



Moral Custom Exploration Facing Transhuman Stage of Evolution

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Abstract

We have transited far from an ancient culture of hunters to the world of today when our conditions as human beings are changing. We recognize that our biological-cultural co-evolution has privileged reason. Even if it takes a tiny part of our mind; first memory and then reason have become protagonists in our relation with the landscape. It also means that pain control became a social custom for developing morality: this is the central thesis of this essay. This conclusion derives from our experimental research on the symbolic image of the world, that was guided mainly by Jung's psychology and by Aristotle's *Poetics* and *Ethics*.

Keywords

Landscape, Pain, Death, Moral custom, Reason.

1. Introduction

1.1. Unintuitive image of the world and life practice

We think of actual knowledge as the result of the complexity of life ordered by social relations. Technological devices allow the performance of diverse interactions, which lead to a dynamic and open social system instead of a static one; in sum, a complex system has substituted the previous, simple one. Also we find singularities which take a central

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position but which are ephemeral. The surprising plasticity of communication discourse orders social groups in fugacious and erratic configurations, and as a result of this, we have lost tools derivated from the linear causal logic that previously helped us to foresee the future.

Albeit human mind, like that of other animals, has developed an ability to foresee, that is because we need to look to sustain ourselves and to reproduce, take care of our offspring, which projects us in time. And in opposition to the actual picture of an unpredictable world, in practice we can succeed in attending tasks which depend on prediction and design. It happens when we are guided by the unconscious shown out by intuitions; those ensure our survival.

1.2. About hunting

Since the beginning of human learning on how to explore the environment, people had submitted themselves to a master. The humbleness of submission allows humans to reach a special state of mind, altered by the attention focused on some strange and invisible agent of violent forces of the land. This focused attention let our ancestors construct a straight line in their minds that linked them to an object of search.

Men and women walked without a direction until the day when they started to hunt by guessing the traces of an invisible being. Since that instant they were stalking straight ahead, watching, listening, smelling, touching; future appeared as the possibility to catch the prey. This invisible agent of strange forces became their master by guiding them through an unknown land. Much later, Aristotle described it thus: people left the past, which caused the experience of the present as an awareness that prompted people's interest in the future: so the human should foresee. Aristotle said that we can deduce a future like the truth itself¹.

Thus our ancestors found a new world outside the subjective, overwhelming one, that was projected on the environment by the early human mind: "His knowledge of nature is essentially language and exterior coating of the unconscious psychical process"². Then, we had no control over our unconscious, including the fact that sometimes a person changes his or her own identity: such a process continues even to the present day, when masters of the ancient *náhuatl* tradition teach about the *nagual*: a

human who transmuted into an animal or a weather phenomenon, sometimes good, sometimes bad, or deadly³.

Thus, in order to survive this freighting condition of the overwhelming subjectivity it was necessary to search and explore some different – altered – states of mind. That search made us enter a dangerous land, pushed by the painful fear we had become aware of. At first it resulted only in a vague wondering, but we were lucky to meet with a guide. The guide and the master of this country is an animal. Because animals don't question nor hesitate: instincts drive them forward without any options. Meanwhile humans became less certain on their instincts, but their traces remained imprinted into our brains, which produce impulses but lead to nowhere, though they do hurt. That pain pushed our ancestors although they didn't know where – eventually it would be assumed as liberty although experimented as hopelessness and desperation to die. So, humans found – without any consciousness of this accomplishment – that they can use the instinctive capabilities of animals to survive, and then they traced animals to find a way and not to err. They learnt to follow, to hide and escape; also what to eat and how to get food, what is good and what is bad; how to hunt and to kill; how to chase a prey and how to keep silence; to believe in signs, foresee their meanings; to read.

At first, our ancestors learnt to believe in the hidden meanings of smells, sounds, footprints, rotten branches and movements of the weeds. Those beliefs formed an invisible world made of signs. Before that, the landscape was only a dangerous scenery, and then it changed into a web of traces which allowed them to pursuit the invisible: was it an animal? Perhaps it revealed to us as a beast, but we pursue an invisible being, into which we believed, which became more than just the physical being. Thus, sometimes, we caught one animal or plant which was good for eating, but its presence was ephemeral because at the moment of its sacrifice it became a god. Until present day, especially in rites and in myths, people assert an invisible world to which the life of the prey belongs.

1.3. About reading

1.3.1. Circle

The fundamental condition in order to be able to read is to believe in an invisible world; it is necessary to stalk through landscape guided by a hidden element: was it an animal or a master-plant? No; was an occult actor a shadow? An idea? God? We were and we are following the path of whatever it is, always looking for hidden meanings. Eventually its traces became one line of letters or perhaps a curvature of a single letter; and perhaps one day it may reveal itself as an ephemeral beast.

The inspired visionary Emmanuel Swedenborg wrote:

In the inmost heaven the writing consists of various inflected and circumflected forms, and the inflections and circumflections are in accordance with the forms of heaven. By means of these angels express the arcana of their wisdom, and also many things that they are unable to express in spoken words⁴.

And Swedenborg concluded that we can't know in which "circumflection" or in the curve of which letter God occults.

Jung was exploring the human mind and culture when he affirmed that in our collective unconscious God has a geometrical expression as a circular form but it was never expressed by the straight line⁵. Commenting Jung's concepts Gronning, Sohl and Singer wrote:

Jung uses the term "circumambulation" in his commentary on *The secret of the Golden Flower*, where he defines it as a "psychological circulation" or "movement in a circle around oneself" (CW 13:38). In the mandala, Jung saw a uniting symbol or archetype of wholeness⁶.

1.3.2. Numbers three and four

Referring to Jung's text about dogma and natural symbols, we find that number four is the one which reveals and fundamentals totality. This topic is developed in "Essay on psychological interpretation of the dogma of Trinity"⁷. We would like also to recall the reflection dictated by Jung during the Conference of Eranos in 1939⁸, where the author told an ancient story about a fish seeking by Moises and Jošua, and then Chadir appeared when

fish yet recovered but had occulted in water. We appreciate this tale among others, which shows that number four contains the occult element, often hidden under water: an unconscious one; meanwhile any threefold structure, is visible and fully intelligible. Then, three is a number of elements of discourse within our reason – arranged in one line by the causal logic described by Aristotle -; while four refers to the totality of human experience, including the unconscious, sometimes known as matter or a shadow, or as Satan, but also as an animal or God: Jung wrote that God is like a beast, powerful but drifted by the unconscious⁹. Moreover, because of it, people without strength but reasonable, are “superior to his divine partner both intellectually and morally”¹⁰.

Humans became aware of their pain because of conscience, and then suffered the never-ending exercise of dominating their whole nature, which included all those things that we do not want to experiment: shadow, Satan, matter, guilt, deadly body and death. It was the twilight of consciousness, the birth of an inner witness which justifies all that happens to us. But at first it made us acknowledged our presence: a place we took and accepted responsibility for.

1.3.3. *The house with four walls*

We appreciate two different stages of human culture: the nomadic and the sedentary one, but at certain moments we experienced a tragic change in our way of living that was only the glimpse of a new focus in the everlasting process of our relation with our shadow.

Until today a dreamy confusion sometimes clears up and the human being apprehends his actions as his will. Then he loses it all again and becomes wounded by nightmares. But if he is strong enough, he can wait in silence until his mind will open up again to see the strange, threatening scene of the outside phenomenon as a land to inhabit; or he can pray for epiphany confessing his fear in soliloquy as a crazy one. In the first case he will meet with the *clear light of death*¹¹, in the second, he will learn the causal links of events, which eventually end with death¹².

This is the simplified scheme of the division of the human thinking in two opposite traditions – the eastern and the western one. However one mind contains both aspects and only the rite (cultural discourse) serves to distinct them. The form of social manifestation of our relations with pain

and death depends on circumstances, which apprehend criteria, utility and purposes, aside of the sensibility anchored in fear. Humans balance their intuition and blinks of reason.

But once there was a significant rupture; Çatalhöyük, the large town built by hunter-gatherers in the Paleolithic period, seems to be an example of a new, brave, relationship with death in a dangerous landscape. Each house of the city has four external walls and in its corners there are graves of ancestors, sometimes there are dozens of burials, one placed over the previous one. These catafalques probably served as beds¹³. In dreams the inhabitants were listening to whispers of dead persons teaching them all they needed to know. Nightmare and awareness were still entangled. Earlier, in the Natufian culture, there were houses built in circular shape, named by archeologists 'history houses', which served especially to construct the past by gathering rests of dead persons and animals, among residua of old things, but these constructions probably never were inhabited¹⁴.

Inside these four walls we are still living today, because this way we can understand our position: we are aware where we are; on the other hand, the circle is like a horizon, it refers to the untouchable and the immeasurable infinitum "circumflection" (where nobody knows where God is hidden).

In spite of our homes with four walls, beasts still master us, even more, they continue to domesticate us. Each next stage in this process is reached when we learn more about death that let us refine the art of killing. It is an everlasting tradition; we find signals of those practices in the paintings and memorabilia from the walls of Çatalhöyük.

1.3.4. Note about symmetry

The oldest symmetrical objects we know are *hand axes* or *biface* produced in the Achuelean period of the Paleolithic era. They were manufactured about 1.7 million years ago, just when the human race began. Axes were symmetrical on the longitudinal axis, mostly shaped like an almond. For the first time these objects – there are still discussions about their utility – were elaborated carefully by techniques of percussion or pressure; and it probably took a lot of time to produce just one of them. In contrast, the previous industrial period, in the Oldowan lithic industry, developed by the

Australopithecus from 2.6 mya to 1.7 mya, tools were made by breaking a stone into pieces looking for sharp edges: it was finished in a few seconds.

The primitive discovery of symmetry was a starting point to human fast evolution and then it evidently entangled with a cultural process; the human brain expanded rapidly, then the lithic industry varied its products – just to respond to more complex comprehension –, specialization of the work and the agency of persons in a social body.

But what is important to us up to now is symmetry as the basis for the aesthetic and mathematical appreciation, which look for elegant and symmetric sentences. Our four walled houses are symmetrical, like a square or rectangle, or like windows, doors, tables, pictures, books, screens, and so on, a great deal of human products. This contrasts to (almost) all natural phenomena and explains the way our reason works: its basic geometrical reference is a square or a rectangle cut by a diagonal straight line which draws out two triangles, where three and four rule. The idea investigated by Pythagoras, who placed the early foundation of the scientific method, was appreciated well into the 20th century:

Since one accedes to a *geometric law*, an awesome spiritual inversion is realized, lively and gentle as a *conception*: a curiosity gives place to the expectation of creation. Because the first geometric representation of phenomena is essentially to *put in order*, this first order opens up to us the prospects for an alert and conquering abstraction that guides us to organize rationally the phenomenology as a theory of the pure order¹⁵.

Moreover, the symmetry of the straight lines which cross in an angle of 90° becomes the basic cultural symbol: the mandala. It indicates the coordinates of the site that one person takes, asserting thus his presence. But before we can construct a mandala, we must first appreciate the symbolic meaning of both the vertical and the horizontal lines. They are archetypes; after them as simple forms, there is the mandala as a composition of both, bringing the sum of the symbolism of the horizon, immeasurable and infinite because of our circumvolution in a land; and its vertical axis – *axis mundi* – which connects us to the sunny sky and to the shadows of underground, so it let us measure the values of tones in their whole spectrum. It is also the meeting of the ever flowing water, an eternal source of life, and the tree of knowledge: a conscience of life as an ephemeral event and as an ephemeral state of mind, which brings to

us the possibility of death.

According to our research there are no other archetypes beyond the horizontal and the vertical axis. The meaning of all symbols and signs comes from them; in a summarising metaphor they mean our passage to death; which is all we know for sure, because it accords with the intuition that pursues our primitive learning that made a reference to geometry. (First we recognize that an intuition shows us a primitive knowledge acquired in the Paleolithic, as Greene explained¹⁶.)

2. Landscape exploration

2.1. Description of procedure and preliminary results of the graphic experiment

We go back to an experiment made several years ago, because its results offered some insights on the images of landscape we explore here. But we also consider the hypothesis of the evolution, and we follow one question: in front of a power of reason we appreciate our biological-cultural co-evolution that nowadays leads us to the transhuman stage; thus, is this the landscape which has mastered our custom?; the one which raised us as humans, domesticated us and gave a structure to our moral compromise?

To start with a procedure is recalled, but also the effects of a graphic experiment which will be assumed in answers and conclusions.

On white sheets size letter, with wax colors and without any preamble, we asked some young people to draw their “inner self”, not a face, but an image, they intuitively identified with. There were no formal limits or further indications; the picture could be abstract or representative. The theme was *I, myself, here and now*. We started this experiment with students, with the average age of twenty years old, but these self-portraits made by self-involved young people deeply surprised us because their drawings exposed constant attributes.

First, these images show the *self* as a landscape or a fragment of a landscape. In front of the author's inner eye were present a river and a tree, the Sun and occasionally, little animals. So these pictures did not illustrate an intellectual knowledge guided by visual experience – all of us live in one huge metropolis -, but revealed the picture of the primitive

savannah; however it was very common. Why, and how?

Providing to young people a box of crayons meant for children, emphasizing a variety of colors, we tried to conduct them into a world of oblivion. Despite of the variety of colors, these landscapes were dominated by blue; the blue sky, where often appears the yellow Sun, and the blue river which hides a fish. C.G. Jung, already quoted paper of 1939¹⁷ recounts the myth which linked that fish, who is a father, with the Sun as his son. We found that the myth of this union persists until now: science, that now has the role of portraying the world, explains that life was originated in water and today, thanks to science itself, we have started an exodus to the stars.

We don't want to simplify the symbolic meaning of water, that runs toward its destiny as "a life seeking to die"¹⁸, as Bachelard puts it, nor a tree "the man-eater and living coffin"¹⁹; nor a fish 'a swallower', or any other animal; nor the Sun, because their ability to generate symbolic meanings is inexhaustible.

In about 800 drawings we have identified a constant repetition of those representations, besides the mandala – which appears as an object and as the rule of the centric composition of some drawings -, which focus the point where the vertical and horizontal axes cut; it indicates the zero point of our questions: where are we from, where are we go and which are our values.

Any represented element we found is strictly dependent on its position on the sheet of paper. Even more, these representations depended on the position of the paper, turning this into the very first decision responders made before drawing. That instant nobody stopped to think, all of them just had acted intuitively, and each of them picked up a piece of paper and put it on a desk in front of him or her. Then they started to draw: if the paper was in a vertical position, in 77% of the samples a tree was represented in a center as a vertical axis of symmetry; if the paper was in a horizontal position, in 80% of the cases, resulted a picture of landscape with water as protagonist.

We see a mayor congruency in 3% of the drawings in the horizontal composition with its symbolic representations. We suggest that it happened because of a disposition of rectangular tables, the horizontal front of pupils. We found this explanatory cause when counting

drawings that show mandala – realized in the same condition, with tables were disposed horizontally to responders – that developed a centric composition, when the horizontal disposed paper prevailed by 20%.

To sum up: the symbolic representation was caused by geometry and disposition, first of paper and then of desk; then by a rectangular in vertical or horizontal position, which was decided by intuitive and non intellectual preference that determines composition with its pertinent symbols.

The composition of any object is ordered by the logic of symmetry and balance, which is formally a geometric equation. In a composition ordered by the vertical axis, the left and the right sides are weight of; when an axis is a horizon, shared blue to the upper and the lower side. In both cases we can notice an illustration of the myth of origin: the tree of good and bad and the separation of waters, as the foundation act (included both in *Genesis* and in other myths). We suppose that basic narratives, now intuitive, begin in the recognition of landscape as the scenery of our primary journey, then they get affirmed in the symmetry of axes that let us think of the place we take, and later, construct four walls houses. Basic geography and geomancy have been abstracted in geometry, whose reason is symmetry.

2.2. Importance of the results

To consolidate a first assessment, we cite from the book *After the end of art*, wheredescribed one work composed by two artists of Russian origin, Vitaly Komar and Alexander Melamidis described. These two artists asked how people imagine a most desirable piece of art. Respondents were not connected with art; they lived in different countries, pertained to different cultures and finally, inhabited all continents. Results seemed intriguing:

In terms of his painting style, I think that *Most Wanted Painting* of Komar and Melamid should truly represent what people desire, those “who not know much about art but know what they want”It is executed in a style that can be called Hudson River Biedermeier modified – with about 44% of blue – and sample figures in a landscape²⁰.

Let us state it again, “Landscape with 44% of blue, water and trees”, taken as a constant seems even more amazing because of its similarity

with the outcome of an experiment carried out with our students. Then, we compare the theoretical presuppositions of both exercises.

Graphic products of the students weren't caused by any aesthetic convictions, because they didn't portrait any forms of visible bodies; instead they signified an internal and invisible image that came to be from the contemplation of their own presence, so drawings were directed by moral reason, not by an aesthetic one; by contrast, Melamid and Komar's respondents gave descriptions of an imaginary artwork possible to be enjoyed in an aesthetic manner.

Albeit Danto meant that Melamid and Komar's results expressed the "universal aesthetic *a priori*" shared by mercantile exchange, we dared to look for another reason. In both cases very similar results were obtained, in spite of their different theoretical settings; but these were not always defined, nor separated. The following quotation from Jung supports this assertion:

An *anima* believes in *χαλόν χάγαδόν*, which is a primitive concept, before an opposition between aesthetics and morality was found. A long Christian differentiation was necessary to make it clear that a good is not always beautiful and a beauty is not necessarily good. A paradox that represents this pair of concepts causes so little difficulty to an ancient like to primitive people²¹.

In both experiments images are similar when they are removed from their theoretical frames, which eventually became obsolete; meanwhile the images revealed its origin as previous to language that contained its assessment in two different theoretical contexts: language involved direct revelations in two different metaphors of knowledge. But no context can deny the shared reference of their origin in *χαλόν χάγαδόν*. Here the composition shows out as the rule for both aesthetic appreciation and moral experience.

2.3. The samples

Here are presented some images that present a variety of approaches, however always committed to the composition with its symbolic epiphanies.

Water



The tree



Mandala represented with objects

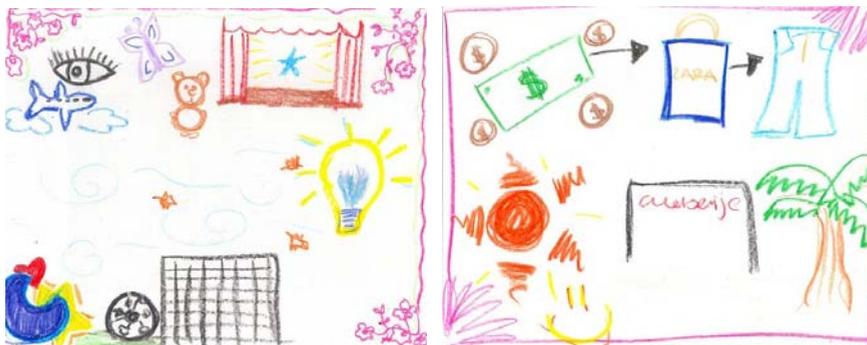


The abstract mandala



The theorems

The marginal number of drawings which are organized in different narrative way



3. To predict future

3.1. On tragedy

Each sentence signifies one way to go: we start with learning a name of our prey, then, an action we assume, and a conclusion which is no more than lament. It is a basic structure, later also described by Aristotle as a form of tragedy. Art of reading leads us to considerate relate of hero that reveals the meaning of life. Aristotle defined:

But most important of all is a structure of incidents. For Tragedy it is an imitation, not of men, but of an action and of life, and life consists in action²².
[...]

Tragedy is an imitation of an action that is complete, and whole, and of a certain magnitude; for there may be a whole that is wanting in magnitude. A whole is that has a beginning, middle, and an end²³.

If a whole tragic action in composed of three parts, it means that it lacks a fourth one, which contains the unconscious, yet a master of Aristotle had written: "One, two, three; but where, my dear Timaeus, is the fourth [...]"²⁴. Similarly, the reader is asked to find a missing element in a process of understanding. A last part of tragedy, lamentation, was not the end of a plot, because any receptor responded to it with his or her reason.

But at first, before the discourse of reason might be pronounced, our

ancestor opened himself to his own ignorance: waiting or praying for epiphany, which is always possible, but never actual, just like the event of the twilight of human conscience. Then one was ready to cast himself as present: like Abraham on the Mountain: "Here am I"²⁵. In the instant when faith began, tragedy was over:

Father Abraham! Second Father of the race! You who were the first to feel and to bear witness to that prodigious passion that disdains the terrifying battle with the raging elements and the forces of creation in order to contend with God, you who were the first to know that supreme passion, the holy, pure, and humble expression for the divine madness that was admired by the pagans [...]²⁶.

What can we know about the future after tragedy was submitted to faith? We do not risk to oppose to destiny, so instead we build our humble strategy of everyday life. Since we became a part of the Holy Body or believers in any religion – consolidated in axial period that let us freedom by holy sacrifice – our world is no longer penetrated by mysterious forces that heroes needed to face. These religions placed our gods in no-place, sky or other utopia out of the world we inhabit, this way our world became a secular one.

We still make predictions, but they are no more about a tragic sacrifice of hero; they are no overwhelming by moving all the natural and superior forces by bravery of human reason; in spite of, we are reasoning – then use an extent time modeled by causal logic – just to deduce a next correct step to be able to justify our purposes.

3.2. Is it just so simple to live in a secular world?

We remember Abraham as a humble father of faith, not as a murder to be. His crime and his pain were silenced:

He could not comprehend that it was a sin he had been willing to sacrifice to God the best that he had, the possession for which he himself would have gladly died many times; and if it was a sin, if he had not loved Isaac in this manner, he could not understand that it could be forgiven, for what more terrible sin was there?²⁷.

“There is no dirge by Abraham. It is human to lament [...]”²⁸, but Abraham spoke no more.

When they had completed their task, the young responders to the self-portrait experiment, kept asking in a compulsive way about the meaning of their own picture. The answer was the following one: there is everything in the self-portrait you made, so what are you asking for? You are able to see.

But no, this wasn't they were looking for: they believed that the meanings of pictures occult predictions of the future; so they asked to read their future as if from Tarot cards' laid out, or yarrow stalks casting “continuous mountains” by *I Ching Book of Changes*, or a landscape of furrows and hills on the palm of a hand.

Later we will cite some readings made with respect to our findings, but now it seems important to explore why students believe that an image does not show out its meaning but occults it; then, why and how a meaning predicts future.

3.3. What does an image occult?

Young people suspected that their self-portraits occult the same information just in front of their eyes. What was it? It was what they believed and what they couldn't know by watching it. They could see the landscape but not to collect data which reveal its meaning.

To collect data requires at first to establish criteria, to define what you want to know. And this is not a natural way of thinking; it is the slow way that reflects the constitution of a logical method and it is not a fast track of intuition we mostly use. As Joshua Greene described (2010) and John Bargh (2013) explained at Missouri University: environmental features activate: an evaluative system, a motivational system and a perceptual system; all these – without the guidance of conscience, that is unnecessary – activate behavioral responses. It is a hardwired unconscious system. Conscience is not to generate impulses to our behavior. Albeit all new processes build on existing information by processing structures. Thus, abstract social goals are grounded in evolved, concrete goals programmed by live itself, such as survival and reproduction.

Then, when pupils asked for explanation of their pictures they expected justifications, which are not included in the threefold tragic structure of the story evident in a reading of images. In their symbolic narratives, the future

is a result of the past by force of actual action, but it can be justified only by the forth, occult, element that remains a mystery. Even if symbols were very clearly represented, the pupils couldn't find out their meanings because they couldn't recognize their own question, as it was always linked to unknown; that is what we do not want to know: pain and death, which we are afraid to call. All these four elements tell the story of three stages of the journey, and the fourth hidden element: but one who has faith can't speak it out (as Abraham).

3.4. Examples of reading

Water 1

We see a typical image of landscape with predominant water; the horizontal composition consolidates a harmonious and narrative pattern. We find represented here four elements: water, Sun, a crab and a palm; their number and their balanced disposition give us a sense of plenitude.



All the basic colours are present; however blue plays the central role as a mediator between the others, because the red and the yellow of the Sun are reflected in water. In addition, the strip of water designs the horizontal axis which opposes the Sun to a crab, both of them reddish. The red shadow of the sunset announces the slaughter of the crustaceous.

The edge of the water is slightly undulating, and inviting to follow its flow. The slow pace of waves shows the tranquility and security of this environment. Each element has its proper place and all integrate a landscape in balance.

Water 8

The following drawing shows water as its protagonist, albeit on a paper in the vertical position. Therefore it is an image of one brief moment of revolt and not a flow throughout the eternity.

Water is curled in sharp waves that appear to waggle in a rapid rhythm. The waves respond to the clouds that are the



superior waters. They are grey and sad; meanwhile the water is dark and intense blue; we note a lack of yellow and red, and with it, the missing part of discourse. There is still no greenery nor animals, there is no Sun, no blood; thus this image represents the first day when God barely parted the waters. It is a powerful drawing, which express the pathos of this first storm and the violence of the irruption of beginning.

Tree 1

An image in a simple mode puts into contrast two sides of a tree; it stands as an axis of symmetry on a vertically disposed paper. This image exposes a value of judgment: everything on the left side is bad; gray and decaym while the right side is good, in vivid colors, with yellow a ray of light which delimits the tree's contour. The Sun ripens fruits, which become red and ready to harvest, insuring a continuum of life. Meanwhile, on the left side the contour of the tree is blue, the color of water, tears and oblivion. The image allows a consciousness of the totality of the experience of life and death experience, both defined here in ethical terms.



Tree 10

The eccentric tree resulted in a horizontal layout sheet, which is justified because the trunk of this tree has been cut near its roots. The tree is not centered, thus indicating a possible move towards the upper right corner, a direction indicated by two small outbreaks of twigs. One points to the rainy sky and collects its drops; the other, on the opposite side of the trunk, points to the soil and deposits two drops of water, thus completing their performance of uniting heaven with earth.



But here the sky is of water – a rainy sky, with its symbolic meaning of the forgotten, feminine and subjugated – and the earth contains a sunshine in a clear and yellowish color of grass; its leafs are like beams of light. So the order is backwards. Also we can imagine huge invisible roots. Small twigs workers feed them with water with temperance. Albeit the humiliation is evident, the tree continues to grow, but downwards,

although yet not disclosed but its great power is obvious.

In addition we find the message about sex: – talking here only about the obvious one – the leaf that looks up suggests female genitals and the other one, dripping fecundating ground is designed in the shape of a penis. Both, mysteriously, because separated by width from the trunk; mysteriously because seems weak by lament, are collaborating to fulfill the same task – feeding the growth of the invisible and the latent (root).

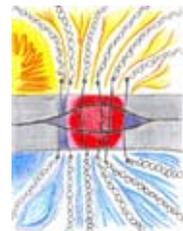
Mandala with representation 1

On a paper in the vertical position – as willing to represent a tree – there is an eye in the center. Its pupil, blue like water, drops a tear into a puddle. On both sides protrude two yellow pacifier-like forms, when the eye and its tear build a rattle. On a horizontal axis completed by yellow pacifier-like forms, there are two trees growing; the left one, hanging downwards, is budding, the right onem which stands up, is dead. The left side refers to thepast, leads back to early childhood, where the author finds joy and now, paradoxically, hope; because the future offers nothing but death. The drawing is surrounded by a margin of intense purple-red color, delimited with a slightly wavy contour, reminding the flowing blood of sacrifice.



Abstract mandala 1

Again in a form of a cross, with a red center, the blue color of water is placed under the yellow Sun. Everything combines, as we have already seen many times, when the meaning is of symbolic sacrifice. The central red element has integrated a drawing which suggests a crying eye and at the same time reminds of a sacrificed fish, and is constructed and retained by strong lines which suggest iron bars of the jail window. And there, in the center, start some rays braided by two lines that look like chains.



Abstract mandala 19

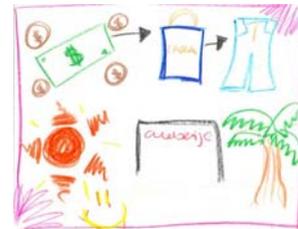
A beautiful and elegant mandala presents, with the fair balance of its forms; the center as one which joins and sorts, and not just domains. The red circle (perhaps the setting Sun) with a half of a halo as a beautiful spill of blood, and in the opposite side, in a balancing position; we see small spirals that narrate the story of ovum fertilization. And in upper side, a ribbon identifies the colours of the rainbow, which recalls a garden with a river and a sunny sky. On the blue with yellow sparks background is flowing a beautiful mandala.



Theorems

The few drawings fall into the category of “theorems”, which seem to arise from a misunderstanding. So, instead of picturing the inner self, they tell a story. The image, therefore, presents an intellectual construction governed by order similar to that of the sentence, where the casuistic dependence is lineal. Thus, they can’t sign the oblivion or ambiguous meanings through the labyrinth of metaphor, but provide the discourse of intellectual concepts.

This type of written text doesn’t lead to festive unison or high contemplation, but builds a type of logic, possibly irrelevant to human behavior. While hieroglyphs are sacred glyphs that reveals mysteries, in our drawings they are images of everyday and perishable things. These representations are gestures of retention of goods.



4. If, or

4.1. On reason

We are wrong about the future; and it what causes it remains a mystery ; following statistics, the balance of errors and asserts should be 50%-50%, though it is not so. So it makes us suspect that our logic of thinking shows out as an obstacle to know the future. Is it a limitation of

human knowledge?

Reason designs life's everlasting wishes: to live forever and to fly. The transhuman technological evolution has developed treatments which transform us into a new species: our fragile bodies will soon not be a source of pain and death anymore; they will improve and be substituted by technological devices. Even now we can appreciate this kind of interventions, from cell phones to genetic manipulation. Thus our realities expand. Virtual reality, longevity and a cure for pain make us very different from our ancestors. Likewise, we are less violent, so there is no need to fight for guard a core secret that guarantees our vital identity (like Heidegger's *Dasein*, Kant's and Jung's moral autonomy). Nowadays humans become transparent and they do no longer represent an obstacle to each other. This way, the identity of the individuals doesn't matter anymore: in any moment one is what wants or needs to be. Are we better this way? No, we are just different. Are we less human?

Starting from Immanuel Kant's concept of human we ask: what's human dignity today? The answer is a harsh one: never mind. One has no properties except one: social place; because personal dignity – the source of which was liberty – was substituted by the needs of the community. Social role gives to a person his or her instant utility, value, within a social web. An accomplishment of social expectations is our custom, while moral custom reduces the individual to nothing else than a collaborator.

However, we appreciate - like Kant – the dignity of human being as a precious autonomy, or - like Aristotle - looking for happiness because of virtues. An actual concept of the humanbeing as dependent on a web of interactions diverts personal virtue into utility for common tasks; it doesn't coincide with an individual process of developing values. Thus, today nothing is personal.

Regarding the question on the state of a collaborator, one faces a first symptom, that of mercy, which leads to charity. This is a popular, easy but wrong idea of moral goodness. It is unjust because the protagonist (the one who gives) assumes that he's better, in any way, than the other. This posture is affirmed by a simplistic and linear logical discourse that goes the following way: it's good that the poor and the sick are saved by me, a good person, who knows what the other needs. This produces an

illusion of justice, whose ultimate ideal is that we all belong to one machine-like system.

The root of this ideology is a struggle for power, a primitive impulse to survive. (Part of its popularity stems from this.) Also its logic is so straightforward that it's easy to deduce it as the truth about our moral obligation. Obscure motives of competition are natural, but stay occult to any moral person, because it is painful to survive and to reproduce.

4.2. About pain

4.2.1. The origin of metaphor

Are natural motives equal to those that reason likes to call? Is it to live forever and to fly? Yes, but one needs painkillers.

Then actual culture, which is a popular one, sustains that no person will suffer. Pain will become curable. Suffering of any conditions will have its remedy: no more shadows. But what is the being we are talking about?

Our morality is an answer to the ephemeral human condition and the constant ambush of pain: so a moral custom takes care not about our intellectual knowledge born in our visions (looking for an invisible prey) or prevision and foreseeing, but our moral custom is rooted in a sense of tact. The ambiguity of our ignorance of the future is promoted by fear of pain that points to death. It is anchored in the discrepancy of the senses of vision and tactility; We can't reason about how we feel by touching, because feelings, even if there are words which name them, can't be constituted out of intimacy of the self.

4.2.2. Rite of a respectable man

Being an individual who suffers his or her feelings pushes us to construct the protective customs and social security, and the painful rites that enable youngsters to become the real humans. No words are necessary to learn how to suffer pain that lets us mature, more, the harmful rites were found as a unique form to turn pain into a social act and value. When a boy becomes a prey who agonizes of pain is converted to a real man: a hunter. Thus humans became social beings, which means that we are animals who, by learning to suffer pain, form a

moral system. The moral system rules the relation between a person – a real, respectable one – and his or her tribe, which requires order by the proper way to confront the pain. It means to occult it: to own it. The respectable man admires the speechless Abraham, yet down in his valley.

4.2.3. Lessons of respect and admiration

Ethics, as Wittgenstein stated (1929), isn't a support for knowledge, but instead requires respect and admiration. So, before the first word was said, our ancestors had an image or visible object, which was admired and respected. We find the same images of dangerous, respectable beasts in the ruins of Göbekli Tepe and cave paintings from the Paleolithic that teach us to admire until the present times. Then, when admiration was no longer the means in which to relate to the world, we abstracted the admirable as an abstract, beautiful, intelligible, object; the same moment – in the twilight of human reason – we chose to suffer no more and we understood it as bad; and these simplified, intelligible ideas guided society to look for new technologies to end human suffering and fatalities.

4.2.4. News

So when we will complete the proposal of changing the human being into another one, one who does not know how to suffer, we will no longer be moral beings. It makes us remember Pablo Quintanilla's assumption that it is possible that human culture will change the way that morality and other higher ideas will be eliminated. His argument is that they are not useful for the survival of the human race because if we are reasonable we will follow an evolutionary rule of competence without any distractions or ambiguities²⁹.

If we are looking for a new focus in our culture we need to dispense meaning, is the invisible being which guided us for millennia; anyway, who does still believe today in spirits and invisible forces? Who needs them, who wants them, if our reason gave us all the power that we need: we can cure, even survive our fragile body and we can improve it, so eventually we will fly.

4.2.5. *The end*

The biological and cultural processes are entangled by the metaphor formed in the moral ritual. This complex structure gives a role to human pain, but first of all, makes sense of it. It means that it forges a custom of suffering it.

So we cast our intuition, and meanwhile human morality is a mean to customized pain. Around the suffering we built the extended system of rites (including wars) and reasons (symmetry, justice) which we call symbolic culture.

When it will be possible to cure pain morality will expire. But this is not happening today, albeit guided by reason we can predict that it will expire soon – prediction, yes, always is reasonable, the apocalyptic ones included –, but we shouldn't forget that reason is a minor fact: it takes about 5 or 1% of our mind.

But youngsters, in the the experiment presented above, were asking to read their images to understand their meanings: to call the invisible that guided them. Although we use our reason to submit the invisible, we also do so to forget it once again; later we can understand a threefold message. This way, reading becomes reasonable and an image becomes a story: who can speak justifies himself or herself and there is no more pain: the hidden fourth element that occults a meaning; so, we remember speechless Abraham.

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²⁴ Plato, 360 B.C.E.

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