command over its organization that he is able extend his life-span at will.

In these three areas the text of the play covers examples of clairaduience. perception of smells from exceptional distance, telekinesis, divination, clairvoyance, reading in minds, and telepathy, in addition to ceasing life functions and resurrection. The above examples yet regarded occasional, extreme, unique but foreboding better chances of man's improvement far in the future.

The enlisted utterances of life have been stressed because we could mention significant progress even

today concerning each one. Since all these archaic, relapsed, bud-like abilities are to be developed, practiced, and amplified. Tibetan magic train those in their disciples through regular courses nowadays. Elaborated methods serve to reach them in Indian yoga, too.

We must call attention to the fact that while the play meditating on the chances of transform man seems to ignore several promising paths. Rather, it judges them as phenomena leading away from realization of the purpose.

One of the ignored paths is dream. Dream analysis has a waste library, as a scientific problem, that Jung saw the farthest in, but Fromm, Freud, Adler, and Carrel should also be mentioned. Science is approaching towards dream means only an exact, more rational formulation of an original human interest.

Yet dream is far more than this, it could be a powerful help in transforming man. Books and dreams are known from prehistoric ages, such as the chapter called Dream-visions in Henoah's Apocalypse from which clearly radiates the dream's superiority to the

ordinary reality perceived by man, and a chance for a human personality lead by weaves of dreams is fading on. Centuries later, Roger Caillois did almost start back this experience, and tried to dissuade everyone of attempting to unravel dreams, unless he paid enormous attention to his own ones.

Though it is his examination of dreams that drew him into the bewilderment he writes down in his 'L'incertrtude qui vient des rêves.' The reason for this uncertainty is, that should dreams take such a great part in our existence he learned from his own experience, why we assume reality the life we live in consciousness.

What happens to us without our reality? The same unbalance of things' value of reality is said by Proust but in a manner suggesting pleasure: 'But for me it was enough, in my own bed, my sleep was so heavy as completely to relax my consciousness; for then I lost all sense of the place in which I had gone to sleep and when I awoke at midnight, not knowing where I was, I could not be sure at first who I was.'

The capacity of dream that it has a more intelligent insight into substantial relations than any reason, that it

foresees untraceable to mind, can essentially be explained by the fact that it works by symbols instead of concepts. It does not analyze about staggering from cause to cause, but it outlines the tangible, living forms of the only true, superior reality by its emanation of symbols.

Everyone has the ability to acquire this language of symbols, to make it experienceable and downpassable. The language of symbols which could at last free him from the exposure of being bound to time, space, and matter that is delusive on one hand, and trifle on the other. Hundreds of thousands have arrived there already driven into particular world of symbols such as the ones who live in Far-Eastern cultures.

A line similarly ignored in the dramatic show is the issue of narcotics, until recently, however, great expectations and hopes have been put into it even in the so called Western World.

Jean Biés, the authentic expert of the relations between India and the French literature, writes on the subject as follows: Thousands of forsaken youths die by the road, in gad having been sought for the Absolute

that neither can be given by the Western civilization nor provided easily by the East, they do not know well enough that drugs would have to open the opposite house and raise man out of his life regarded absurd solely under very special conditions and the guidance of an adept master only.’

Even Baudelaire, who is considered the first in the history of literature to write openly about narcotics and who turned out a whole volume entitled ‘Paradis artificiel’ passed down a contradictory example at last. Affliction to affliction did he followed his way upraising in anguish, while he could not turn narcotics into the Shoma.

A possible and plausible explanation for the painfulness of Baudelaire’s experiment is that ‘never has a being lived more submerged in close material existence than the man of today’s Europe, including the wilds of jungles. The highly developed processes have become techniques in the hand of this man with unpredictably dangerous consequences.’ (B. Hamvas).

In the Roulette, incidentally, the same European twist surrounds narcotics. It is the enchanted cup filled with

the destination of opium, cocaine, heroin, morphine, and other noble drugs aimed at to reach the immeasurable pleasure. The quest and finding of pleasure, however, attained in any kind of ecstasy brings atonement only provided we knew that step out from our selves served to touch the Absolute, the superior reality over every existence. 'To drink Haoma, that is a name for Shoma from other culture, meant to rise out of the obscure materiality of human life and arrive to the calmness of pure existence.' (B. Hamvas).

It can hardly succeed without thorough study and experience of Eastern cultures or of other magical worlds. Thus it could be stated with complete disillusion by Henri Michaux: 'We have had enough of drugs and the paradises come out of them.' As far as drug becomes a metaphysical necessity, a defense against the heap of lies called everyday reality, for Antonin Artaud who at last turned insane of the schizophrenia between realities and worlds.

Yoga is mentioned in the play in a restricted sense only as a process applicable to eliminate and resume life functions, in another world, a change of life and death determined solely by human volition is realized

on the stage as the man of modern times never ceases to dream about it.

However, we have to know that yoga, as any other archaic mystery could only serve the person experimenting on himself if the required specific conditions are done and the initiation is handled by a Master in that mean as B. Hamvas specifies: 'The Master is not an active person. The Master is only a medium and the Universal Essence is expressed through him.'

Jung himself had not so much confidence in that yoga could serve European people: 'it would be really a lunacy to disregard the historical and mental limits of Western man, who would find in it again a sad impression of rootlessness, alienation.'

However, he had a hope that the Western Culture will develop its own yoga on the basis of Christianity. Anyhow, the yoga means and promises much more than the dramatic show reflects, its essence, using the worlds of an initiated Master, Patanjali: the perfect cessation of the activities of mind.'

Only that individual who is positively able to realize this essential requirement will have chances to transform, or partially transform himself into a being of truly new quality. But the gates are open, as even today more than ten thousand of yogis are living all over the world.

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Renou names as ‘Second Renaissance’ the intellectual discovery of Eastern Culture. Since this ‘Second Renaissance’ is not impressing in adequate manner the medical group of the play, it is quite understandable that some of the physicians feel doubtfulness related to the goals of experiments.

This reflected in a poetic manner in figures of Nerval and Tuzenbach. Their duet reminds us of a pair of weepy and jolly clowns. We can not avoid to think of the book of Miklos Szabolcsi, titled The Clown. Nerval and Tuzenbach really are, in all means, the descendants of Hermes and Trismegistos.

Both of them gave up the experiments in Palace by

the same reason feeling the final goal, transformation of man, to be very far away.

Both of them have the same disorientation: they did not concentrate solely on fluent activities and their intimate contents, instead, did observe and observe again the prospective results.

Reminding to the archaic Bhagavad Ghita being actual even today, we can state fully convinced: even this disorientation alone can cause tragic disharmony in the human soul.

This is why the poet of the 20th century, T.S.Eliot, the initiated, restrains himself: 'I said to my soul, be still, and wait without hope.'

The jolly Nerval tries to change the stage of his activities, the weepy Tuzenbach stays in the saloon in powerlessness, however, none of them are able to reach a clear site of problems they focus. As scientists, as physicians, they have no courage to sail on the waves of irrationality, not even for a minute.

ADDENDA TO THE 'ABSURDITY
OF THE UNIVERSE'
OPUS

PETER PETRUS:

Observing Absurdities as natural scientist

Closed to his fifty years of age, Zoltan Demme became again a university student, sitting back to the school desk. To have thorough knowledge not solely in the humanities, but in the fields of the natural sciences also: this was his prime purpose. I was a mate student of him, working together with him and others, in the classrooms, in the laboratories, and so forth.

That time I had already known his feature films that dealt through romantic stories with the absurdities of the Universe. As the years passed in the university, he worked out more and more studies in citology, cytochemistry, quantum mechanic, physics, and got closer and closer to the problem of the absurdity even in the areas of the natural sciences. His two high quality dissertations (*The Absurd Origin of the Universe, Nonsense Attributes of the Subatomic World, in: Other Chords of Scales, Warwick, 2022.*) were preprepared most likely by these studies.

Let me mention, that about these studies we talked a lot,

cooperated many times, controlling researches, disputing hypothesises, discussing issues. That time he was done with the first drafts of his two dissertations that I mentioned above. These are differing a bit from the final variants, some paragraphs are missing, and the English wording is also else in many places. However I have the manuscripts and now I release them

I do this because I honor his theory '*Absurd Genesis of the Universe*' his discoveries (e.g. *x-modulus*), his fluent struggles with general absurdity-problems of our world. Therefore to this book I'd like to make my contribution.

NONSENSE ATTRIBUTES IN THE SUBATOMIC WORLD

Quantum theory (by the formalism of quantum physics, and based on many quantum mechanics, and quantum chemistry experiments) sometimes detects nonsense characteristics in the course of the investigation of the subatomic world. The literature of microphysics refers quite a few times to these - e.g., in case of measured quantities, to the full disappearance of the usual *Cause-Effect* relationship from the actually observed correlation, or, in case of other measured quantities, to a

hyper-short retroaction to the past, and to other events. These are unacceptable to our common sense and normal everyday perception - but their reality is confirmed by a number of scientific controls.

Our set of concepts is poor, and our scale of ideation is not wide enough to comprehend, while our phantasy is scant to imagine what our measure processes and mathematical procedures perceive. Unfortunately, we have obtained limited abilities during the evolution: more and more researchers sigh this when talking about some moments that appear while working and measuring processes with nonsense characteristics – and not without a good reason. But we can mark as nonsense some cases in the subatomic world not solely because of the limited character of our conventional perception, and, not solely scattered way these cases exist, here, there, or there. The subatomic world has many cases that by strict quantum physical and mathematical procedures we can mark nonsense, and, in our view, *these cases fully interweave the entirety of the subatomic world.*

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Nonsense, that is, *amphigoric* (1) *reasonless* (2) *contentless* (3) *unimaginable* (4) *incomprehensible* (5) *inexplicable* (6) *self-contradictory* (7), *inconsistent* (8) *mixing the matching and mismatching* (9) *combining the rule-following and the rule-offending* (10): first and foremost, these *postulates* have been present in the *ontology* since ancient eras when specifying what nonsense means (and, too, these are the prime characteristics of such cases and phenomena that ordinary people name nonsense). Applying these *postulates*, let's take a look into the quantum physics experiences. Let's investigate the elements of the subatomic world, and then shortly record and mark the nonsense moment at the particles.

LEPTONS: Electron (singularity at point charge) (2) (4) (5) (6) (10); Muon (magnetic dipole moment disorder) (6) (8) (9) (10); Tau (BaBar experiment) (5) (6) (8) (9); Neutrinos (contradictions around the mass) (5) (7) (8) (10). QUARKS: Free quarks (self-contradictions of the existence and the observability) (5) (6) (7) (10); Bound quarks (non-interpretable generating of the three families) (4) (5)

(6) (9). *BOSONS: Photon (Impulse momentum) (7) (9); Gluon (Inseparability of the free gluon) (5) (6) (8); W and Z boson (Self-contradictions of spontaneous symmetry breaking), (6) (7) (9) (10); Higgs boson (impossibility of renormalization) (5) (6) (8);* and we can still go on... We underline that these are many times perceived, academically and even experimentally recognized, as stable nonsense attributes, and it is unsubstantiated to mark them with the labels *currently unknown* or *currently unresolved*, which are very easy to put on any nonsense moment. We underline, too, that these nonsenses are not the result of any lack of the human imagination and human ideation. All are the end results of mathematically handled investigations, and all are presented by mathematical methods.

Thus, the consequence is clear: although with varying strengths, some nonsense events, or nonsense phenomena, or nonsense attributes, appear *in the case of all subatomic material particles*. And this is a thought-provoking experience and outcome. Over eighty years, we have studied countless times the subatomic particles that build up the Universe - and we have never found a

particle at which, sooner or later, we did not detect one or more nonsense moments. The nonsense attribute is present everywhere - it is connected in one way or another to the operations of each single subatomic material element that constitutes the world. And, the presence of the nonsense attributes in the subatomic world is general, comprehensive, and uninterrupted. *We live in a Universe where all the micro components, all the very small building elements, are interwoven with nonsense moments* - subatomic particle with no nonsense characteristics is an illusion.

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Newton's physics and *Einstein's* physics revealed a more harmonic, more pleasing picture about the cosmos than the formalism of the quantum theory, which sequentially perceives nonsense operations and moments of the subatomic building components of the Universe. Because of these embarrassing experiences, in quantum physics the impression of the lovability of the Universe starts to fade today, and the *bona fide* and deferential research attitude of many quantum physicists is also weakening more and more. A bit malicious scientists also appear sometimes, as well as

very inquisitive research papers and publications - and the extremely vigilant approach is strengthening in some scientific institutions. We can now ponder on a worrying suspicion, or assumption, or, even *conjecture*. Namely, that *the laws of the Universe may not be valid and may not work everywhere in the world.*

THE ABSURD ORIGIN OF THE UNIVERSE

That process from which the Universe was born had a very strong connection to microphysical events, according to the unanimous statements of the disciplines of natural science. However, microphysics is facing a great number of difficulties when trying to clarify this process; plus, it also has a great number of extra problems with its own methods. Probably, the terminology (the set of terms, the so-called *terminus technicus* network) is the biggest of these extra problems. For instance, the type of traditional terminological apparatus that derived from macrophysics - and what we use to interpret microphysical phenomena - is often quite complicated to adapt to the microworld. Besides, for decades now, the unraveling and analyzing of new details of the

microworld would also require a considerable extension of the scale of our terms in order to understand the micro-region accurately. In addition, the useful set of *terminus technicuses* that we work with everyday is rather not perfect, and is sometimes even obsolete... However, in our view, there are chances for the extension. The set of *terminus technicuses* can be fairly extended - even if this means a move toward a more profane and broader *nomenclature*, and even if it also affects our scientific findings and statements so far. Thus, we would like to undertake this below.

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ABSURD: impossible, unbelievable, mindless, confusing, incoherent, ridiculous – in this way we can list the primary meanings of the word from everyday conversation. *ABSURD: the extremely illogical, the extremely irrational, the stupid, the nonsense* - we can broaden the same with a little more extended content from the English language lexicons. But we could continue the enumeration in French, German, Spanish, Italian, and Russian, citing almost indefinitely the varied meanings of this word that characterizes countless phenomena and events - all the way through

the Eurasian and Oceanic languages to even Swahili (because it comes out even in the savannah world).

Looking at the internal contents of the terms ABSURD and ABSURDITY, it is clear that none of the above words indicate *monolithic* phenomenon as the prime meaning. Though we use sometimes the terms 'absurd' or 'absurdity' to mean something surreal or unreal, that which is absurd, or works in an absurd way, can weave together the real and the unreal, the rational and the irrational, the empirical and the noetic, or, more broadly, it can combine the material and the spiritual, the something and the nothing, all and always in a *random* way, and in a *random* proportion. It is essential that any of the above-mentioned absurd cases or phenomena be an impossibility or an ineptness in *any point of view*, even in a simple, everyday aspect (or meaningless, self-contradictory one at least). When this happens, the human civilization calls something absurd or absurdly functioning, and has done so since the ancient times. These too, are the repetitive elements of the varied *ontological* definitions of the absurdity, which has also occurred since the ancient times. We strongly underline that the character of the

impossibilities and ineptnesses can be of any kind. That *the absurdity has no limits by space, time, quality, or quantity factors, many times it has not even any finality*, as long as it is not hindered by its own inner zone or by some of its own characteristics, as per the *ontological* analysis or as per the everyday perception, again also since ancient times.

Considering them thoroughly, the characteristics that we listed above are all *criteria* – and while their circle surely can be enlarged by many secondary or tertiary characteristics, first of all the stable realisation of these *criteria* serves as a basis of the absurdity throughout time.

In modern microphysics, the ABSURDITY and the absurd operation are not far unknown. Long ago, in Newton's physics, and in Einstein's physics, the appearance of the 'absurd' was a so-called *differentia specifica* that immediately presented the erroneous character of a calculation, a concept, and its unsuitability for realisation. This role has still remained valid in modern microphysics, e.g., in the numerical operations - although many microphysicists today think

of the appearances of the 'absurd' in a different way than the great predecessors. This is because many times they experienced strange events, for instance that those cases and phenomena that - according to the research methods of the microworld, or according to the normal methods of human thinking (e.g., the lack of the *Cause-Effect* relationship) - they had to envisage as irrealities and absurdities, unexpectedly appeared as realities. Thus, in these decades, microphysicists have already begun to know more and more about, and become more and more familiar with the cases and phenomena of the so-called *effective absurdity*. And the scientific acceptance and ingenious entreatment of the strangeness that is present in the *quantum superposition* and in the *quantum entanglement*, now lead the scientists even to the pragmatic usage of the effective absurdity (e.g., qubit computer versions).

As is well known, the ABSURDITY is present in the entire civilization even in a far wider and more diverse way. In everyday life, we all perceive absurdities, e.g., when irreal moments become real - while we consider absurd many real events from varied point of views. In the fields of the culture and the arts,

even the depiction of the thoroughly experienced absurdities is present from age to age. In the fields of science to observe and study the absurdity is evident: it is subject to psychology and philosophy, in the natural sciences, beyond quantum physics, it is a thought-provoking research experience in biophysics or in biochemistry. Even more, it is widely present in the entirety of the biological sciences, with its many self-contradictory cases, with floods of irrational or random events.

Wherever we look, from time to time we find ABSURDITIES and absurd operations as clearly perceivable elements of the living and non-living world. Together, with the elements of the so-called 'nonsense' (that at this time we do not detail), they are usual and well-experienced parts of the Universe – and even more, as we would like to talk about below. (*Terminus technicus: Absurdum, lat.*)

*

NOTHING : focusing on this is a new development in quantum physics. Nowadays, the thesis of the *Emergence from Nothing*, regarding the birth of the Universe, is appearing in works by several excellent

physicists. However, this thesis is for sure not a modernization of the sacral content of the famous *Creatio Ex Nihilo* theory, and it is not a modernized presentation of a world-creating action by any kind of divine force. Instead of the term 'emergence by someone,' we are talking about another term such as 'emergence of its own' - more precisely, about the emergence of the subatomic basis of the Universe from nullity, from nothing. However, the content of this thesis is not worked out precisely in some aspects - though the basic thought is, in our view, very close to the truth. Before we go into detail about this, however, it is better first to examine what the term *nothing* means in more detail and with precision.

NOTHING denotes the absence of existing, or the opposite of existing, or, in more detail, the non-existent events and phenomena, according to the lexical approach - which is also from the English through the Russian to the Swahili language. Definitions of the philosophy that extend beyond the above explanations could also be listed: from the Western definitions - e.g., ancient *anthropological* approaches through Renaissance *pantheism* to modern *existentialism*, or,

from the Eastern, Japanese, Indian, and Chinese thoughts - e.g., archaic *illusion theseses* to the modern *reincarnation theories*. These great and quality systems, formed out by respectable and persistent cognitive efforts, brightly demonstrate that the thing we think not existing how varied characteristics could have. And, being on the topic of quantum physics, it would make sense also to quote the *vacuum theories*, the varied *ether theories*, and the challenging *multiverse theories*, to see how many things are there where, as per our modest conjecture, nothing is present. But as *criteria*, from the line above we would choose none. *Nothing, without any content; nothing, without any character;* the pure nothing interests us now. In the following pages we want to work solely with this non-colourable and unshaded nothing definition.

We keep this definition of NOTHING on the following pages both when nothing is considered in isolation, and when it is a part of something – first to better enlighten the problem of the 'emergence from nothing,' and, second, for a better understanding of our thoughts by non-professional readers. For everyday people, it is an astounding idea that anything could be

born from nothing. They think of nothing as simply nothing, as non-existence from which nothing can ever and nowhere come out. We do not want to glorify the non-scientific approaches of complicated scientific questions - but at this time, in our opinion, non-professional people are clearly right. All our respects go to those who believe in the *Emergence from Nothing* theory, and we highly value the *Hawking-and-Mlodinow-based* ideas, but in our view the Universe was not born from nothing - and not in the way they indicated - but quite differently, as we will turn to soon. (*Terminus technicus: Nihilum, lat.*)

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INITIAL STATE: in a thousand ways, this term is used in the history of physics and civilization. But this time with this term we label the Planck Era, the first, non-changing, standard phase of the so-called 'Big Bang' process. By mathematical descriptions, as well as by classical physical methods and quantum physical procedures, the Planck Era content is considered clearly and obviously *absurd* by many scientists. Hyper-high, infinite temperatures; infinite pressure; infinite density;

and other dizzying extremities are present in this matter-free, time-free, and point-like state, according to all calculations and analyses - which is astonishingly absurd for anyone to acknowledge and accept. Many preeminent quantum physicists find this extreme state simply impossible with its astounding parameters, despite the mass of scientific verification. All the absurdity *criteria* that were outlined earlier are very valid in this state, whether we refer to mathematics (arriving to mathematical *singularity*, dividing by zero, and so on), or macrophysics or microphysics - which perceive, on many occasions, absurd and sometimes even shockingly absurd characteristics.

Surely this recent picture we can consider *incomplete* and *essentially* expanding or *completely* changing - maybe soon, or maybe as centuries and centuries pass. For instance, till this time, we were not able to build quantum effects into the description of the initial state. Many microphysicists have high hopes for this - while, too, there are a large number of microphysicists who say it would not be relevant at all. There are others, too, who say it is absolutely not possible. However, in any case, the absurd

characteristics of the initial state (which the sciences have fluently recognized for almost a century) may not only strongly motivate us to work hard and make obsolete the absurd picture, or, also strongly compel us to refute them, convincingly and indisputably. But for the acceptance of them, too! For the acceptance of the century-old, stable, scientific statements!.. We think of the extremities of the initial state as existing, concrete, real parts of the history of the Universe. In our view, the initial state was absurd, and behind its startling characteristics, absurd operations stand.

To detail our views about the INITIAL STATE, it is unavoidable now to narrow the diverse meaning of the words absurd, absurdity, absurdness, absurd operation, and *TO APPLY THEM IN LIMITED FORM IN THE NEXT PAGES*. To do this, a specific discipline, the History of Philosophy, will help us. Quite a large group of classic philosophers call absurd exclusively those rare cases and phenomena that, are *IMPOSSIBILITIES PER NATURAL RULES BUT STILL BECOMING REAL* - and we use hereunder this narrow meaning (*gesta absurda, lat.*) These theoreticians don't think that the above cases are natural wonders or

miraculous events. The thing is that, besides the perception of the regular operations in our world under natural rules, some philosophers feel that they sometimes spot irregular modes of operation in our world also. *In the Universe there exist operations per natural rules and, sometimes, rarely, operations with absurd characteristics:* several philosophers have stated this since antiquity. *If something because the laws of nature is impossible, it is either a nonexisting item, or, on very rare occasions, it is absurdity that works in an absurd way:* we can read this or very similar statements that have also been said since antiquity, sometimes even illustrated with examples.

Otherwise, the entire philosophy summarizes almost unanimously the hardships of understanding any absurd operations. *It is impossible to see with precision the moving mechanisms of any absurdity and absurd operation, which perpetually work with inept spatial and inconsequent temporal zigzags, self-contradictory messes of many moments, random exchanges of cause and effect, and no reliable existing rule enforcement:* this way we can sum up the repetitive elements of many statements (see the sources of our recent paragraph

below). We would like to add that even the scientific apparatuses of the natural sciences cannot serve much anyone when observing absurdity. The absurdity cannot be mathematized. The absurdity (either as a whole, or as an irregularly moving, self-contradictory *immanence*) cannot be algorithmized. But the absurdity and the absurd operations we still can catch in action - even in the initial state.

From that long-time-known fact - that in the INITIAL STATE, as per precise calculations, such hyper extremities and such infinite values are present that seem impossible - it is not the sole possibility to think of the partiality of information used in the calculus, but to think of absurd operations also (more precisely, according to the *ontology*, the validity of the absurdity, which has no finality at all in any limit-free situation). From the scientific fact that it is impossible that these colossal hyper-extremities and hyper-phenomena appear in an entirely space-free, time-free, matter-free, and point-like place - and yet they do this - it is not the sole possibility to think of any correct though recently unknown explanation, but to think of absurd operations and the validity of absurdity also.

From the fact that, as per all the sciences, it is fully impossible that these colossal hyper-extremities and hyper-phenomena exist here with no antedecent event - and yet they are here without any antedecent occurrence - it is not the sole possibility to think of a process jumping out of nowhere, or of a divine creation, but to think of absurd operations, and of the validity of absurdity, is also possible. If listing further and further, we could refer again and again to the variants of the *fully impossible but still real* cases, which means: to the absurd operations and to the validity of the absurdity... It is hard to agree that one is right if naming the initial state absurd solely because of its *characteristics* (its hotter-than-hot values, hyper-features, fantastic attributes). Even its *existence*, its *ubiquity*, was absurd.

But that intensity of the absurdity, which we found in the INITIAL STATE, does not remain constant later. When space, and the possibility of spatial physical effects, begins to evolve, then, because of varied circumstance identities, repetitive effects and other factors, more and more formulary processes also begin to evolve. This comes with more and more valid appearances of the regularity. And in this increasingly

regular, increasingly rule-compliant area, absurdity inevitably begins to lose its power and validity. Then the birth of the Universe, and its expansion even in our age, also means the permanent reduction of absurdity into more and more narrow zones. (*Terminus technicus: Primordium, lat.*)

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GENESIS: this is a commonly used word. It appears even in quantum physics, including sometimes in studies about the Planck Era - though the vast majority of microphysicists consider this epoch free of any antecedent occurrence, and reject the use of any *nomenclature* that refers to any genesis, origin, or emergence. However, this time, with the sceptical very few microphysicists, we agree. Relating to the initial state, we rethink the joint problem of origin and emergence, so we use *genesis* now as a joint meaning... To explain the Genesis of the Universe, our civilization has, throughout history, endlessly mobilized ideas, visions, and interpretations. However, either in the problem of the origin, or of the emergence, something has always remained unresolved.

In the theories of the divine creative power, and even among the theologians, some questions always come up: *Why does the Creator exist? From what, and from where, did the Creator come?* In the theories of the philosophical *idealism* (which is a non-god-based and non-materialistic system), with the situation of the world-ruler spirit or spirituality, the question is almost the same. In the theories of the *materialism* the end point is just an axiom and nothing else, stating that *the cause of the matter is itself* – and we could continue mentioning many other views. But beyond theology and philosophy, natural sciences are also not efficient. The discipline that is perhaps the most far-reaching one, mathematics, must stop at the *singularity* when focusing on the initial state. The boundary of the perhaps most promising physical-mathematical theory, the famous *M-theory*, is the same in its recent state. But in the case of other micro or macrophysical approaches the genesis stays obscured too - or, it is surrounded by *negation*.

However, when thinking on the problem of the GENESIS, in addition to the regular operations of the

Universe, it is probably reasonable also to consider the irregular operations of the Universe, and the many, many irregular cases and phenomena in it. *Exempli Gratia*, those factors, beings, or - as summed up - *entities* (which science-controlled experimental ways have stated as existing) that have very significant, modifying power on cases and processes, while working in an absolutely irregular way! And even in such an extreme manner that seems unavailable to the mind, rationality and proper understanding. Among them, the best known in the sciences is the *randomness*, a very prevalent *entity* with very serious, world-shaping power that has transformed both the living and non-living world for billions of years. In quantum physics, *randomness* (radioactivity, nuclear decay, and so on) is an annoyingly well-known factor (that leads from failure to failure on many occasions). Likewise it is in cell biology, where the trials following the cell events always mean a speed competition with *randomness* (unsuccessfully, also on many occasions). Meanwhile, in mathematics and in probability analyses, where its catching is a standard purpose, even many virtuoso

refinements are vain and result in no success, too on many occasions.

Very similarly, an out-of-rationality, out-of-reach-of-mind, very irregular, but extremely powerful, world-shaping *entity* is the so-called *spontaneous variability* - which is chased by evolutionary biology with almost no stop - or *permutability*, which is chased by cytology, genetics, molecular informatics, and others, also with no stop (see the literature below). Through physical, chemical, and biological factors and attributes, these *entities* appear and run (through the lack of one or the other sometimes) while modifying these factors and attributes many times, and producing, occasionally, even new ones. Absurdity is also an out-of-rationality, out-of-reach-of-mind, and very irregular *entity* that works in a similar way. Through physical, chemical, and biological factors and attributes it appears (through the lack of one or the other sometimes) ,modifying these factors and attributes many times, and producing, occasionally, new ones even. Although being far more latent than the previous ones, according to *ontology* it is still as powerful world-shaping *entity* as *randomness*, *variability*, or *permutability*... We have to

add to the above that the *ontological* sources use the word 'absurdity' in their topics dual way. On one hand, they refer to any absurd case and phenomenon as 'absurdity.' On the other hand, they call the world-shaping *entity* itself '*ABSURDITY*'. Below, for distinction, this capitalization and italicization we also use when appropriate.

Based on the above, the eternally examined problem, the GENESIS, seems clearer now. The basis of the Genesis of the Universe is, in all probability, the *ABSURDITY*, the archaic *entity*. According to the *ontology*, the *ABSURDITY*, *the entity*, as its own part can contain the *nothing* (the pure nothing), as well as the *something*; therefore, it can appear even without a separate zone of origin. In addition, also according to the *ontology*, the *ABSURDITY*, *the entity*, is able to self-create itself due to its *absurd character and absurd operations*. Moreover, *ABSURDITY*, *the entity*, again according to the *ontology*, can perform irregular or even regular operations in space-independent, time-independent, and material-independent ways *due to its absurd nature*. Other irregular and regular forces in the universe are not suitable to this independency.

ABSURDITY can do anything that is absurd! Because of its absurd character it can flutter before the regular operations of the Universe begin; it can flutter in the Universe itself, both materially and non-materially; until the regulatory power of a change subjugates it. So declares a Greek postulate that was not once repeated in philosophies of varied eras. Also, according to another antique postulate, anything can exist as an immanent element of the ABSURDITY in any size, and with any character – as per our issue such as density, temperature, pressure, or nothing (the pure nothing).

We should understand much, much more, and explore the characteristics of the *ABSURDITY*, of course. But this is not easy. Apart from the humanities (literature, philosophy, and others), no research culture is around it at all - e.g., natural sciences conduct just case studies, on rare occasions. Even for proper terms, definitions, forms and types we have to turn to philosophy and *ontology*. From these disciplines we know that *ABSURDITY* may appear sometimes as an *attribute* or, at other times, as a *mode of operation*. Again, at other times, it may appear as a *ground of operation*, and again, at other times, as a *weave of all*

we just mentioned - and we still could continue. Behind its existence an absurd reason stands, as numerous ontologists state (*causa absurda, lat.*) And, behind the fact that it became the basis of the emergence of our world - as per the opinions of numerous ontologists – also an absurd reason stands.

To the above conception of the GENESIS, the proponents of the *Emergence from Nothing* hypothesis stand close: but they do not derive the Universe from the *ABSURDITY* - *the ABSURDITY that contains as its own element the nothing*, with no character (the *pure nothing*). Instead, they hypothetize that the Universe was born from the nothing itself - moreover, from that type of nothing that is not characterless. They use varied criteria; they talk about *unstable nothing*, *global nothing*, *vacuum nothing*, among many others; however, *pure nothing* as an issue never comes out. (Surely we could not speak about the *Emergence from Nothing* in case of the *pure nothing*, because from that which cannot exist, nothing can come out). Others attribute certain systemic features of the Universe to the nothing, because by this the birth of the Universe becomes a coherent and interpretable event, while

without this any genesis would be an illogical inconsistency, confusing incomprehensibility, or, in one word, absurd. But this is the point! The birth of the Universe was an absurdity. Not the follow-up of the laws of nature, or an enforcement of some natural rules determined the initial state and its quality, but the absurd operation did. If we look at the genesis and its components mentioned above on many occasions, and we control component by component, we still perceive the same thing: always the *ABSURDITY*, which contains 'pure nothing' as its own element, and which is infinite in obstacle-free cases, determines everything.

The above description of the GENESIS, and especially the above presentation of the *ABSURDITY*, for sure leads immediately to epistemological problems. *Why did the absurd operation create hyper-high temperatures? Why did it create infinite density? Can it be thoroughly known by the sciences or not?* – and we can mention many other questions. And from the Heavenly God to the Gigantic World Spirit; from religion through esoterism to mysticism; and even to the idea of the Unknowable Universe, everyone and everything could come up as replies... But before giving

any answer, it is worthwhile to rethink the basic thesis of the French Enlightenment, which became triumphant for a long time but is now strongly obsolete: *the primacy of reason, the omnipotence of the rationality*. In our age, natural sciences have already recognized that there exists either in the gigantic cosmos or in our narrow world not even one event, phenomenon, or *entity* whose operation seems unavailable to rationality, or whose activity cannot be measured quantitatively or in any other way – but they are clearly perceptible and sensible. Also, this activity, too, can be experienced even in its very bizarre features (that are sometimes almost *as extreme some specialities of the initial state* are). It, too, can be sensed and isolated even in its variants, and it, too, can be perceived and even utilized in technical applications (in the same way as spontaneous *variability, or permutability*). Thus, based exclusively on its extraneity to the rational mind, it is not verifiable at all to declare that the world is entirely unknowable, or that the birth of the Universe is forevermore mystical.

As we think, the *ABSURDITY* is also not a proper justifier of epistemological *negation* or of *agnosticism*,

although it is resistant to rational approaches and cannot be quantified or measured. By logic there is no chance to understand it - and since it is an ineptitude, there is no way to give answers to its *whys and wherefores*, either with extra careful, micro-moment by micro-moment analyses of the precise wit, or with extra circumspect, widespread examinations of the wise mind. However, it is quite possible to perceive it, either as an *entity* or in its practical realisations in our everyday events. Moreover, we can even put it into pragmatic usage, servicing with it our actual, scientific, and everyday aims (as, e.g., qubit computers make it). *Reason, ration, understanding with ration, or analysing with ration* is not an absoluteness; it is not everything. For humans, animals, and plants there are many other reliable methods to perceive and recognize events and phenomena that result in countless empirical *patencies and obviousnesses*, as per many scientific sources. And in our views, the Absurd Genesis, with its extraneity to the rational mind, is just one of these obviousnesses. (*Terminus technicus: Genesis, lat.*)

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What we described by the above *terminus technicuses* about the origin of the Universe is impossible to confirm by experimental experiences and evidences, and there is *no way to verify it by any non-human or over-human independent procedure* (if such ones exist). What science can prove and verify now (and solely by theoretical methods) are the absurd values and the absurd situation of the initial state. People of late ages may perceive such rational connections that solve the *enigmas* in the complicated relations of the initial state, and may arrive even to the rational explanation of the genesis - but the opposite is also imaginable: the acceptance of the absurdity of the genesis with no good heart and with bad feelings... But either way, our belief in the everywhere-valid, uniform character of the rational order of the Universe, and our piety to the admirably organized and operating Universe, needs rethinking and strengthening - if at all.

ADDENDA TO THE 'ISOLATED
AND HUMANIZED
TERRITORIES'
OPUS

MARTIN DONOVAR:

Notes to the Isolated Human Worlds movie

'Isolated and Humanized Segments in the Universe': this was the temporary title of a documentary movie series that I had the opportunity to take part in, as a member of a young movie making crew, in Europe. We made conversations and interviews with leading scientists (microphysicists, chymists, biologists, and so on) to this documentary movie while we always asked the advices of Zoltan Demme before shooting. He corrected many times the prologs of our questions to the scientists, giving back to us the texts of these always on new worksheets with built in proposals and notes on.

A bunch of these worksheets I kept in my belongings from that time. Unfortunately, since many years passed, I am not able to separate which part of the worksheets is by him or by us, and even my movie making crew mates were not able to do this. However, this material certainly came from his computer and from his printer before it was given to us. Therefore, I feel the duty to share this rare manuscript material with the public.

ISOLATED AND HUMANIZED SEGMENTS IN THE UNIVERSE (Temporary title of a docufilm series)

PART 1. PROLOG: Mankind had to adapt to the biological, chemical and physical laws of the Universe in all times. However, there are scientists and philosophers in our age who state that this compliance and adaption will end within few decades. Even today we would be able to create small isolated worlds in the space -- worlds, that would work first of all by those rules that we humans specify: such as space stations, or, the future space colonies. If we wish, there the stone falls down slower or faster than now! If we wish, there the water doesn't boil at 100 celsius degrees, rather at eighty eight, if we so specify! Thus we can separate these isolated worlds from the Universe and from the general natural laws that govern the Universe! More! These general laws we can substitute inside the isolated worlds with those rules that we people create! Briefly, we can live inside, by our rules, and the Universe moves outside, by its own rules. [PROLOG followed by the questions of the movie shooting crew that what path we have to find to reach the above goal.]

PART 2. PROLOG: More and more scientists state, that due to overpopulation and destruction of our environment, other living spaces will soon be needed near our planet for our civilization. However, on the Moon, the Martian, or anywhere in the solar system, an environment for humans can only be

comfortable by blocking or replacing many of the general laws of nature, e.g. those that cause the weightlessness, the radiation, the lack of oxygen, and so on. So changes are needed. [PROLOG followed by the questions of the movie shooting crew that what path we have to find to reach the above goal.]

PART 3. PROLOG: As it is known, due to the overpopulation and destruction of environment, another living space will be needed for the human civilization, other than our planet. Another problem of our future is the inevitable transformation of the Sun into a so called Red Giant, thus, sooner or later everything will burn away here on the Earth that the human civilization has created! So the future of the mankind can only be preserved by escaping the solar system in the far future. However due to the current conditions and features of the general laws of nature, this procedure seems unresolvable. Thus changes are needed, we have to change even some of the very basic natural rules. [PROLOG followed by the questions of the movie shooting crew that what path we have to find to reach the above goal.]

PART 4. PROLOG: There is a great deal of outrage at many Internet blogs and social network sites about the physiological and psychological aspects of human beings. For instance, some quotes: „My hair will not follow that my genes command. It will be long and wavy at the front, straight at the sides, and even green ... My body is ugly, I hate to walk in it

every day. Should I spend my whole life in it? No! I tattooed my whole body, down to my ankle! ... I don't like having two ears and one nose. I will definitely remove one of my ears because I, myself want to tell what I will wear for eighty years! ... Does the human body have to work as it is now? I'm tired of earwax, gowns, chips, saliva, sweating! Scientists must do something with the spoiled and junk human body! ...” Let us to add this. Many prominent sociologists and social psychologists strongly believe that it is inevitable that a number of fundamental laws regulating the physiological and psychological functioning of human beings will increasingly be nuisance for the modern man who designs his daily activities, wants to control his daily interior, exterior, and circumstances, which, moreover, bumps every day into countless odd and ancient rules. More and more scientists say that for the human consciousness and thinking no longer is proper the evolution-matured basic system, the type of that biological functioning, what the amoebas, algae, horsetails, or eels and mammals employ. Thus changes are needed, we have to influence even some of the basic natural rules. [PROLOG followed by the questions of the movie shooting crew that what path we have to find to reach the above goal.]

PART 5. PROLOG: Today, the visitors of Facebook and many social network sites are laughing at the mockery of self-contradictory phenomena of the biological world. Many examples we can read there: „The nature is an idiotic thing! In Greece, goats are dying because they eat not only the the

healthy leaves of the so called goat-bush, euonymus, but the red flower of it, and it is poisonous! ... Nature is fully stupid! In our neighborhood, the mother rabbit gave birth to five tiny rabbits, then ate one, and then another one of the new-borns! Why did it give birth then? Just to eat them? ... Yeah, its breeding instinct forces it to give birth for bunnies, while its self-instinct forces it to eat them. Evolution tranforms it to an idiot! ...” It turns out on Facebook that we are particularly sensitive to the self-contradictions of the biological world in our farm animals and utility animals. What is more, the organization and physiology of this livestock makes a great deal of problems to the modern man resulting many irritating events and by-products. So changes are needed. [PROLOG followed by the questions of the movie shooting crew that what path we have to find to reach the above goal.]

PART 6. PROLOG: On Snapchat and other social network sites, people are very relieved because their messages automatically disappears without a trace. Thus, the texts here are very courageous about the functioning of the biological world and the evolution! For instance: "Evolution is a terrible and disgusting monster! It is intolerable that it creates millions of creatures that fight and eat each other! That it destroys millions of innocent, harmless creatures! It is also unsustainable that it puts any terrible disease at any time into living beings, and suffering pains in their daily life! The entire nature is spoiled. It would be time for science to change the nonsense and miserable work of the evolution." It also turns

out that we are particularly sensitive to evolutionary traits when it comes to our pets. We would provide lot better life to a cat, a hamster, a parrot, and so on. But a less brutal, cruel, and more realistic, loveable and overall aesthetically pleasing natural world would rather be better to our daily feeling and heart too. Thus dynamic changes are needed. [PROLOG followed by the questions of the movie shooting crew that what path we have to find to reach the above goal.]

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