

Zoltan Deme

**OTHER CHORDS OF SCALES**



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# **OTHER CHORDS OF SCALES**

A parergon of the book titled Chords of Scales

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Introductions by Ferenc Gyorgyey

Translations by Clara Gyorgyey, Elizabeth Smith, and Zoltan Deme

This book is continuing the 'Chords of Scales' book of the author that contents these chapters:  
Arts & Crafts, Contemporary Poetry, Documentary Movie, Lifestyle & Behaviour, Painting &  
Sculpturing, Picaresque Stories, Philosophy, Show.

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# Preface

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*'European history has two basic types of creative individuals. First, the specialist, who reaches crystallized qualities and remarkable values as a result of a very closed concentration to one particular sphere only. Second, the polyhistor, who reaches crystallized qualities and remarkable values as a consequence of rainbow-scale activities, of interpenetrated applications of varied scientific and artistic experiences. Zoltan Deme belongs to this group.'*

*These were the sentences that introduced the author's previous volume, which we edited and published under the title Chords of Scales years ago. No reason to change even a single word now. However, that book, Chords of Scales, scanned the author's activities solely in the humanities, while this book, Other Chords of Scales, presents the author as an engineer and researcher in the fields of the natural sciences. Thus, this time his scale goes from Horticulture to Urban Architecture; in the Appendix, from Microphysics to Applied Metaphysics; and even to a new discipline - Thnetosophy. Plus, the conclusion of his lifetime work is also presented: humans must change the natural rules on their behalf, first in some isolated segments of the world.*

*Otherwise, this Other Chords of Scales volume is a parergon. It means, more precisely, that the author, after his arrival to the United States, had developed his own building and landscape company (during those years when the Chords of Scales book was edited and published), that he possessed during those times many original landscape and building designs and, in the near past, he made a small selection from these designs for our recent publication.*

*Like in the previous book, this volume presents just a simple cross-section from his works of excellent quality. This time, other harmonious, colorful or exotic chords of scales will sound. But his personal notes on his designs that we publish here in excerpts, and the bibliography that ends our publication, can probably serve further interests.*

*The Publisher*





# HORTICULTURE



*As a landscape architect, Zoltan Deme, too, has horticultural claims (e.g., in New Jersey's elite neighborhoods). From these, the revival of the 'flower and scent clocks' of the baroque era we present here. Certain flowers bloom in different dayparts, giving off a scent that people can consider as a time signal: this type of plan Z. Deme had worked out to the Indiana West Baden Spring Hotel's gigantic hall (see below). However, he was unsatisfied since, according to the plan, a given flower's scent must be fully vacuumed from the gigantic hall to the time-section of the next flower-blooming. And the flower's scent would unevenly cover the hall. Otherwise, Z.Deme thought of landscaping always with prehumanized-humanized-posthumanized terms. (Posthuman means future human or posthuman being). Mutatis mutandis: prehumanized flower clock means that flowers soak up non-optimized materials from the ground, are subjected to heat-cold, cause suffering to the bugs, etc. Humanized flower clock: flowers soak up optimized materials, are protected from heat-cold, have fairly developed abilities to protect the sensitive bugs, etc. Posthumanized flower clock: same with strong blocking, then modifying the natural rules, the compressional and rheological ones. His plan (of the suction-pump-free, scent-lability-free hall of the NYC Prudential Insurance Company he created the last way) we present as an illustration(seebelow).*

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## Entries in his Notebook to his Horticultural Activities

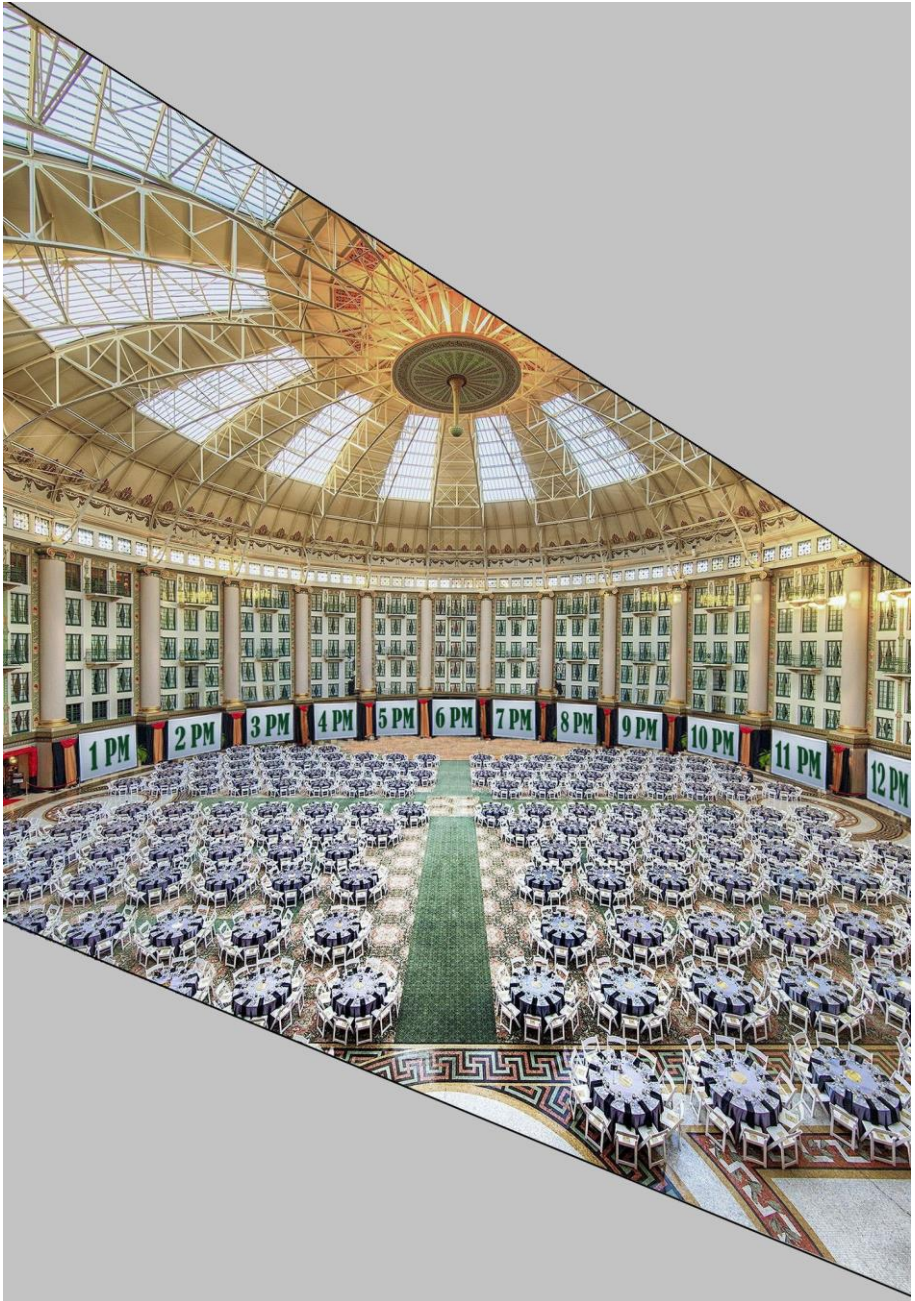
### I. Short excerpts:

(1) (a) (i) **MOTTO:** Self-explanatory way the human being has a duty, that is, to humanize the world, to reorganize it to suit human purposes, to reshape it to serve human ends. (2) (a) (i) **TERMINOLOGY.** *'Prehuman'* horticulture (for the humans of the old times) means: poorly humanized horticultural results that are fully ruled by the Laws of the Universe. *'Human'* horticulture (for the contemporary humans) means: fairly humanized horticultural results that are fully ruled by the Laws of the Universe. *'Posthuman'* horticulture (for the future human or posthuman beings) means: greatly humanized or posthumanized horticultural results that are primarily ruled by the humans or posthumans by their own rules (including the blocking and replacing of a considering amount of the Laws of the Universe especially in closed units, such as space orbits, space stations, space colonies, etc.).....(14) (a) (i) **ISSUE:** Black tulip field gardening in suburban regions.....(16) (a) (i) **ISSUE:** Installing Secret Gardens in suburban regions.....

### II. Illustrated excerpts (see the pictures below):

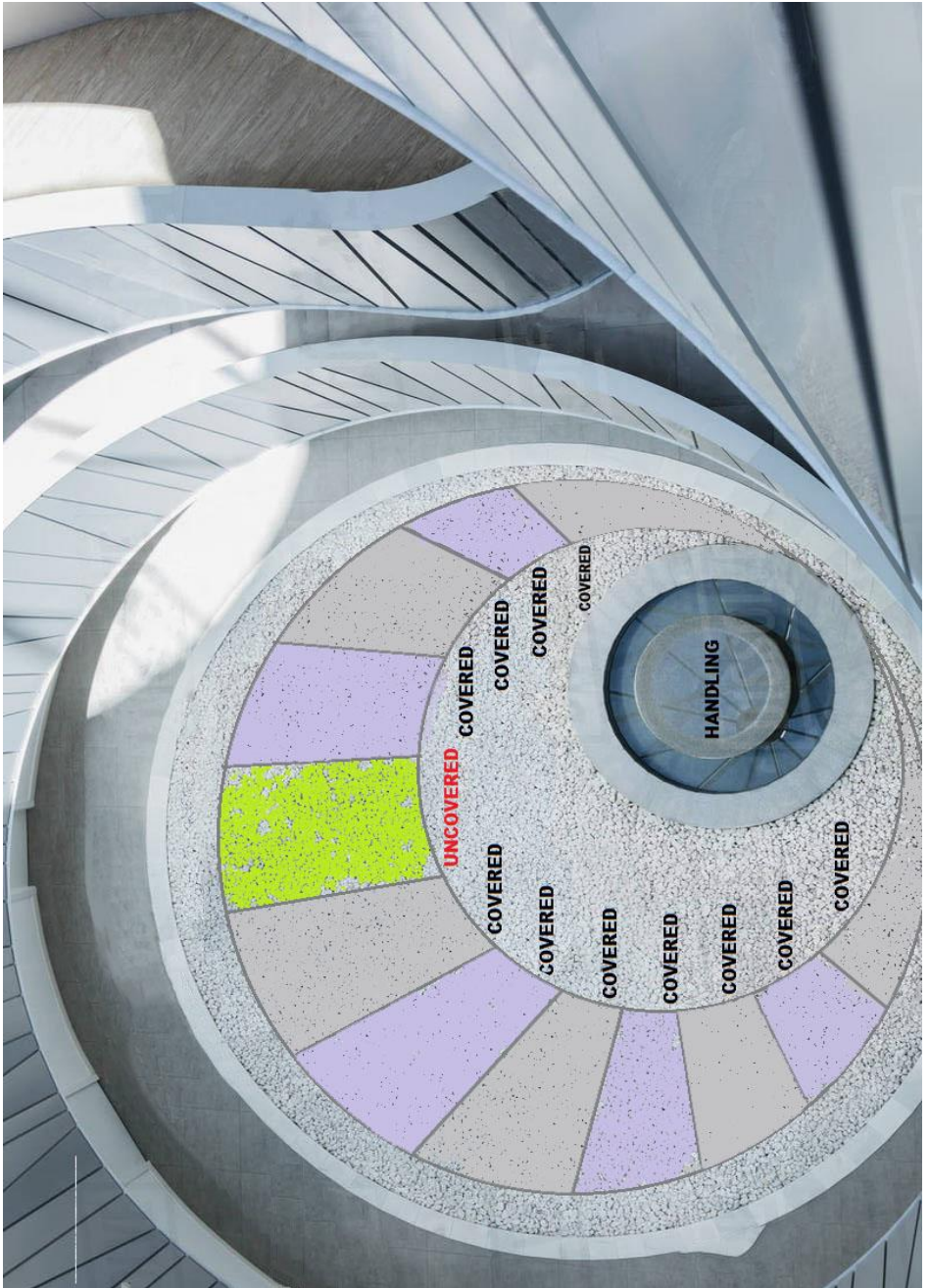
(19) (a) (i) **ISSUE:** Showing the time flow by flower petals and scents.(19) (a) (ii) **SCALE:** From the Pre-Linnaeus's and Linnaeus's flower clock (as samples of the 'Prehuman' horticulture) throu the modern ecoplant clocks (as samples of the 'Human' horticulture) to the posthuman flower clock based on the horology (as the very early samples of the 'Posthuman' horticulture).





(19) (a) (i) Dome flower-scent plan to the West Baden Springs Hotel, Indiana.





(19) (a) (ii) Prudential, NYC. With modified compressional & rheological rules.





# LANDSCAPE DESIGN



*Winter in landscape architecture is a constant problem, since it is flowerless and desolate. For his customers, Zoltan Deme selected trees, bushes and grasses that give off a refreshing scent and outlook even when they dry out (see below). However, his landscape architecture means much more than clever creativeness; he always keeps handling his designs by the prehumanized-humanized-posthumanized principles while building them up on the legacy of past centuries, and while searching for the paths toward the future also. His plan for one of the private homes in Puerto Rico, among others, gives a significant example of his purposes. Here, the Asian flower market's wild characteristics (prehumanized) and the methods of modern sitiology (humanized) are connected in a well-balanced way. And, as a sitiological innovation, he changes the plant's original nutrition to more effective, not-used-before chemicals (making an almost posthumanized step). On top of these, he works out a landscape design novelty: he places the prime and essential environment of this private home in the air, instead of with the usual green-grass-ground resolution (Due to the high expenses, it remained a plan. See below).*

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## **Entries to the Landscape Designing in his Notebook**

### **I. Short excerpts:**

(1) (a) (i) **MOTTO:** Self-explanatory way the human being has a duty, that is, to humanize the world, to reorganize it to suit human purposes, to reshape it to serve human ends. (2) (a) (i) **TERMINOLOGY:** *'Prehuman'* landscape design (for the humans of the old times) means: poorly humanized landscape design activities and results that are fully ruled by the Laws of the Universe. *'Human'* landscape design (for the contemporary humans) means: fairly humanized landscape designing activities and results that are fully ruled by the Laws of the Universe. *'Posthuman'* landscape design (for the future human or posthuman beings) means: greatly humanized or posthumanized landscape design activities and results that are primarily ruled by the humans or posthumans by their own rules (including the blocking and replacing of a considering amount of the Laws of the Universe especially in closed units, such as space orbits, stations, colonies for instance)..... (8) (a) (i) **ISSUE:** Cornucopia landscaping for State of Connecticut public and private properties in accordance with the state cornucopia symbols and seals.....

### **II. Illustrated excerpts (see the pictures below):**

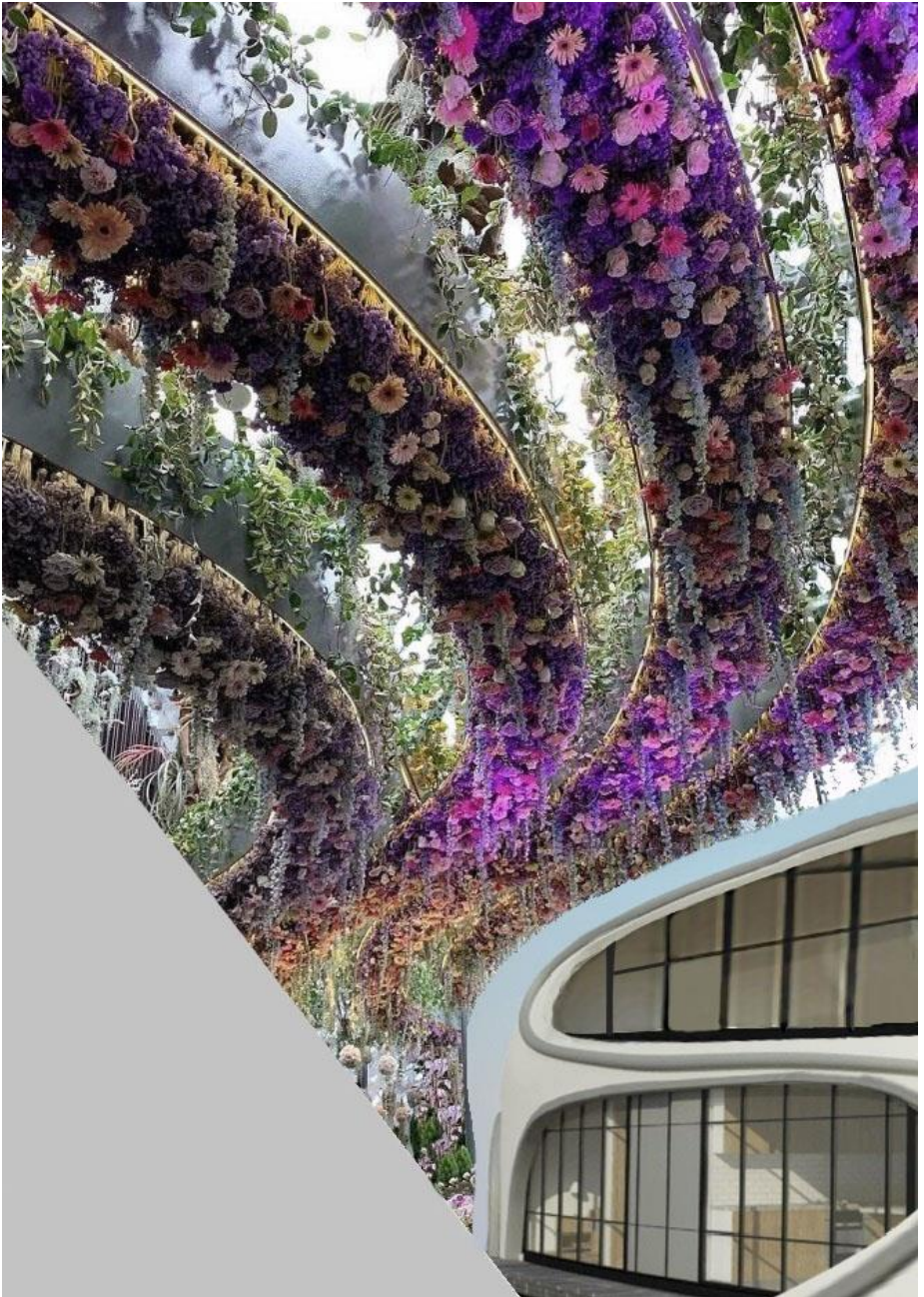
(11) (a) (i) **ISSUE:** Creating blooming spring effect from deciduous trees and bushes wintertime. (12) (a) (i) **ISSUE:** Curving flowers, first the traditionally fed ones, then the developed ones using none of previous organic and chemical nutrients, then the last ones using never-before chems (12) (a) (ii) **SCALE:** First the *Prehuman* then the *Human* finally two *Posthuman* variants of the same plants.





(11) (a) (i) Deciduous trees & bushes with spring feelings, to a Saddle River, NJ. home





(12) (a) (i) (ii) Air-placed Singapore type flower culture in a Puerto Rican home plan





# GENERAL BUILDING DESIGN



*Zoltan Deme was a construction worker after arriving to the United States as a refugee. This is what his interest in private and office construction comes from. This, too, is the basis of his realisation that the parking houses' usual square or oval shapes are not ideal, and that it is much better to use the hexagonal shapes of honeycombs instead. He studied dozens of bee constructions, then designed such parking houses that should be built up on honeycomb shapes, offering far more economic and lot-wise resolutions than others. From his wide range of construction plans, we present an example (see below a parking house for a Rocky Mountain resort). But his main principle - the prehumanized-humanized-posthumanized scale of architecture - yet again was brought into reality by his honeycomb-structures. He equally worked out prehistoric, then classical, spaces from the honeycombs (like the domes of the Middle Age churches, dome-fresco effects, etc.) and, among others, from some small service spaces where the million-years-old rules of mechanics and gravitation were blocked and replaced by new and more convenient rules.*

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## Entries to Building Design Activities in his Notebook

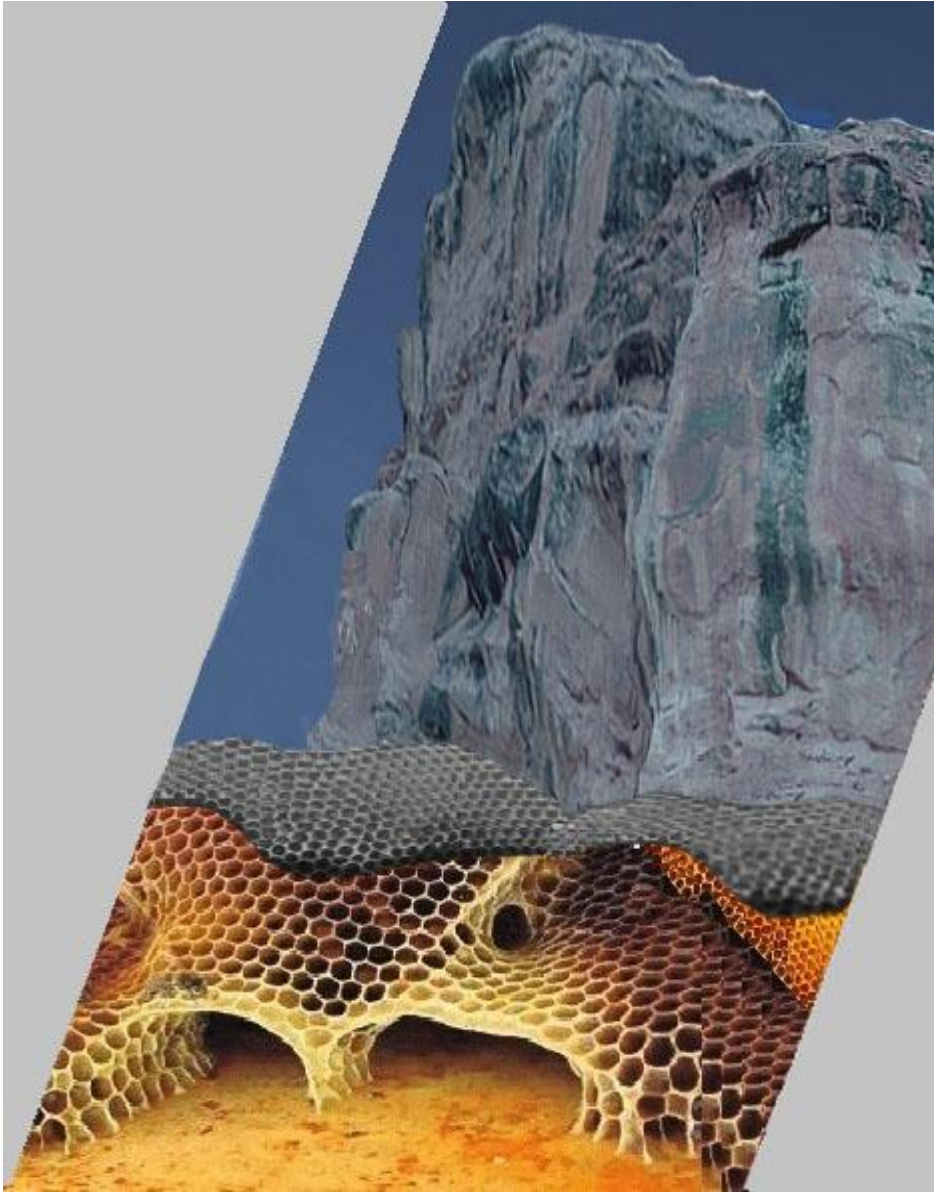
### I. Short excerpts:

(1) (a) (i) **MOTTO:** Self-explanatory way the human being has a duty, that is, to humanize the world, to reorganize it to suit human purposes, to reshape it to serve human ends. (2) (a) (i) **TERMINOLOGY:** 'Prehuman' building design (for the humans of the old times) means: poorly humanized building design activities and results that are fully ruled by the Laws of the Universe. 'Human' building design (for the contemporary humans) means: fairly humanized building design activities and results that are fully ruled by the Laws of the Universe. 'Posthuman' building design (for the future human or posthuman beings) means: greatly humanized or posthumanized building design activities and results that are primarily ruled by the humans or posthumans by their own rules (including the blocking and replacing of a considering amount of the Laws of the Universe especially in closed units, such as space orbits, stations, colonies for instance)..... (14) (a) (i) **ISSUE:** Partly transparent, water-like, crystal shape house to the seashore (16) (a) (i) **ISSUE:** Amber colored crystal houses onto the yellow rock surfaces of Utah villages.....(21) (a) (i) **ISSUE:** Curved-firetrap houses for NYC...

### II. Illustrated excerpts (see the pictures below):

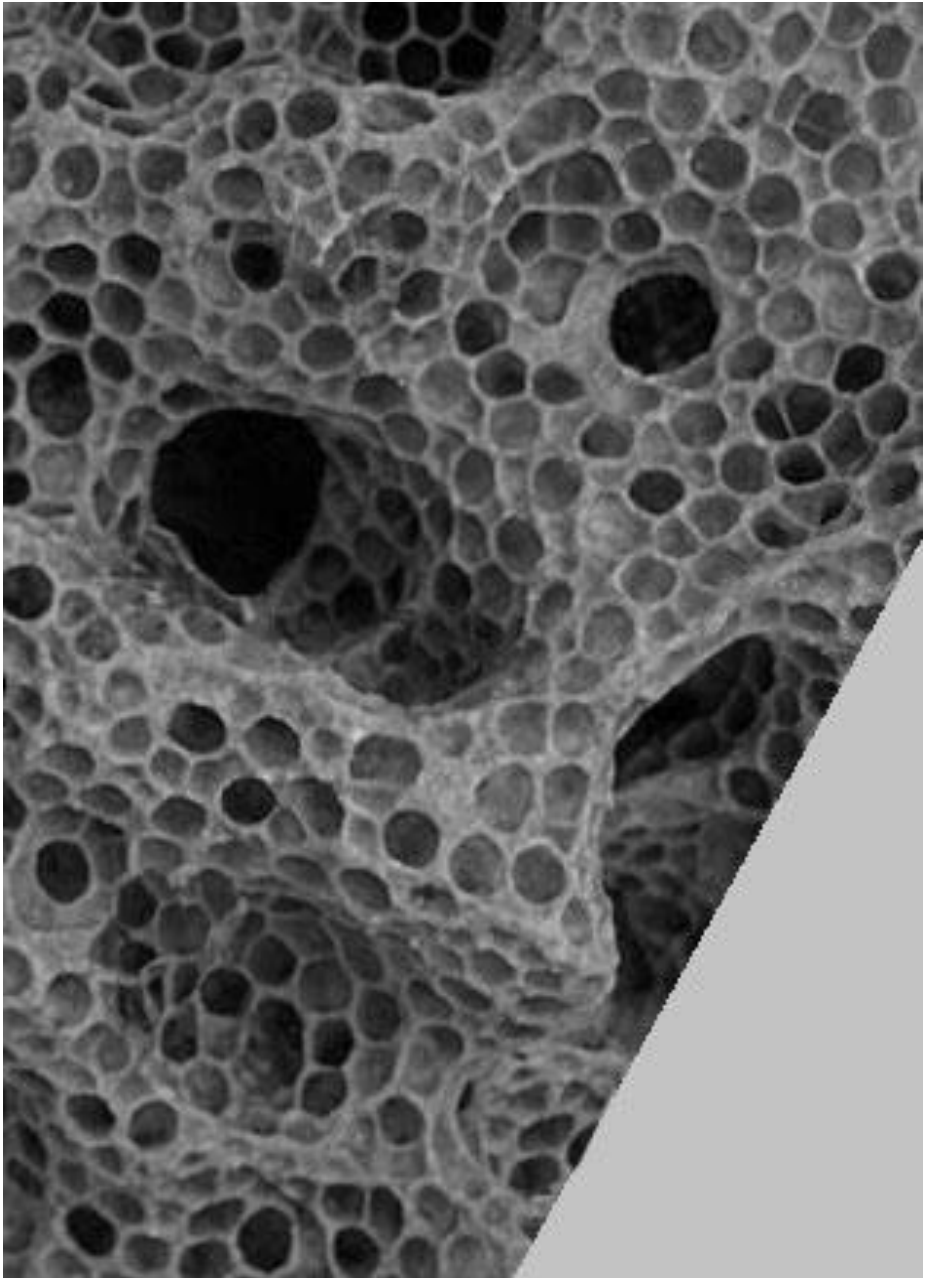
(9) (a) (i) **ISSUE:** Multilevel, honeycomb-shaped garage for a Rocky Mountain resort company with dome. (9) (a) (ii) **SCALE:** Combining 'Prehuman' way (some rocky elements inside) with 'Human' comfort resolutions, and with 'Posthuman' rooms (where a couple of rules of physics are objected, invalidated, and replaced with man-shaped other ones as very early samples of the 'Posthuman' buildings)....





(9) (a) (i) (ii) Semi-frontal view of a parking garage designed to a RM resort





(9) (a) (i) Dome of the parking garage keeping the lines of the original honeycombs





# URBAN ARCHITECTURE



*Why do we have to place stadiums on the ground? According to Zoltan Deme, this is not a must. Especially not in the crowded metropolises full of skyscrapers, where the airspace is more accommodating and economic for this goal and gives even more impressive experiences to the visitors and local people (see below). Probably, this is the most interesting idea of the engineer-architect in the field of urban architecture. And the progression of technology would even allow the realisation of this idea today. However, the architect does not stop at this point. He tries to validate his basic principle too (going from the 'prehumanized' legacy and moving to the 'posthumanized' resolutions), that could yet again be brought into reality by accommodating the thousands of people who fill the stadium in such places where the rules of nature are partially blocked and substituted by human-created, new and more convenient rules (in cafes, fast food places, bathrooms, toilets, etc.)*

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## Entries to the Urban Architecture in his Notebook

### I. Short excerpts:

(1) (a) (i) **MOTTO:** Self-explanatory way the human being has a duty, that is, to humanize the world, to reorganize it to suit human purposes, to reshape it to serve human ends. (2) (a) (i) **TERMINOLOGY:** 'Prehuman' urban architecture (for the humans of the old times) means: poorly humanized urban design activities and results that are fully ruled by the Laws of the Universe. 'Human' urban architecture (for the contemporary humans) means: fairly humanized urban design activities and results that are fully ruled by the Laws of the Universe. 'Posthuman' urban architecture (for the future human or posthuman beings) means: greatly humanized or posthumanized urban design activities and results that are primarily ruled by the humans or posthumans by their own rules (including the blocking and replacing of a considering amount of the Laws of the Universe especially in closed units, such as space orbits, stations, colonies for instance)..... (6) (a) (i) **ISSUE:** Betterment of the grey, sprawling mess of those subtopias where multireligious society lives, by installing, to the buildings church steeple forms and church outside structures. (6) (a) (ii) **SCALE:** From Christianity through the Brahmanism to Buddhism all alternation and renovation goes encyclopedic way)...

### II. Illustrated excerpts (see the pictures below):

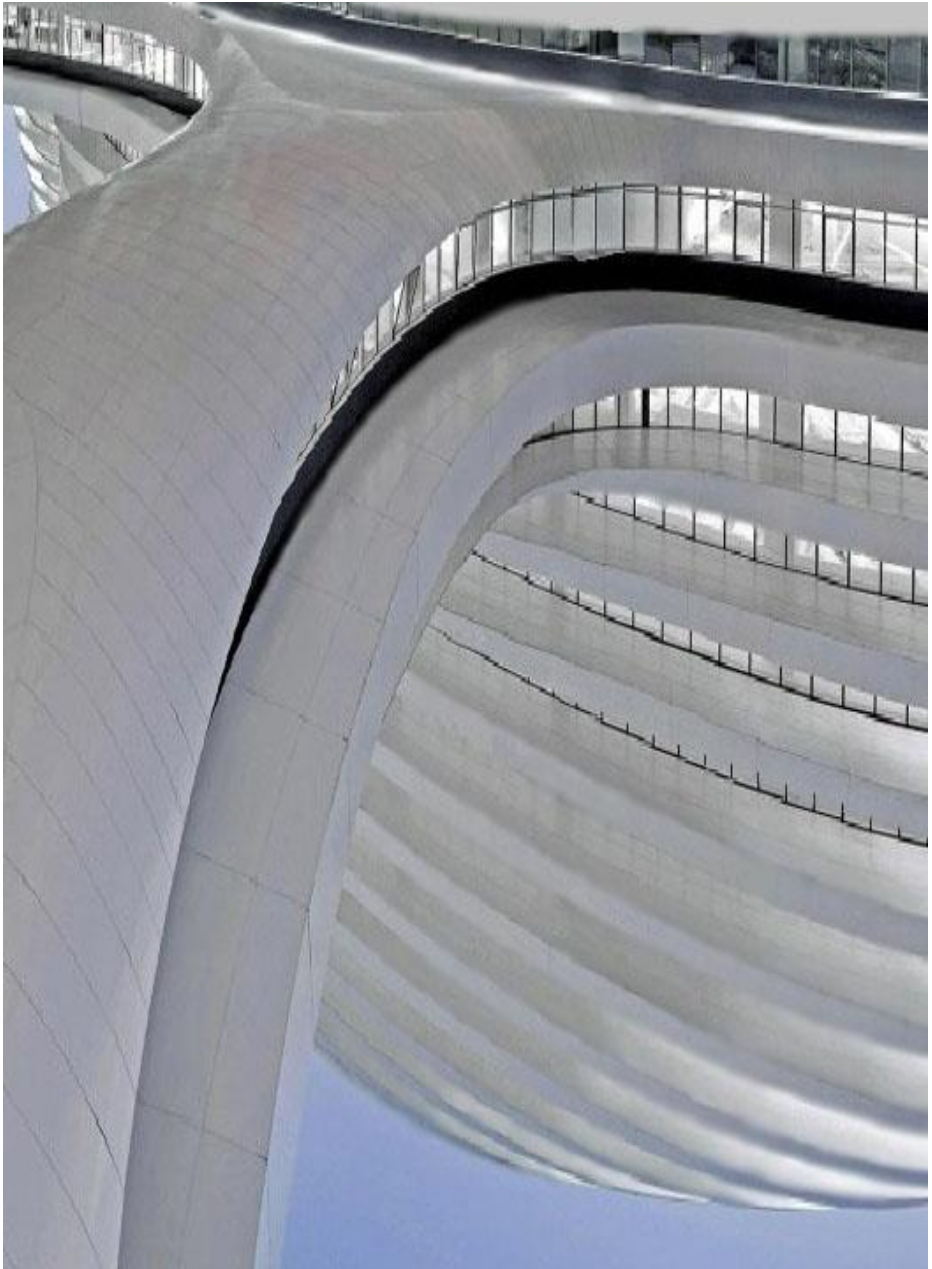
(8) (a) (i) **ISSUE:** Stadiums for No-Free-Lot metropolises (8) (a) (ii) **SCALE:** 'Prehuman' bio, 'Human' bio and non-bio, 'Posthuman' non-bio artificial nutritions in all service areas (as very early samples of the most likely 'Posthuman' cafeterias).





(8)(a)(i) Scheme of air-placed soccer & swimming stadiums (UIA competition)





(8)(a)(i)(ii) Structural element of the air-placed stadiums (for UIA competition)





# Appendix

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EXCERPTS FROM 'CHORDS OF SCALES' AND OTHER WRITINGS OF THE AUTHOR

Humanology	43
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Applied Metaphysics	87
Thnetosophy	93



# HUMANOLOGY



*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, that is, to examine the factors inducing the absurdity of the world and the human life, to seek for methods to cease them, to find ways to reduce their influence or to diminish their pressure on the human mind.*

---

## STRUGGLING AGAINST THE ABSURDITY OF THE HUMAN STATUS

### 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 fundamental and 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 CONCEPTS

### *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, a liberated 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 subordinated to a basic human value: beauty, 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 Art Nouveau, 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 precedent. 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, 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 losing 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, 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 activities. At the same time, 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 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 hurried 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*

*Translated by Elizabeth Smith.*





# HUMAN BIOLOGY & PATHOLOGY



***Delightful and extravagant stages, dances, nice music, pantomimes, magic elements entertain the audience of this play of semi-serious tone. And the subject of this show is also extreme and exciting. The author takes a closer look to a few theories of philosophers, scientists, writers, who are searching for adaptable methods of transformation of the human creature to a totally different living creature.***

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## STRUGGLING AGAINST THE ABSURDITIES OF THE HUMAN BEING

### 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.*

.....

*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.*

.....

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 quite 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. Now only 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 your 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 luxuriant, glittering Red Salon of the Palace Spa Hotel. It is late at night. The hall is dominated by over-ornamented Venetian glamour. The walls are 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 pouring down from the ceiling onto the floor. Huge, elaborately ornate scintillators are hanging from every column. Tall, solid gold candelabras, burning brightly, are scattered 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 truthfully. 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 hint 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 bridgecards. 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: I 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.*

*Translated by Clara Gyorgyey.*

# MICROPHYSICS & MICROCHEMISTRY



***This study is a result of the extended research activities of the author in the fields of the natural sciences. Being interested in the microcosmos of the material world, right after his cytological and cytochemical research he started to thoroughly investigate some strange events and phenomena in microphysics and physics. This research of him was fruitful, even with some amazing results. We selected from these works that paper (from the field of quantum mechanics) in which, for the first time, he expresses his doubts on the fluent, universal and uniform validity of the general rules of nature in the entirety of the Universe.***

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## NONSENSE ATTRIBUTES IN THE SUBATOMIC WORLD

*(Those ones, that by the procedures of the formalism of the quantum physics we can find nonsense, and not just simply by the regular, everyday's human thinking.)*

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 below 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 *interweave the entirety* of the subatomic world.*

\*

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 existence and observability) (5) (6) (7) (10); Bound quarks (noninterpretable 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 investigations that handled by the formalism of the quantum physics (measuring varied distributions of varied probabilities and analyzing their correlations) 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, *uninterrupted*, and comprehensive. *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.



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*.

SOURCES: The list is as long as ten pages. We disregard to publish it now.

*Translated by Zoltan Deme.*



# COSMOGONY & COSMOLOGY



*This voluminous study is a kind of synthesis of the author's research in the varied fields of the natural sciences. At the time of writing this study, his thorough investigations of cytological, cytochemical, microphysical and other events and phenomena have already brought up many results (among others, the 'truth value equation' or the 'x-modulus' could be mentioned). Now, uniting all of the contemporary knowledge of the humanities and natural sciences, he tries, in this study, to find the answer to one of the biggest problems of humankind: how was the Universe born?*

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## 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.

\*

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 (see the literature below).

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 unreal 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 (see the literature, below).

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 theses* 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.*)

\*

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 (see many sources below).



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 ubiety, 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.*)

\*

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 antedecent 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 reserach 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, ratiom, understanding with ratiom, or analysing with ratiom* 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 technicus 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 Universal All, needs rethinking and strengthening - if at all.

SOURCES: The list is as long as ten pages. We disregard to publish it now.

*Translated by Zoltan Deme*

# APPLIED METAPHYSICS





*This essay is a consequence of the author's almost thirty-year-long research activities (both in the area of the humanities and of the natural sciences) that are mostly related to the absurd events and phenomena of the human biological being, human life, and even of the Universe. However, this sample presents only one example from his extensive work in the field of applied metaphysics. It focuses on a very strange but, in our age, more and more actual problem: is there any chance to change the living and non-living world to a quite new and fully humanized one? If yes, what path do we ought to go on?*

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## THE 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 effectness 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.

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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.

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.

*Translated by Elizabeth Smith.*

# THNETOSOPHY



*What does Thnetosophy mean? The word derives from Greek roots meaning 'the knowledge of the world of the thnetos (the mortal human being)'. Greek roots: θνητός (mortal human being) σοφία (knowledge). The term thnetosophy separates mortal humans from future humans, who reach immortality in far futurity. Thnetosophy considers us, mortal humans, as progenitors of future humans.*

*The ancestor of Thnetosophy is Humanology (and, earlier, Life Philosophy or Philosophy of Human Life). However, this discipline of philosophy, Humanology, was not widely known among people, while the term 'humanology' was too-widely used to label varied ideologies and even unscientific systems of views. Also, this discipline, Humanology, does not declare clearly and with necessary precision that its theses relate only to mortal humans, and not to post-human beings (with eternal life). Thus, the author, in his latest works, stops using the term 'humanology' and applies the term 'thnetosophy' instead. Here, we publish only the sic basic postulates of his thnetosophical writings and conception.*

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## THE BASIC POSTULATES OF THE THNETOSOPHY

1. The existence of the God is not accepted by the natural science, God is an antiquated and obsolete idea in the progression of our civilization.
2. We are alone in the Universe, no other intelligent civilization exists, because the entity of the intelligent civilization is extremely specific.
3. Human being with rationality & emotion is more valuable than any non-rational and non-emotional elements of the Universe. The events in the Universe have no equal values: those that are connected to the fate of mankind have priority.
4. The humanization, the reshaping activity of the world to serve the aims and the interests of the humankind, is the primary process in the Universe for us.
5. Philosophical oppositions (material vs. soul, can be known vs. cannot be known) are secondaries. Thnetosophical one (can be humanized vs. cannot be humanized) is primary.
6. What cannot be humanized in the Universe is under the human quality, and, per the aims of the mankind it makes no sense, it is preposterous, absurd.





# The Author

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## Education

Hungarian and World Literature. M.A. Debrecen. Hungary, 1975.

Ethnography. M.A. Debrecen, Hungary. 1975.

Philosophy. Ph.D. Debrecen. Hungary. 1976.

Soccer Trainer, Budapest. Hungary. 1979.

Filmdirector. M.A. Budapest, Hungary, 1981.

Environmental Engineering, Veszprem, Hungary, at recent.

## Books published, humanities and natural sciences

Arpeggio (Collected essays and studies) Budapest, Hungarian version.

Microcosmos (Collected fiction works) Budapest. Hungarian version.

Verseghy's Library (Study and bibliography) Budapest. Hungarian version.

Shopworks in Debrecen (Selected studies) Budapest . Hungarian version.

Legacy of Classics (Selected essays) Greenwood Lake. NY. Hungarian version.

Four Plays (Selected plays) Greenwood Lake, New York. Hungarian version.

Three Dramas (Selected plays) Greenwood Lake, New York. English version.

Struggling against the Absurdities of Human Existence. Greenwood Lake. NY.

Struggling against the Absurdities of Human Existence. Above. French version.

Struggling against the Absurdities of Human Existence. Above, Russian version.

Hitchhiking across America, Greenwood Lake, New York State. Russian version.

Hitchhiking across America, Greenwood Lake, New York. Hungarian version.

Macrocosmos (Collected studies, natural sciences) Budapest. Hungarian version.

Decrescendo (Collected librettos, scripts, plays) Budapest. Hungarian version.

Programme One (Documentary book. Write and Act movement) English version.

Programme Two (Documentary book. Write and Act movement) English version.

Promotion One (Documentary book. Visualize & Act movement) English version.

Promotion Two (Documentary book. Visualize & Act movement) English version.

Five Christmas Essays (Selection) Greenwood Lake. NY. Hungarian version.

Verseghy's Monography (Study) Greenwood Lake. NY. Hungarian version.

## Movies directed, fiction and documentary

Volume of Short Stories, to the filmdirector MA exam, Hungarian version.

A Generation Gone, to the filmdirector MA exam, Hungarian version.  
Playing on the TV Screen, to the filmdirector MA exam, Hungarian version.  
Accident at Early Dawn, to the filmdirector MA exam, Hungarian version.  
Prometheus (Beethoven) short movie, English version.  
Giselle (Adolph Adam) short movie, English version.  
Plus (Visualize and Act movement) English version.  
Nutcracker (Tchaikovsky) short movie, English version.  
Cryptograms, feature film, English version.  
Promised Land, feature film, English version.  
The Beyond, feature film, English version.

## Operas and ballets composed

Torquemada (Halloween opera).  
Malaqi Buddha ( Noh opera).  
Romeo and Juliet (Teen Opera).  
Mona Lisa (Opera Buffa Profana).  
Barabbas (Caricature Ballet).  
Ghillie Dhu (White Ballet).  
Nutcracker (Souvenir Shop Ballet).  
Caravaggina (Dance Drama).  
An Ugly Duckling (Kids Ballet).

## Architecture and art

Recent book.



