

8.6.2. Elements of rhetoric (language theory).

Part II, pp. 177 to 296

Sample 35.-- Descriptive Theory 5 (fiction / fictional) (177/179)

Fantasia confronted us with a main problem - especially common in many contemporary texts - namely, the correct assessment of fiction and everything that is called 'fictional' or 'fictional'.

Note -- Van Dale, *Groot woordenboek der Nederlandse taal*, (Large dictionary of the Dutch language,), Utr./Antw., 1989-11, 765v., says: fiction is a representation (idea, concept) or consideration (judgment, reasoning) not based on 'reality' (meaning: reality existing outside the mind or, even better, reality existing outside the fiction itself),-- e.g. as a starting point for a course of action or for further consideration.

'Fictitious' is translated by 'condensed' or 'imaginary' (in the sense of "merely imaginary"). So that what is called 'verse' is actually 'fiction', i.e. purely imagined fact. Thus e.g. "a made-up story is a poem". This clears the way for a literatological position.

Bibl. st.: G. u. I. Schweikle, Hrsg., *Metzler Literaturlexikon*, Stuttgart, 1984, 150 (Fiktion).

First of all, a remark: in Anglo-Saxon countries, 'fiction' is a term for narrative texts with invented content (e.g. 'science fiction').

A -- General

Is 'fabrication' or 'fiction' anything which, as a given, has no connection either with 'truth' (i.e. what exists outside that fabrication) or with 'probability' (i.e. what may exist outside that fabrication), and is thus ineligible for verification as a matter of principle (unless by accident)?

Note -- This distinguishes condensation from "(scientific) hypothesis or premise" which of course (= in principle) is subject to verification (to replace the nominal (= untested) definition or description by the real or business tested) definition or description, thanks to veri- or falsification).

B.-- Literatological.

This is about texts.--

B.i.-- Conceited.

There are fabricated things that are essentially open to scrutiny. Whoever lies to someone who is entitled to the objective truth feigns and deceives. Such a person articulates as if it were testable.

B.ii. -- Fictional texts

They do not pretend to be testable:

- a.** they pretend that the made-up thing was 'real',
- b.** but without any kind of verifiability.

We now return, briefly, to what was said above: E.R. 112 (Hamburger's division into 'fictional' (mimetic) and 'lyrical' (her concept of 'Fiktion' merges with the Anglo-Saxon 'fiction'); 116 (the distinction between art (letters) and science).

After what we have just said, it is much clearer: mere fabrications do not have a claim to external data that can be situated outside the fabric.

Appl. model.-- A scientific protocol statement - e.g. in a laboratory where one establishes and records a fact (in minutes), a book of history, an essay about something, - they refer to something outside the texts themselves as a basis, of testability.

On the other hand: a novel, a love poem (note: lyricism is also fiction, whatever Käte Hamburger says; unless it appears from the context that it is otherwise), an epic, a film,-- they are, in principle, verses (unless it appears from the context that it is otherwise),

The context, whether it appears from the style (a historical work is styled differently from a fictional story, e.g. a fairy tale, a fable) or from the environment, is decisive or at least partly decisive.

The difference between logic and epistemology (ontology).

Traditional thought theory never talks about "true" or "untrue" data (involving verification or falsification). It only thinks "if/then" sentences. There, too, one is occupied with mere hypothetical connections of sentences, with narratives, with fictions (in the form of prefigurations and postfigurations).-- Otherwise, epistemology: it is concerned with testable sentences.

Appl. model.-- "If apples are on the tree, then it doesn't fall so far from the tree.

Well, an apple on that tree. So falling not far from that tree: This is a deduction (from all to just one (or some)). This is logically valid given the logical connection.

"If all nothingness, that not far from nothingness. Well, here one nothing. So not far from nothingness." However crazy, understand: fabrication, verse, fiction, too - logically the deduction is equally valid. Of course not epistemologically, because the sense is meaningless, untestable.

Analogy.-- Rein fictional literature or art, like logic, situates itself in the merely imagined, except that logic is interested in valid derivations, while belletrist is interested in story structure or such (think lyrical phenomena of expression).

Platon and the arts (fictional art).

"Poets lie"! Yes, if one understands correctly.

a. Either they feign (write as if it is actually testable what they put down where it is not).

b. Either they invent without more as if it were "somewhere real (viz. in their imagination or rather imagination), but with no claim to testability beyond the invented itself."

So what's Platon's problem? The ethics of such art. Because Platon does not look at the creation-in-freedom-invention (the famous artists' freedoms), but at the reception (E.R. 34).

1. One does not think that Platon does not know the difference between 'feigning' and pure 'inventing'.

2. More than that: he appreciates fabrications! He is full of praise for Homer as a "poet" (meaning inventor, poet) and calls him "divine" (meaning psychic).

Even more so: Platon invents himself! In his *Timaios*, a cosmology (universe view), he invents an "eikos muthos" a story that shows some probability, "a conjecture that looks rational".

Like the ancient myths do, but more rational of course. The formless mass of data he, in his time, had at his disposal concerning the structure of the universe, he thus gives a seemingly rational form.

Well now, don't think Platon is so naive as to;

a. to call all parts of Homer's works, ethically speaking, 'good' ('really good') (there are things in them which, e.g., would be wrong for an immature reader),

b. to take seriously all parts of his cosmogonic narrative (there is certainly untestable fiction in it).

Decision.-- Either in the name of conscience (Homer) or in the name of science: Platon speaks of Homer and his own myth in restrictive sentences. For reasons beyond the fabrication.

In the context of democracy in deep crisis, Platon wants to warn especially immature minds about the ethical and rational risk that one runs if one does not properly distinguish "mere fiction" from "testable fiction". Testable either to the demands of conscience inherent in actual life, or to the rational demands of actual science.

Note -- Cfr. for clarification: D. Iser, Hrsg., *Funktionen des Fiktiven*, (Functions of the fictive), Munich, Fink, 1983 (the new definition of 'fiction'). As well as many other works and articles.

Sample 36.-- Descriptive Theory 6 (landscape view) (180/183)

After having described the approaches in some of their modalities, we now turn to the approached, the object.-- First clearly definable fact: the landscape. First clearly definable fact: the landscape.

a. Topography

Note that 'topography' has more than one meaning (regional-geographical, linguistic (vernacular)). Here the word is used in the traditional rhetorical sense.

Note: Don't confuse with the mathematical concept of 'topology', (either the doctrine of coherent sets (think of a lump of clay that one deforms) or even, in an extended sense, the doctrine of sets).

By the way: in the rhetoric of landscape description, 'topos' (cf. E.R. 135) not only means 'commonplace', but also 'landscape' (place where one lives).

b. Locus amoenus. Cfr. E.R. 172.-- Literally, "sweet dwelling place." In particular, pastoral literature and the idyll know this commonplace. This has been the case since antiquity.

Think of Theocritus of Syracuse (-315/-250) and P. Virgilius Maro (-70/-19; Bucolica). We did not have to wait for Romanticism (end of the 18th century) to discover the landscape.

Model.-- Bibl. st: Mariette Haugen, *Jungle, Bantu and ...a woman (Wanderings in Congo's wildernesses)*, Leuven, 1961, 17/20.

The wilderness, commonly called "bushes." "It is a great, a mighty word because it contains within it the whole of wildness. It is the "amu ditu, amu mpata, amu mayi" of the black. "Nothing but jungle, nothing but savannah, nothing but water". Such is the summary in Negro-African language,--of on the spot! The writer follows this classification. We dwell on it for a moment.

Amu ditu.-- It is the jungle that stretches endlessly far, silent, mysterious, impenetrable and poignant by its ferocity. It is bathed in the hideous rot that the trees, the climbing plants, the wild plants and the centuries have precipitated in an unchanging rhythm.

The humus is teeming with hideous life. Corpse-colored worms, poisonous caterpillars, disgusting centipedes, slimy snails and larvae, grey ticks, voracious pirate ants, stinking scarabs, stinging insects, dung beetles, the whole insect kingdom that has burgeoned in the humus that is too warm (...).

Humus that smells of the ages, of mold, decay and lees. Yet out of it sprouts the rich sap that bubbles up in the crops,--that makes the trees take an ever-renewed run to a corner of indigo heaven, to the air, the sky, freedom. To the trunks and branches the lianas and other climbing plates have attached themselves (...).

The twittering weaverbirds dropped the palm kernel there; the twittering parrots sowed the wild nut and the cooing wood pigeons the berry seeds. All this took root in the damp earth,-- sprouted, scorned too slowly the covered-flowers, the grasses and the mosses under the bushes, -- there where neither air nor sunshine penetrate.

The gnawing termites have undermined the forest giants by their very supports; the worms have gnawed off the shoots and foothills. In the wrinkles of the bark, the fungi have lived at the expense of the trees, eating away their lifeblood. Once the marrow had completely dried up, the tornado blowing into their crowns uprooted them and threw them down, immediately dragging whole tracts of forest into its trap, crushing them.

But the forest did not die: the forest is eternal. In the trunks of the limbs and of the palisades new life was born (...)-- Amu ditu!

Amu mpata.

The bushes is also the savannah. No laughing prairie, llano or pampa. No: a sea of grass that withers away in the too sparse, scorched earth, or grows up in packs meters high.

The savannah is only dotted with yellow termite mounds or small mushroom-shaped monstrosities called 'matua', also built by termites.

No tree for shelter. Only a few gum bushes with their tart yet living fruits.

No water to water the parched earth.-- Not the realm of man. But that of the tambwe, the lion, which hunts there, at nightfall,--of ngulungu, the antelope, which like the cow always stares ahead (...),--of kumbikumbi, the vulture,--of mubwabwa, the jackal.

The savannah is the realm of the fire: in the dry season it comes, somewhere from an unfathomable distance, roaring - like an express train running into the night - devouring the grass and the bushes in an instant. Rest

still only a wasteland of ashes, twisted skeletons, and abject sadness.-- Amu mpata!

Amu, mayi.

The bushes is, at last, water. Nothing but water! -- streams that are actually rivers. Rivers that look like streams. Streams that look like lakes. Lakes that are vast like seas. - Swamps, too, above which clouds of mosquitoes bob up and down, endlessly and without ever stopping, -- with one sad pizzicato that hums, melts away, grows again, ever on, ever on.

The bushes is the wilderness. So e.g. the "el Campo" of the Argentines: all that lies outside the cities and the great posts.-- Amu ditu. Amu mpata, Amu mayi... -- the wilderness. She is not only for me. She is also behind me. All around.

As you can see, the author structured her description, however literary, according to the proverbial summary of the local population. This gives her text a remarkable "local color" (= singularisation).

Do you recognize any platitudes in the description?

Chronography.-- E.R. 166. - Fontanier assigns a separate status (form of being) to the description of time.

This is a very difficult point, because time as a separate reality does not exist! But there are changing realities, to which we attribute an abstract framework, called 'time'. In it we situate, as in a collection of moments and times or epochs (the divisions of time), yes, sometimes as in a system of sequences containing structure, all that happens "in time".

Yet Fontanier is right somewhere. The following geographic description proves it. Notice the progression in the description itself that reflects an experience.

Remark -- Actually we are already in the sphere of the story. For an event - kinesis (Lat.: motus), process - is represented but spanned by a short or long period of time. It is the time span of the described event which actually constitutes the chronography.

Model.-- Aurora Bertrana, *Fenua Tahiti (Vision de Polynésie)*, Neuchâtel/ Paris, 1943, 106s.,-- We are on Huhaine, one of the islands.

We penetrate deep into the jungle (...). Between the high tree branches

the pristine blue of the sky shines through. The forest is bathed in the rays of a fiery sun. Air is in short supply here. The heat is really suffocating.

In the absolute silence of this nature all things come through more strongly and have a profound effect on the mind. Even the smallest sounds, the buzzing of thousands of insects, the chirping of a bird, the cracking of a branch.

We are literally prisoners of this virgin wilderness. We stop. Our breathing was fast, our heartbeat pounding. Mosquitoes attacked us on the stroke, sucking on our arms and legs and on our naked necks. A moment later our skin, already scorched by the sea air, is covered with hundreds of black spots. Then we fight, swinging our arms and legs to and fro, making jumps, maneuvering skilfully in all directions at once.

Result: little insects scattered over our skin, and our blood, which had become theirs, splattered all over our skin.--I, dismayed, jaded, thinking: "What a senseless scum! They have never seen human beings. Then what is the reason for them to attack us in the same way as our civilized fellows?

Note.-- J.-P. Cuny, *L'aventure des plantes (51 histoires vraies et extraordinaires)*, (The adventure of plants (51 true and extraordinary stories),), Paris, 1987.-- "The plants surprise us by their dexterity, their ingenuity and their wiles which are quite and all those of the animals, not to say those of men." (O.c., 6).

The connoisseurs - real and not - do not share at all the unsuspecting veneration for "unspoilt nature" - sometimes characteristic of the Greens! -- It immediately appears that Aurora Bertrana's perspective - interpretation angle - is not that of Mariette Haugen, although she describes the same reality with regard to the jungle, among other things. Not that Haugen does not know this perspective. But with Haugen the emphasis is on an object like reproduction. The context is also different.

Note.-- Again, a parallel. The same but a second time. Check with yourself how precisely this second description complements the first, possibly improves it. Thus you will learn to appreciate better the usefulness of comparison by means of parallel representations.

Note . - Check also if thou findst any 'commonplaces'. For they are certainly there, but sometimes very hidden.

Sample 37.-- Descriptive Theory 7 (view), (184/185)

'Pros.opon', in Ancient Greek, means "face, front view, prow (of a ship), mask, scroll". 'Prosopopoiis' means "personification, in a story to make a person speak".

They made it 'prosopoeia', view. The answer to the question: "How does something look like?". Immediately: description of behavior, as far as 'behavior' means the externally observable happening and looking. Something for Behaviorists.

Model.-- Bibl. st.: Joepie 361 (15.02.1981), 24/26.-- The Stray Cats.

By way of introduction, the guitarist (Brian Setzer), drummer (Slim Jim) and acoustic bassist (Lee Rocker) once ran school together. Br. Setzer first formed The Tomcats, who performed New-Wave style in Long Island, N.V., clubs.

In 1979 they switch to traditional Rock 'n' Roll (Eddie Cochran, Gene Vincent, Elvis Presley). In 1980 they changed the name to The Stray Cats. They ventured as far as London.

Hits: Teenage Haven,-- Runaway Boys (theme: the flail years in New York with cigarette smoking and porn book reading),-- Rumbie in Brighton (theme: fights between Mods and Rockers).

The Stray Cats have something of the dandy, who attaches great importance to appearance. From 1979 onwards they display two traits: **a.** tattoos (which Lee only dislikes) and **b.** quiffs.

In order to establish their image they proceeded as follows. Jim: "I have my quiffs made in the United States, where they are dyed with Indian shades. In Europe we lack the right lubricant for quiff hair: I have to have a mass of brillantine and a dose of super strong hairspray at my disposal every week. First lubrication on the hair. Then water. Then hairspray.

All the hair is brushed up and fixed in a 'quiff'. Finished off with yet another hairspray.-- But sleeping and weather take down our super high quiffs".

Consequence: the fat-crest algorithm has to be repeated a few times a day.

A word of advice: "The short-haired fashion hairdressers among our 'kids' - they are already imitating quiffs in large numbers - must, of course, let their hair grow first."

Note.-- The description of the fat crest is done by the representation of its creation.

Model.-- Bibl. st: B. Heimo, *Lolita (Une femme peut en cacher une autre)*, (Lolita (One woman can hide another)), in: Geneva Home Informations 566 (12.09.1985).

Pin-ups, photo models and fashion models can be very deceptive because of her looks. -- Heimo: "For Lolita Moreno, since her election as Miss Switzerland, time has passed very quickly. For, in the meantime, she has proved that "a miss" not only has beautiful legs, but also a head full of plans .

Her egyptology (note: study of Egyptian culture) and immediately her university studies are over. A career as a fashion model did not satisfy her. On the other hand, our former "Swiss beauty" has ambitions: she is launching herself into the business world, - into a clothing company, a promotional agency (showbiz, sports); she is currently the figurehead -- l' image de marque -- of Telecinema (note: a TV chain) (.,...).

Amidst jeans and T-shirts, Lolita Morena is still as spontaneous and simple as ever. But she does not relinquish the title of beauty queen which has made her famous. At the same time, she realizes that the label "Miss Switzerland" will be attached to her for a very long time, "People walk around with a cliché (E.RH, 135) in their heads: for them I am 'Miss Switzerland', so I cannot possibly be doing something serious". (...).

Lolita Moreno has, in fact, a whole bunch of pursuits and is accosted from a wide variety of angles.-- Yet she exudes smiles and good cheer. "Sometimes I do have a hard time with it. I need a lot of sleep. But... complaining? One shouldn't do that too much. I am now convinced that we have hidden energies somewhere: I would never have thought that I would be able to keep going (....).

Note.-- The 'look' or picture impression, object par excellence of prosopopoeia, description of views, is, apparently, also socially important. None other than O. Willmann, *Abriss der Phil.*, 34, 153f., says that "the characteristic" of someone -- he means, in fact, the "portrait" (about which later), -- includes, in addition to the immediate look, also the place in society. The report on Moreno confirms this.

Perhaps this is also the origin of the love story of Lolita Moreno, in,1991, with Lothar Mattheus, the German football star, which also causes her to have an affair with the hooligans.

Sample 38.-- Descriptive Theory 8 (inner representation). (186/187).

A. Rivier, *Etudes de littérature grecque*, Genève, Droz, 1975, 75, mentions the term "ètho.poiia" (E.R. 89), ethopoeia. He speaks among other things of Euripides, the tragedian, and Pasifae, a mythical figure (o.c., 43/61), as well as of "the demonic element in Euripides" (o.c., 61/91), where he speaks of behavior, the psychology of that behavior, and the demonology of that same behavior. Which boils down to perusing externally-observable behavior for its hidden, inner presuppositions. And that is, indeed, ethopoeia, inner description.

As an aside, 'èthos' means **a.** place where one habitually resides 'abode; **b.** but also behavior one habitually displays, disposition, 'character' and 'temperament' -- in rhetoric, in the strict sense, also "impression made by a speaker." -

Note -- One should not confuse with the also Antique-Greek 'ethos' (an 'e', not a 'è'), which means 'use' or also 'habit'.

The term '**portrait**' means both the representation of the external (individual and social) aspect of something and the representation of its hidden and inner aspect. What in its language O. Willmann, *Abriss der Philosophie*, 34, 153f., calls 'characterization' of something. "To characterize something (object, person)" - according to Willmann - means:

- a.** represent the essential (the essential by which it is distinguishable from the rest (essence form)),
- b.** with the omission of the unreal.

Note-- One can also say "typify something". -- Willmann: That includes:

- a.1.** description of the view, **a.2.** description of the social situation,
- b.** inwardness description. The latter is the 'noetic' aspect "What kind of spirit (soul, temperament and character) does someone betray?"

Note-- 'Nous' is 'spirit' and 'nooeology' is describing spirit.

Note-- This is the proper domain of 'Geisteswissenschaft' (Dilthey: the understanding or comprehensional method which penetrates to the soul through the externally perceptible).

By the way: the Antique eulogy, 'enkomion', practised portraiture or character description. -- More than that: already Theophrastos of Eresos (-372/--285; successor in the Lukeion, Lyceus, of Aristotle) left us, according to tradition, thirty portraits in his 'Character Descriptions'.

Note.-- Idealization. -- Cfr. E.R. 169.-- In the Platonic (yes, the Paleopythagorean) tradition, Aristotle, *Poetics*, 15, says that, e.g., "good painters" depict the characteristic (the characteristic) of something but -- in all fidelity to the object as it is in itself -- portray that characteristic "more beautifully than it actually. is."

Moreover, according to the same Aristotle, a writer who depicts defects of temperament and character should render his characters in a refined manner. The reason is obvious: he was convinced that raw description has a pernicious effect on the soul of the audience, in so far as it is immature, immature,--not elevating but degrading,--not anagogic but catagogic.-- This is the opposite of today's cynicism and the like.

Model.-- J.-Fr. de La Harpe (1739/1803) on *Fr. de Salignac de la Mothe, Fénelon* (1651/1715; bishop of Cambrai, Cambrai; member of the Academie Française) in his *Loge de Fénelon*. What an 'enkomion' is (E.R. 89).

Fénelon is known as a socially sensitive churchman.-- "His mood was always the same, his politeness mean and simple. In conversation he was lively and one learned something from him(...).

His table was, during the war, open to all officers whether they were French or foreigners. His fame attracted many to Cameroon: in the midst of his work and the burden of the episcopate he still had time for them. He slept rather little. The food was extremely meagre (...).

Relaxation, boredom, -- they were unknown to him: the only thing he knew about relaxation was walking. And then again, walking was how he practiced his generosity.

He insisted on meeting outsiders and engaged in conversation with them. For example, he was seen sitting with them on the grass. This reminded me of Saint Louis under the oak tree of Vincennes. He even went to visit them in their hovels, where he gladly accepted whatever the hospitality of simple people offered...".

Note -- figures. When we say of someone: "She/he was a figure", it means that there is something excellent about this person. With *Eloge de Fénelon* we have a description of a figure. Cfr. A. u. W. Van Rinsum, *Lexikon Literarischer Gestalten*, Stuttgart, Kröner, 1988, gives many German figures.

Sample 39.-- Descriptive Theory 9 (parallel). (188/189)

reread for a moment E.R. 168 (Parallel),-- 176 (R. Saint-Cyr / de Sade), 183 (Haugen / Bertrana).

The 'sunkrisis' comparatio, comparison, is twofold :

- a. the same from more than one standpoint;
- b. more than one given from one standpoint. As long as there is analogy - 'partial identity'.

Model.-- Et. Barilier, *Les petits camarades*, Paris, 1987.-- The text gives a portrait of Raymond Aron (1905/1983; Liberal thinker) and of Jean- Paul Sartre (1905/1980; Existentialist). Although pro-Aron, Barilier nevertheless attaches great importance to Sartre.

Background.-- The systechie "figure (= foreground)/background" is revealing.-- Both background is to a high degree identical, both are born in the same year. They meet at the école normale supérieure (1924/1929). Both become friends. Both are very liberal.

Two figures.-- It will be World War II (1939/1945).

1. Aron leaves for England and, with many Frenchmen, puts himself under the leadership of General Charles de Gaulle (1890/1970). In London, he became editor-in-chief of *La France libre*. Intellectually honest, he was forced in the course of time to distance himself critically from the leader: he reproached de Gaulle, for example, for claiming to be the sole representative of "legitimate France".

2. 1946: final break between Aron and Sartre.

a. To a certain extent Aron was 'leftist' but he could not stand that what called itself 'leftist' fell into hollow rhetoric.

b. Aron did not so much criticize the real Communists, who, incidentally, systematically avoided any discussion with - what they scornfully called - 'bourgeois thinkers'.

c. In France at that time, very many intellectuals were "progressists. These mercilessly denounced every speck of beauty on the Western liberal democracies, -- "in the name of "la Gauche" (Left), "la Revolution", "le Proletariat".

While they 1/ engaged in "coarse" politics and 2/ with sophisticated "arguments" either glossed over or condoned the coarsest crimes of established Communism. Behold "the hollow rhetoric".

d. Aron saw e.g. how his 'friend' Sartre and the left-wing Existentialist Maurice Merleau - Ponty (1908/1961) evolved into procommunist intellectuals.

In 1955, Aron's *L'opium des intellectuels* was published, in which he criticized the vicious rhetoric of the 'progressives' with rock-solid arguments. This work is one of the most remarkable examples of criticism of intelligence. By the way: since perestroika and the glasnost of M. Gorbachev in the former USSR it appears how right Aron was - in the early fifties.

Two image impressions.-- Bibl. st.: Ch. Widmer, *Projecteur sur le cas de J.-P. Sartre*, (Spotlight on the case of J.-P. Sartre), in: *Journal de Genève* 18.04.1987.

a.-- "From 1968 (note: the year of the New Left May Revolution) and until 1980) Sartre and Aron are identified with the following image impressions.

Aron stiffens to 'reactionary' killjoy,--one who, before he lives, is already old.-- Sartre stiffens to 'libertarian', a zealot,--one who remains young in later life."

b.-- "Today - 1987 - one fortunately gets rid of this simplistic contradiction. Aron is admitted to be "a worthy man". Sartre, meanwhile, is subjected to often devastating criticism, both of his literary work and his style of thinking.

Note. - The fact that Widmer is right about Sartre is shown e.g. by G. Joseph, *Une si douce occupation* (Such a sweet occupation), (Simone de Beauvoir et Jean-Paul Sartre 1940/1944), Paris, A. Michel, which shows -- with evidence at hand -- that the infamous couple Sartre-Beauvoir never engaged in "resistance" but prepared their literary careers during WWII, -- that in other words, they were never "auteurs engagés" (the catchword for success). What they have always pretended!

Decision... The parallel... Widmer...

a. Aron is the professional intellectual with a sense of measure, rational method (whose limits he realizes) with a concern for examining the data and verifying the propositions. With the refusal to sacrifice objective truth to "urgent situations".

b. Sartre's main aim is to get "into the spotlight" by means of "philosophical" books and articles, by means of "Existentialist" and Marxist novels and plays. He is however a brilliant psychologist and writer (according to Widmer), who remains the dominant figure in France for two decades. But verification is replaced by "publicity" (according to Widmer).

Sample 40.-- Narrative (narratology / narrativism). (190/191)

'Narrare' in Latin, means 'stories; telling; 'Narratio' is 'story

Terms. - Theory of narration 'narrative theory', has recently been given more than one name. Tzvetan Todorov proposed 'narratology' in 1969. Others want 'narratiek' or 'narrativism'. Still others stick to the Ancient Greek 'dietetics'.

Bibl. s.: J.M. Adam, *Le récit*, Paris, 1984 (the prehistory of narratology; see also: id. *le texte narratif*, Paris, 1984);

M. Mathieu-Colas, *Frontières de la narratologie (Discussion critique)*, (Frontiers of Narratology (Critical discussion), in: Poétique 65 (Raconter/ Représenter/ Décrire), 1986 (févr.), 91/110;

G. u. I. Schweikle, *Metzler Literaturlexikon*, Stuttgart,. 1984, 298 (Narrativik);

Rimmon-Kenan (Sholomith), *Narrative Fiction* London/New York, 1933;

Cl. Bremond, *Le message narratif*, (The narrative message,), in: Communications 4 (Recherches sémiologiques), Paris, 1964, 4/32;

R. Fayolle, *La critique*, Paris, 1978, 213/216 (L'analyse du récit);

Mieke Bel, *Narratology*, Paris, 1977;

F.K. Stenzel, *Theorie des Erzählens* (Storytelling theory), Göttingen, 1979 (auktoriales und personales Erzählen);

P. Ricoeur, *La narrativité*, Paris, 1980;

G. Genette, *Nouveau discours du récit*, (New narrative discourse,), Paris, 1983; Cahiers pour l'analyse (Paris), 7 (mars-avril 1967), Du mythe au roman;

Fr. Ankersmit/ M.C. Doesen/ A. Kibédi Varga, *Op verhaal komen* (Coming to terms), (*On narrativity in the humanities and cultural sciences*), Kampen, Kok, 1990;

D. Knight, *How to write a good story*, Utrecht, Spectrum, 1987- 2 (for aspiring writers);

J.P. Faye, *La raison, narrative*, Paris, 1990 (On ontology and narrative : O.c., 25/67 (Ontologie et narration));

A.C. Danto, *Narration and Knowledge*, New York, 1985;

F. Ankersmit, *Narrative Logic (A Semantic Analysis of the Historian's Language)*, The Hague, Nijhoff, 1983;

A.J. Greimas, *De betekenis als verhaal (Semiotische opstellen)*, (Meaning as narrative (Semiotic essays)), Amsterdam, J. Benjamins, 1991 (Greimas is a famous storyteller).

Note.-- The best of all is still reading stories,-- itself : K.A. Horst, Hrsg., *Erzähler der Welt*, Freiburg, Herder (world literature).

Note.-- Surely we do not forget Vladimir Propp, *Morphologiya Skazki (Morphology of the Fairy Tale)*, Leningrad (Petrograd), 1928,-- a work interested in the structure of the Russian fairy tale,-- an excellent narratological work,-- pioneering.

Note.-- M. Canto, trad./ introd., *Platon, Euthydème*, Paris, Flammarion, 1989, 18, mentions that the Sophist 'eristikè', the skill of asserting oneself in discussion, employed, among other things, 'diègèsis' (Lat.: narratio), "une présentation dramatisée" (a dramatic portrayal) of the Sophists' learning.

Platon himself gives accounts in *Gastmaal* 173b, *Parmenides* 126b, *Theaitetos* 142d. In order to sketch the structure of the polis, the city-state, he uses the genetic method: the city comes into being, grows, is corrupted and purified (in which a cybernetic structure manifests itself: purposefulness, deviation, restoration). Cfr G.J. De Vries, *Platon and history*, in: *Tijdschr.v.Phil.* 8 (1946): 4, 483/490.

Opm.-- Bibl, s. L. Wolde, Uebers, Longus, *Daphnis und Chloe (Ein antiker Hirtenroman)*, (Daphnis and Chloe (An Ancient Pastoral Novel)), Leipzig, Dieterich, 1950, 137/1506 (Nachwort).

The Greek name for this literary genre was "dramatikon diègèma" (dramatic story) or - as far as the content is concerned - "logos erotikos", which is best translated as love novel.

The story in prose form in Ancient Greece started, in the century before Christ, with some collections of novels and developed into the novel. During the four centuries after Christ, the novel flourished, with among others Daphnis and Chloe (Longos) and Aithiopika (Heliodoros).

The idyll prevails: eros rules over destiny. A couple, linked from the start by eros, often already married, touched, separated by an unfavourable fate - fate analysis - to live through a lasting, undisturbed happiness - the two of them - only at the end ('suspens').

Reception: in the Byzantine Middle Ages and during the Renaissance, these "dramatic tales" were very popular.-

Note.-- The rhetoric also had the text type : E.R. 89.

Note -- The present-day narratologists distinguish among others the following types of stories: the fable, the legend, the epic, the novel, the history, the biography, the short story, but also the theatre, the ballet (which tells a story by means of representation), the film, the animation. These are the most unusual types in which the essential core is, or can be, 'story'.

Sample 41.-- Narrative (definition). (192/193)

How to describe the story?

a. Aristotle, *Poet.* 1450a 2/3, defines : "The 'muthos', story, is the 'mimesis', representation (description), of a 'praxis', action".

The materials - says the Stagirite - are "ta pragmata". the facts. Compare with Herodotos' "opsis" (direct observation) and "historia", indirect knowledge, research).

The story itself, in itself, is of those facts, the data, the 'sunthesis', the closed representation. Compare with Herodotos' logos, ordered text, -- One sees the rhetorical structure (E.R. 07vv.). -

Note.-- Aristotle, *Poet.* 1450b 23, calls the story a 'sustasis', structural representation, of the facts so that they emerge from the story as a complete and coherent act (event, process). This implies - normally - that this action has a certain 'megethos', a minimal size: a sentence or two can hardly be called a story! An anecdote, however short, still comprises a few sentences.

b. A more philosophical description is: "the representation of the diachronic essence of a given fact".

For: given: something that is recountable, i.e. shows a portent and a sequel; asked: that something as a whole of portent and sequel show. The emphasis is on "as a whole of portent and sequel". Which emphasizes the diachrony, the following in time.

Immediately we have the basic structure: 'sign', something that is there, but refers to something that comes afterwards; 'sequel', something that is there only if something precedes it (in time).

This time structure we already met E.R. 182 (chronography). One can indeed define the story somewhat as 'chronography' (description of time).-- One can also say that 'omen'/'sequel' are the two basic generalities of the story.

Narrative and description.-- B. Vouilloux, *Le tableau*, (The picture,), in: Poétique 65, 11s., says that any given (theme) is susceptible of two perspectives (demanded)

a. the data is represented in its synchronic form of being;

b. that same fact is described in its diachronic form of being. The first is a description, the second is a narrative, which is therefore a kind of description,--with the same laws.

What Vouilloux says is not new. J. Broeckaert, *Le guide du jeune littérateur*, (The Young Writer's guide), Bruxelles/ Paris/ Bois-le-Duc, 1872, 180, says that the description concerns a simultaneous set of data, whereas the story represents a course - "une action successive".

Note: Other features are also the same: narration is not first of all explanation, since a healthy explanation of an event first of all presupposes a description of it; neither is narration - like description - 'evaluation', since a healthy value judgement presupposes a representation of the object to be estimated.

Narrative platitudes.

1. Ontological.-- The 'facts' of which e.g. Aristotle speaks as the object of narratives, are 'being' in the transcendental sense, for even invented 'facts' - products of the mind - are 'being', i.e. 'non-nothing', something.-- It is not surprising, then, that the narrative question par excellence is: 'What happened?' 'What' is essence; 'happened' is existence.

2. The other platitudes read : "Where did it happen?" (place), "When did it happen?" (time),-- "How did it happen?" (circumstantial essence). Cfr E.R. 136; especially 145 (essence and circumstances).

It concerns the same categories (= basic concepts) of our mind. The difference is in the introduction of the couple "omen/sequel" and the more developed forms of that couple.

Two storytelling formats.-

1. Aristotle and in his wake G. Genette (*Nouveau discours du récit*) define 'story' as the mere verbal representation of a sequence of facts". An Antique use of words concerning 'diègèsis', story, distinguishes this term from 'mimesis', acted (depicted) story. E.g. on stage.

2. Platon and in his wake P. Ricoeur (*Temps et récit*) define more broadly: every text, whether or not embedded in an act, is 'story'. There are three types:

- a. "haplè diègèsis" (the purely verbal narrative, as with Aristotle or Genette),
 - b. "dia mimèseos" (the mimetic, understand : story acted on stage, without words (mime (gesture play)),
 - c. the blending of the two (an event performed on stage). (Platon, *The State* 3:393).-
- The dichotomy between the two definitions is a matter of agreement, of course.

Sample 42.-- Narrative (the anecdote). (194/195)

Let us quickly explore an applicative model.-- Like R. Descartes (1596/1650; founder of Modern thought), in order to make an unaccountable totality "rational" (understand: transparent), he split it into its smaller elements. In this sense we dwell on the anecdote.

- a. 'An.ek.doton' in Ancient Greek is 'not.out.given', unpublished
- b. Now 'anecdote' means a short, but snappy witty, - in any case telling story.

M. Maloux, *L' esprit à travers l' histoire*, (The spirit through history,), Paris, 1977, 20, says: anecdotes are characterized by a. original or at most rare or b, picturesque ('picturesque') facts or sayings. What makes them eloquent, striking, striking.

G. Lenôte (1857/1935) once said that large-scale historiography is achieved thanks to small-scale historiography. Pr. Mérimée (1803/1870), *Chronique du règne de Charles IX*, (Chronicle of the reign of Charles IX), preface, says: "Actually, in historiography, I am only interested in anecdotes. Among these, my preference is for those that represent a creature-like depiction (E.R. 167) of the morals and characters of a given period."

Note.-- The "serious" anecdote gives a historically verifiable fact, while the condensed one only means the "little history" in itself,--as an enjoyment of the invented.

Model. - We pay attention to the primal couple "omen / sequel" and its repetitions.

G. Bush, president of the USA, in 1988, once had a conversation with pope John-Paul II (Karol Wojtila, pope since 1978). It was about Mao Zedong (Mao Tse Toeng (1893/1976 founder of the Chinese People's Republic)) and Mrs. Brezhnev.

a. Bush was ambassador to Communist China. Mao was, a little before his death, talking to Bush: "Soon I will go to heaven. I have already received from God my invitation".

Note.-- When one knows that, at least in its inception, the People's Republic of China was called "religion opium of the people"!

b. Bush was at the solemn funeral of Leonid Brezhnev (1906/1982), head of state of the USSR. -- "There -- in the midst of the center of a totalitarian, coldly sad state -- Mrs. Brezhnev stood looking at her husband for the last time. With a gesture that could not be mistaken, she stooped down ... to make a sign of the cross over her husband's chest". (Journal de Genève 21.09.1987).

One sees it: who, where, when, what! And applied to an event (= omen/sequel).

Model. -- Michaela Denis, *Un léopard sur les genoux*, (A leopard on the lap), Paris, 1956, 35s, tells what follows.

Michaela, as an actress in a Hollywood group, experienced the filming of *The Mines of King Solomon*, (Kenya). Her story is an extended anecdote, classifiable in types of "omen / sequel".

a. Frontknot.-- 'Ekthesis' (Lat.: expositio).-- I had recruited a boy of nine years to carry my grimace. The tips I gave him put him in a category higher than his father's. I suspect he was very attached to me.

b. Knot. - Desis. -- About a year later - when we were about to leave Nairobi (...) - he came to see me. I looked at him, suspecting he wanted to say something. I thought he was in need of money, and wanted to give him some.

c. The turnaround.-- 'Peripeteia!-- The peripeteia means a turn of events rather unexpected.-- He refused. The cup bowed he remained standing before me, with a blur of tears before his dark little eyes.-- "Explain" I said.-- "Thou must accept me as thy child." --- "But your father and your mother" I said "would be very angry if they lost their son". -- The negro boy made no reply.

d. Denouement.-- 'Lusis. -- The denouement includes the last sequel.-- I took him by the chin and said, "I'll be your aunt, your mother's sister." -- His little face brightened. He brightened up and said: "Good-bye." I saw him walk away singing.

Note.-- Anyone who still has a shred of humanity in him or her cannot be moved by a story like this. Because it is a real anecdote: en, apt.

Note.-- Encounter.-- Reread E.R. 186 (inner description). The anecdote describes an 'encounter', i.e. a more than superficial acquaintance, an acquaintance in which at least one of those involved reveals his 'inner self'. A 'meeting' ('rencontre; 'encounter'), in the philosophical sense, takes place "from soul to soul".

Cfr. F. Buytendijk, *Zur Phänomenologie der Begegnung*, (On the Phenomenology of the Encounter,), in: O. Fröbe-Kapteyn, *Eranosjahrbuch* 1950 (Mensch und Ritus), Zurich, 1951, 431/ 486.

Sample 43.-- Storytelling (foreshadowing/ continuing).

A narrative text contains a sequence.-- Aristotle and with him the Scholastics (800/1450) defined time as the sequence "earlier/ later." Do we apply this manageable pair to any connection between the preceding and following sentences in a story.

Appl. models.

a. Adjective phrases.-- "She who came there reacted angrily". It is clear that "omen" -- she came there -- and "sequel" -- she reacted angrily -- make up an earlier and a later that comes across narratively.

b. Adverbial phrases.-- E.g. "Because she had drunk of that drink, she was no longer herself" (cause/effect). Similarly: "Although she had drunk a lot, she still remained herself" (concession). Also: "When she began to drink, she gradually became happier" (temporal connection: simultaneity).

c. Lateral speech: "She said, 'I want you to come.'"

Conclusion.-- Tales contains endless "foreboding/sequel" phrases. But of very varied natures.

Propp's formalist analysis.-- Vladimir Propp analyzed the Russian fairy tales according to the postulates of Russian Formalism.

Model.

1. "A prince gives a hero an eagle. The eagle carries off the hero to another principality". Sign: "A prince gives ...". Continuation: "That eagle carries off...".

2. In an analogous fairy tale Propp discovers : "An old man gives Sushenko a horse. This horse carries off Sushenko to another principality".

3. In an analogous fairy-tale this: "A princess gives Ivan a ring. From that ring spring young men who take Ivan away to another principality".

Conclusion.-- There are "precursor/sequel couples" which exhibit a structure, i.e. a general form (essence), by which they belong together and are distinguishable from other structures.

Here: identical are the acts,- giving to, carrying away -; non-identical are those who give, that which is given, those to whom given, etc.

The 'actants' (acting beings), the objects, etc. vary; the actions themselves are invariant. Essential is the action ('function'); secondary is "by whom", "how" (by what means), "with what intention", etc.. -Cfr. Cl. Bremond, *Le message narratif*, 6.

Sample 44 -- Narrative Sign (197/200)

The basic structure is: "Something happens. Then something happens. Then something happens again". From the first sentence (first omen) to the last (last continuation)! But there are types. Like the ones Propp distinguished. So also the phaseological one. 'Phasis' in ancient Greek meant "the passing by - e.g. of the moon - in phases (rise, fall, etc.)".

Every process - kinèsis Lat.: motus, change - normally comprises three phases:

- a.** Initial phase (protology, i.e. bringing up what comes first ('proton'));
- b.** turn- or turning-point phase (kairology, i.e. theory concerning 'kairos', (favourable) moment
- c.** final stage (eschatology, i.e. speaking of 'eschaton', ultimate).

Behold what Romano Guardini once called the threefold structure of chronology.

Note -- It is clear that each story exhibits that structure, the purely chronological one, and that the portents/followings, in the course of the story, reflect this in the wording if necessary. Thus "In the days when the animals still spoke". Thus "They both lived happily ever after".

Dramaturgical structure.-- We've already met them, E.R. 195.

1. -- The pre-node.-- The initial conditions -- time/place, person (actors) -- and first event are stated. Ansotte says: the provides the pre-node a singular - local - color.

2 -- The knot / the knots.-- 'Desis' or still 'ploké' (tie, entanglement). The phase in which the action splits up into more than one possibility so that tension is created.

Broeckaert: "une complication de incidents" (a complication involving unforeseen occurrences). Aristotle defines 'knot' as that part of the story which extends from the beginning to the turning point (reversal) for good or ill.

Like this: E.R. 195. The actress doesn't know what. Until the boy negro introduces the last turn, the knot, the complication: "Thou must take me as thy child" (surprising turn).

3 -- The denouement.-- Finally, the outcome or result of the action.

Aristotle: from the peripeteia, also called 'metabasis', to the end. Which is not the case, seemingly in a "finis ex abrupto", a story that breaks off suddenly.

Appl. model: the ballad.

'Ballad' and 'balladesk'. -- Perhaps the description by Bories von Münchhausen (who wrote ballads himself) is the best:

- a. central is an act;
- b. but it has a visible and tangible foreground - as in an everyday history - and a mysterious background which acts on the 'Alltagsgeschehen' as a determination of fate.

This makes that, even when the ballad has idyllic characteristics, the mysterious background hangs over it like a threatening cloud.

Note.-- K.G. Young, *Talewords and Storyrealm (The Phenomenology of Narrative)*, Dordrecht, 1986, says that stories exhibit two reality types:

- a. storyrealm, the facts here and now (surface data);
- b. taleword, events in an 'other' world. Narrative would then be the back - and - forth between the two partial realities.

"Die Lorelei". -

The term - from mythology - means:

- a. die Lure, female nature spirit (elf),
- b. die or der Lei, rock. Such female beings, whether or not attached to a rock - even and even more so when they are incarnated in a concrete woman - are considered in the myths to be the executors of deity judgement (Homeric : 'atè'). Think of the goddess Nemesis in the myth of Narkissos.

Note.-- This implies that the ballad that follows is a destiny ballad. Fate analysis is ancient in myths. Leopold Szondi (1893/1986), known for his *Schicksalsanalyse* (Fate Analysis), (1944), has reinterpreted destiny analysis in the Psychoanalytic sense (genealogical destiny that has an effect on friendships, marriages and professional choices).

Note -- In contrast to Enlightened Rationalism, the Romantics had an eye for the ballad and the ballad-like. *Die Lorelei* was written by Joseph von Eichendorff (1788/1857), from the Jüngere romantische Schule of the Heidelberg Romantics. This very balanced romantic was once, with Ludwig Uhland (1887/1862), exceptionally popular with the German audience.

So now that lorelei.

a.-- Front button.

"Es ist schön spat. Es ist schon kalt. It is already late. It is already cold.

b.-- Sutton.

Was reitest du einsam durch den Wald? What dost thou ride so solitary through the forest?

The forest is long. Du bist allein. The forest is long (to pass through). Thou art alone, Du, schöne Braut, ich führt dich heim." Thou, beautiful bride, I lead thee home.

"Grosz ist der Männer Trug und List. Great is der men deception and ruse.
 Vor Schmerz mein Herz gebrochen ist. From sorrow my heart is broken.
 Wohl irrt des Waldhorn her und hin. Well does the forest horn wander to and fro.
 O flieh : du weizt nicht wer ich bin" Flee anyway : you don't know who I am.
 "So reich geschmückt ist Rosz und Weib. So richly dressed is horse and woman.
 So wunderschön der junge Leib. So wonderful the young body.

c.-- Cover. Jetzt kenn 'ich dich : Gott steh' mir bei! Now I know you : God help me!
 du bist die hexe lorelei!" Thou art the witch lorelei!

"Du kennst mich wohl: von hohem Stein. Thou knowest me well : from the high
 rock

Schaut still mein Schlosz, tief, in den Rhein. Look still my lock, deep, in the Rhine.

d.-- Dissolution. Es ist schon spät. Es ist schon kalt. It is already late. It is already
 cold.

Kommst nimmermehr aus diesem Wald". Thou shalt never get out of this forest.

Note.-- The Loreley is a spot along the Rhine, which, among other things, could be
 fatal for passers-by. At least according to mythical feeling.

Thus the beautiful ballad.-- The "Lorelei" is a motif (E.R. 138). It occurs, for
 example, in M. Genevoix, *Lorelei*, Paris, 1978, a novel in which young Frenchmen meet
 Germans. Genevoix, o.c., 57.-- "It was in Zabern (op.: present-day French Saverne (Bas-
 Rhin)). They ended up in a restaurant (...). As they entered, they came face to face with
 a woman, - large in stature, slightly majestic, - yet slightly pale and with a somewhat
 absent gaze.

Her drawn but extremely beautiful eyes immediately caught his eye, and the way
 she was dressed penetrated him deeply (...). She brought the menu, noted down the
 order,-- without revealing anything of her inner life.

"What a curious figure!" said Brigitte, as soon as she had turned her back. "But it is
 a 'nixe,' a being that appears to us! So newly emerged from the other world. For us. Or
 rather to you, Julien! She seemed to indicate you with her eyes." Did you see them, those
 eyes? Two abysses. With colors like a stream of water. Enchanting! One might say, a
 Lorelei of old days, -- with her jewels of gold, her golden comb.

I have literally seen her hair flowing over her shoulders -- "Be very careful, my boy, I would be frightened if I were you". -- Everyone laughed heartily for the umpteenth time!

Note -- The text quoted refers to Heinrich Heine, *Die Lorelei*,-- a poem written by Heine (1797/1856) in reference to a legend discovered by Clemens Brentano (1778/1842; a Heidelberg romantic), which states the following: near St. Goarshausen the Lorelei rock rises 132 m. high along the Rhine. There, in the evening and in the moonlight, a 'nixe' (= water fairy) attracts the passing boatmen by her beauty and seductive singing: if they approach, they are devoured by the wild waves.

Heine says: "She is combing her golden hair--she is combing it with a golden comb--while singing a song. It has a wonderful, powerful melody in it. The skipper in the little ship seizes it with wild grief. He does not look at the rocky cliffs: he has eyes only for her up there.

Genevoix's text alludes to this passus: the woman in the restaurant has jewellery made of gold, a golden comb; her locks of hair flow luringly - enticingly - over her body.

One sees that von Eichendorff's ballad is analogous: a beautiful woman attracts the - naïve - man by her mysterious femininity; the man responds until he reaches his destiny in that beautiful woman.

Analogous.-- An analogous structure exhibits J.W. Goethe (1749/1832), *Erlkönig*. Poem in the wake of J.G. Herder (1744/1803), *Erkönigs Tochter*.

By the way: 'Erlkönig' is a deformation of the Danish 'Ellerkonig' (= elven king).-- The legend: elves (sometimes : 'Elben; in German; or nature spirits were "harmony of opposites" (as the ancient Greeks said): sometimes sweet, sometimes fateful. They delighted in dancing, singing, playing, especially in deserted places and in the moonlight. -- They attracted beautiful children, who, if they did not respond to the call, were touched or breathed on by the elves, who were disappointed, resulting in illness or even death. "Ich liebe dich, mich reizt deine schöne Gestalt. Und, bist du nicht willig, so brauch' ich Gewalt" - So much for a sample in the world of ballads.

Sample 45.-- Narrative (the logical sequence of facts). (201/206).

Logic depends on a structure, i.e. "if, then": Or: premise (preface) / inference (postthesis). Facts - invented or verifiable - cover a logic, understand: an applied logic. We dwell on them.

Praxeology.-- The 'action' (happening) is central. Praxis', in ancient Greek, is 'action'; praxeology (sometimes: praxiology) is the theory of action. Immediately praxeology is narrative theory, of course.-- Well, object of praxeology is the action with its phases and its circumstances.

Model.-- Bibl. st. L.Rademaker/H. Bergman, *Sociological currents*, Spectrum/Intermediair, 1977, 148v..

1. The sociologist investigates: the situation, i.e. all the circumstances, in which the persons concerned, the first object of sociology as a science of man, find themselves; the actions of these persons with the behavioral alternatives. Such are the materials ('opsis' and 'historia' of Herodotos (E.R. 07;192), i.e. finding) of the sociologist after his research.

2. Once the materials are there, he arranges and stylizes them: an 'account' places them in the appropriate framework ('logos' from Herodotos). - Says Rademaker/Bergman: "Who said something there again? To whom? Where/when?". That betrays the platitudes, of course.

The ordered narrative.-- C. Ansotte, *Traité* pr., 49 : "The narrative is the account of a real or invented fact,--with all the interesting circumstances connected with it,--from its origin to its conclusion."

1. Note.-- "Significant circumstances" involves being selective and not getting caught up in meaningless, non-significant, irrelevant, irrelevant elements.-- This involves a logical structure.

A first requirement of a logical nature is the algorithmic structure (E. RH. 148): the act with its prefixes - and - sequels includes partial acts which are related in a total act.

To which U. Eco, *Postscript to The Name of the Rose*, Amsterdam, 1984, 41: according to classical requirements, the action must show unity (E.R. 164), i.e. coherence, and preferably also unity of time (diachrony) and place (synchrony).

Let us take Herodotus: loose materials - the pragmata (Aristotle) - acquired thanks to opsis (direct knowledge) and historia (indirect knowledge, research) are poured into a logically ordered narrative. For, 'logos' means working in an ordered, 'orderly', and explanatory way.

Well, in order to make something comprehensible while telling it - and Herodotos can tell it -, "the necessary and/or sufficient reasons" (in Platonic language: "hypotheses") must be incorporated in the story itself.

More narratively speaking: the sufficient reasons for the sequels must be told in the form of comprehensible (explanatory) foreshadowing. Herodotos does this in his own way: he switches on e.g. "to ison", the law through which everything that commits 'hubris', transgression, - e.g. princes who out of 'hunger for land' (= imperialism) bring about conquests that are transgressive in the eyes of "to theion" (everything that is deity) - sooner or later undergoes some kind of fate (atè). The transgressions of boundaries are articulated in the appropriate portents which ... "make intelligible" the ensuing sequels. -- Something like, "It was to be expected that".

Model of Thoe kudides.

Thoe kudides of Athens (Lat.: Thucx dides; -465/-401; the great historian) - according to Meyerson, *Le temps, la mémoire, l'histoire*, (Time, memory, history,), in: *Journal de psychologie* 1956, 340 - strictly applies this logical structure.

For him, for example, the telling of a battle amounts to

1. formulate a 'thesis' (proposition, judgement) about that battle, which
2. is verified in the course of the story itself. The signs are, as it were, the axioms (propositions).

The sequels "logically set the foreshadowing right". In other words: the time, - meaning: the course of the 'action' (the happening), is not only chronological, but also logical.

Note -- A strict logician could e.g. transform, 'rewrite' the sentences which are relevant into 'if, then' sentences. The logical, 'sensible', story could then be formulated as follows: "if all the precursors (including the necessary and/or sufficient reasons), then the sequels (the necessary and/or possible course of events)".

In commonsense language "Given all we know of it, it had to be or could be". -- Note the ontological modalities "necessary/possible".

Historical dialectics.

'Dialectic' stands for 'reasoning', 'thinking', 'Historical' means "that which takes into account facts, in the course of a history". "Historical dialectic" then is that logical method which engages not only abstract-general propositions but also accidental-factual propositions.

Appl. Model: Platon gives the following incident. Someone asks a fellow human being in all reason to borrow a weapon. Now it so happens that, afterwards, this fellow-man shows signs of insanity. Is it in conscience allowed to give back the weapon, if the madman asks for it?

Platon insinuates so clearly that:

- a. the general-abstract principle, i.e. what has been borrowed must be returned,
- b. in this singular-concrete case, is suspended by a circumstance that is relevant, namely the fact that an insane person recovers a weapon.

The Platonic dialectic takes into account the concrete occurrence: it thus becomes "historical dialectic".

Appl. model.-- The Hegelian deduction.

For Hegel (1770/1831), the German Idealist, 'deduction' has a historical meaning. Many think that he understood 'deduction' as 'deducing something from merely general-abstract propositions'. Wrong! In addition to abstract and general propositions, Hegel, who was sufficiently influenced by the historical sense of (German) Romanticism, also knows purely factual propositions which he incorporates into his "dialectical deduction".

Here's an example.

The French Revolution is a historical fact. For Hegel it is a "vernünftiges Faktum" (a fact to be made comprehensible by 'reason' - historical reason, that is). The decline of the Ancien Regime is a fact. Well, that fact serves as a premise from which Hegel 'deduces' that the French Revolution was a fact 'comprehensible' (explainable) to (historical) reason.

Narrative: the omens under the Ancien Regime are the (logical) prelude to the sequel, the French Revolution.

Conclusion -- Narrative and reasoning run, with Hegel, in tandem: the algorithm of partial facts which, taken as a whole, constitute a total fact, contains in its prefaces the necessary (possibly sufficient) prepositions to understand the sequels logically. "Was vernünftig ist, das ist wirklich (What is reasonable, that is really), (corresponding to the prepositions in the facts)".

A factual sequence.

R. Barthes, *L'aventure sémiologique*, 1952s., says that t.t.v. the Early Scholastic (Carolingian Renaissance) a time enjoyed by Alcuinus (730/804) saw the factual order as two-fold:

- a. "ordo naturalis", i.e. one recounts the action parts, the story algorithm, in the order of the facts themselves (from first omen to last sequel);
- b. "ordo artificialis", i.e. one changes the natural order.

Note -- the bizarre story.

Cfr E.R. 174.-- 'Bizarre' is the story when it gives whimsical-fantastic factual sequences (whether or not they are alienating).

An example.-

"The character had suddenly disappeared from the novel. So had the story, for that matter. In the 1960s/1970s, a new kind of "novel" seemed to be announcing itself. In 1963, Robbe-Grillet (note: top figure of le Nouveau Roman) wrote: " The novel of characters belongs well and truly to the past; it characterizes an era: that which marks the apogee of the individual ".

But now it's allowed again: the story is back, the character is alive and well. And often, very often, it's just called 'I'.

And, even if it becomes, a 'he' with a name, the outline of the narrator shines through the character. The writer tells about himself. He is the main character; his life story is the 'plot' (op.: knot, entanglement). The autobiographical nature of this type of writing is no longer concealed. Fiction becomes faction'. (Greta Colaert, *Het bestaan tot verhaal gedwongen* (Existence forced into story), (*On the work of A.F.Th. Van der Heyden*), in: Streven 1992: Jan., 310).

Note.-- A healthy criticism of intelligence (E.R. 189;-- 152) teaches us that the intellectual and artistic vanguard is often subject to fashions.

Incidentally, listen: "It is no secret that this 'new novel' is considered outdated in France today. Authors who associated themselves with the "nouveau roman" in the past now revert to more traditional forms.

The most striking turnabout in this respect is that of Alain Robbe-Grillet, who is more or less the pope of the 'new' novelists. Robbe-Grillet, a 'modern' author as long as he was considered to be the chef de file of the nouveau roman, seems to be going the way of postmodernism with *Le miroir qui revient*, (The returning mirror), an autobiographical text from 1984 (F. Schuerwegen, *Cl. Simon*, in: Streven 1988: Aug.-Sept., 1008).

Notes.-- The Bible, translated into 1978 languages, has a basic narrative a. creation, b. fall, c. restoration (in which one recognizes a cybernetic structure: a. goal direction, b. deviation, c. restoration).

Now one can nuance that, as e.g. N. Frye, *De Grote Code (De Bijbel in de literatuur)*, (The Great Code (The Bible in Literature)), Nijmegen, SUN, 1986, ii, does: creation/exodus (exodus of the Israelites)/ legislation/ wisdom/ prophecy/ gospel/ apocalypse. But that does not change the basic structure of the Bible as message (= information): sacred history is a series of signs/ sequels, from the primal beginning (creation) to the apocalypse (the Kingdom of God). Fr. Lyotard calls this "the great story" of the Bible.

Note--In passing, the Bible logically orders the bizarre disorder of non-Biblical religions.

Now it is the case that, from 1450 onwards especially (the collapse of Late Scholasticism (1300/1450), "the great story" of Scripture was pushed into the background by the emerging intelligentsia, who introduced before it a new "great story", that of scientifically established progress. 'Progressism' is one of the latest offshoots of this (E.R. 150; 188).

Opm.-- Claire Jaquier, *Deux visions du Moyen Age*, in: Journal de Genève 11.07. 1987, analyzes two works.

1. R. Dragonetti, *Le mirage des sources (L'art du faux dans le roman médiéval)*, (The mirage of sources (The art of forgery in the medieval novel)), Paris, 1987;

2. P. Zumthor, *La lettre et la voix (De la littérature médiévale)*, (The letter and the voice (On medieval literature)), Paris, 1987.

This shows that the medieval writer preferred to be nameless, in most cases. Not only did he not want to be known as the author: he did everything to make sure that one never found out who wrote the piece.

Even the clerks who copied the texts were very free with authorship: if necessary they invented the text that could be 'copied'! Plagiarism (i.e. to pass off the text of another as one's own), gave rise - in the Arabic term for 'poetry' - to the thought: "poetry is plagiarism"! But: "Nothing was so creative in those days as writing it down" (Cl. Jaquier).

The Modern Age, from the Renaissance onwards, introduces the modern subject, who autonomously, in the midst of a bizarre, chaotic world, introduces order thanks to the activation of 'reason' (= Modern Enlightened Rationalism).

The crisis of the grand narrative (Postmodernism).

The Bible believer sees all subphases of the total sacred history as portents/sequels within the comprehensive story. Modern man, with his strong, self-willed 'I', sees all subphases of the total history of progress as portents/sequels within the overall story. Postmodern man has a different feeling for life and the world.

Main impression.-- The maze (labyrinth).

Everything seems opaque: the own self, with its diverse characteristics; the environment with its multicultural diversity (the big story of the Atheist, today, differs from that of the Christian or the Islamist).

The television is sensible. The daily screen offers Brigitte Bardot (XXth ed.), immediately followed by the news, then colourful publicity pictures of all kinds, then without interruption a crime film. Etc.! 'Alltagsgeschichte', i.e. the events of every day, is confused, chaotic, -- bizarre.

The Nouveau Roman seems to be an illustration of this. From 1950 onwards - in France, Germany, the Netherlands, Flanders and elsewhere - there is no longer a 'thread' in the history of novels.

Alain Robbe-Grillet, Michel Butor, Nathalie Sarraute, Claude Simon and others put into words the current feeling of life and the universe that seems 'bizarre'.

In the traditionally faithful novel - autobiographical or otherwise - the 'thread', i.e. an algorithm of action situated in time and place, was displayed, which corresponded to an orderly, transparent sequence of prefaces and sequels. Precisely that, to more than one contemporary, comes across as 'outdated'. For he no longer has at his disposal the thread of some great story which can place all the events in a meaningful context. That is Postmodern, yes, Postbiblical.

The crisis of the autonomous, rational subject.

The bizarre story betrays another aspect.-- M. Foucault (1926/1984; (Post)-Structuralist) once said "The Modern subject or I is only foam in the currents of structures".

Derek Parfit, *Reasons and Person*, Oxford, 1986, claims that the ordering self, in the Modern sense, which claims to be master of the acts of life, is fundamentally either non-existent or very much subordinate to (physical, psychological, cultural) structures.- To which P. Ricoeur, *L'identité narrative*, in: *Esprit* 1988; 7/8 (juill. / août), 295/314, responds.

Sample 46 -- Storytelling (process thinking).

Alfred North Whitehead (1861/1947) - author, with B. Russell, of *Principia mathematica* (1910/1913), one of the foundational works on formalized mathematics (and logic) - is known for his process thinking.--

Main idea: the universe which he calls an 'organism', consists of 'events'. Not from (immovable) 'things' (the in his language do not denote an event).-- Process' for him means: development, i.e. a series of partial events that together make up a whole 'event'.

Note -- Note that this broadens the notion of action, central to the narrative, to include non-human events. This is precisely what interests us now. For this broadening of the notion of 'action' is also found, e.g., in game theories. Cfr. Ph. Orsini e.a., *Les jeux de réflexion*, (Thinking games), in: *Science et Vie* 124 (incorporating o.c., 10/17 (Praxeology)).

Model. The erupting volcano.-- The volcanologist or viewer, explicitly ordered or confused, will reveal the following story structure -- a process structure.

a. pre-not.-- Where/when, what mountains of fire are normally indicated. In a scientific protocol story or in a dramatizing spectator or journalist story.

b. knot.-- At some point, the eruption that has been expected for some time, or not, begins.

c. peripeties.-- Now brilliant fireworks with clouds high into the sky, then again the silent flowing out of the earth's magma.

d. denouement.-- At some point, the eruption stops.

Note.-- Compare with the dramaturgical, first of all, structure applicable to human acts (E.R. 197), The mere structure "foreshadowing/prosecution" in a phase format, is identical. The analogy is complete.

The mere 'kinetics' or theory of change is based on both human and extra-human events or 'processes' - events.

Note -- The doctrine of Handlungsinsg or praxeology is treated in e.g. H. Lenk, Hrsg., *Handlungstheorien interdisziplinär, I (Handlungslogik, formale und sprachwissenschaftliche Handlungstheorien* (1980)), II (*Handlungsverklärungen und philosophische Handlungsinterpretation* (1979)), III (*Verhaltenswissenschaftliche und psychologische Handlungsth.* (1981/84), IV (*Sozialwissenschaftliche Handlungsth.* (1977), Munich, Fink.

Sample 47.-- Storytelling (a bizarre little story) (208/209).

Let us now consider a story that is indeed - at least for the traditional Churchman and even more so for the traditional Enlightenment Rationalist - bizarre, i.e. opaque - capricious.

Source: R. Ambelain, *Le vampirisme (De la légende au réel)*, (Vampirism (From legend to reality)), Paris, 1977, 205.

1. In the last century there lived a woman - between thirty-five and forty years of age, Eugenie X., at Giney near Bordeaux. Her reputation was that of a 'seer' (the ancient Greeks said 'mantis', clairvoyant). She was also highly gifted in occult or, if you like, psychic terms. She could, for instance, 'at will' (or at least that was the impression given) make invisible beings 'appear' from the other world (what the ancients called, using an ancient Greek term, 'theourgia', theurgy (dealing with higher invisible beings of all kinds)). What we now call 'spiritism' (sometimes also 'spiritualism').

Her appearance was "bizarre": her abdomen regularly swelled; she had legs reminiscent of those of an aquatic -- it is also said that for twelve years she lived on nothing but water.

With this she was at a certain moment even known in the enlightened rationalistic France. Many great men in the world - a.o. A. Thiers (1797/1877; historian and statesman), of course many doctors (among them a Dr. Fortin, who used Ambelain as a source) came to 'see' her.

2.a. Many people saw these 'gifts' ("ses dons") and interpreted them - naively - as signs of "God-given sanctity". As a result, from all over the department people brought children to her "to bless them".

2.b. The events.

a. A fact. - So she acted as a healer but in a very conspicuous way that aroused suspicion: she literally fell on the children, grabbed them, kissed them passionately ("avec fureur") on the lips, the throat, the cup.

b. Clue.-- Some onlookers -- inevitably -- said, "It seems that, like the vampire (op.: leech), she saturates herself on children's blood."

3. Assessments.

i.a. During the winter period - the roads of the past century were difficult then - Eugenie had few children. Curiously, at the same time as this absence of children (omen), "the saint" fell ill (sequel).

i.b. An omen: in the summer, mothers with children showed up in abundance again;

Continued: simultaneously with the presence of children, "the healer clearly came back to life" (according to literally Ambelain).

ii. the experimental method.

The shrewd Dr. Fortin came up with the idea of 'magnetizing' the healer (note: administering 'life force' (in ancient Greek 'dunamis') by means of hands or so), but without informing her (note: in order to eliminate the great influence of her ideas). Fortin secretly magnetizes them (by acting on them with the spirit near her, apparently) (omen).

Later, after a lot of emotions, Eugenie got up, became hungry like everybody else and ... Eugenie got up, got hungry like everybody else and ... healed even in a very short time.

Science and story.

The text above gives us, in a nutshell, the empirical and experimental method. It is based on the sequence "sign / sequel" (here even in the form of "cause / effect").

So it is not only the Bible, with its little stories and its one big (=comprehensive) story; it is also not the novelist, with his little stories and his one big story. Also science, as soon as it applies the reductive method, is structured in a narrative way.

As an aside, the reductive method amounts to: "If A, then B; well, B; therefore A" Where 'A' is the hypothesis (for explanation).

The rigorous scientific narrative consists of 'protocol judgments' (i.e. judgments that reflect, -- 'describe', verified or at least verifiable facts),-- whether or not mixed with hypothetical ('theoretical,') judgments (which are not among the established facts).

Note.-- One could dwell here on a more profound explanation of the facts with Eugénie.-- This at least.-- According to mythical mankind, there exists - what is called - 'soul' (understand: soul substance, fluid),-- better: 'blood soul' (the soul or rather soul substance as far as it is present in the blood). What, in mythical language, is called a 'werewolf' (vampire), is a being - on earth or in the invisible world - who is after the blood (understand: the blood soul).

Note: reread E. RH. 200: beautiful children; 174: children and women: one sees that the very same soul-dust hunger is at work!

Sample 48.-- Narrative (the court story).

Storytelling is a commonplace in the courts.

Bibl. st.: W.A. Wagenaar, *Where logic fails and stories convince*: a consideration of criminal evidence, in: *Our Alma Mater* 45 (1991): 3 (Aug.), 256/278.-- Not that we are commenting on the said article! We do, however, address one aspect from the title: the evidential value of stories.

Appl. model.-- Cfr a.c., 258vv.-- We update the model somewhat.-- Miss A. has been living, since she was twenty-one years old, with a "friend" (in the new sense).

At some point she confesses that, six years ago, she was "raped by her own father". Whereupon the boyfriend persuades her to report the assault.

Behold a specimen typical of "History from Below" (*Histoire anecdotique*, *Alltagsgeschichte*, everyday history).

Two types of evidence.

a. The strict logical proof.-- From the prepositions (premises) necessarily follow the postpositions (conclusions). Thus in a well-structured mathematical proof.

b. The probable proof.-- Here the prepositional phrases issue on possibly few or very probable postpositional phrases.

Evidence on the court.-- The judges, faced with Jw. A., are faced with an evidentiary issue: a. the father denies, of course; b. there is obviously only one witness, Jw. A. himself (perhaps also biased).

Wagenaar situates the case in the Netherlands. We check.

a. One of the few rules of judicial evidence, in Holland, is that "the testimony (understand: the story) of just one witness is not sufficient evidence.

b. However, Dutch case law does add "additional evidence".

b.1. The statement (the narrative) of the appointed physician who, after medical examination, determines that Jw. A. is no longer a virgin.

Note -- "Not surprising since she lives with her boyfriend, but the fact is consistent with the idea that she was assaulted by her father" (a.c., 259).

b.2. The explanation (the father's story): he has, admittedly once, been alone in the house with the fifteen-year-old girl, but he has only given them a good beating.

Note -- "Not so pretty, but a rattle is not yet a rape" (a.c., 259).

Decision.-- Three stories! With what degree of proof?

Sample 49.-- Storytelling (the origin of a book).(211/214)

The Structuralists, as well as some Nietzsche worshippers, stick to the pure text of Nietzsche's *Also sprach Zarathustra* (Thus Spoke Zarathustra), and do not want to know about any "historical-narrative" approach,-- some for the sake of syncretic text study, others to keep the idea of a genius book intact.

Yet the story of the origin is and remains one of the most powerful means to correctly interpret a text. Which we will try to make true with the help of an example.

Also sprach Zarathustra was published in 1883. What were the living conditions of its author in the time immediately preceding this publication? That is the crux of the matter.

Motivation for this study: *Lou Andréas Salome ou l' intelligence au féminin*, (Salome or the female intelligence), in: Pénéla (Paris) 1968: 16 (Sept.), 39/49.

The fact.-- "Isn't it preferable to fall into the hands of a murderer than to end up in the dreams of a bitch in heat? ... Women today are still incapable of friendship. Women are still cats or birds or - to put it correctly - cows".

Thus Nietzsche (1844/1900; E.R. 169) speaks through the mouth of 'Zarathustra' (note: the imaginary spokesman in his book), when in his *Also sprach Zarathustra*, in 1883, he decided to glorify the 'Uebermensch' (note: the higher evolved and therefore mastered future human being), in order to proceed immediately to a gigantic reckoning with all mankind. So far Pénéla, introduction.

A little further on Pénéla says: "A little man, misunderstood by his social environment, abandoned by his friends, undermined by illness, but driven by the will to act as a prophet (opm.: perhaps that's why he has the pseudonym 'Zarathustra', the great prophet of Zoroastrianism or Mazdeism), tries to escape from himself. As a weakling he dreams of greatness, as one betrayed by friends he blasphemes all that is friendship, as one rejected by a woman he brands all that is woman (...)". Such is the hypothesis of the women's magazine Pénéla.

The question asked. --- What is the evidential value of the origin story hidden in Pénéla's Theorem? What is hidden behind Nietzsche's masterpiece? (Pénéla admits that the book is).

Pénéla begins by stating the proposition more precisely: "There is no longer any urgent need to explain the text of this masterpiece by Nietzsche. On the other hand, the genesis of Also sprach Zarathustra is much less well known. In particular: which drama - intimately lived through and then generalised - plunged Nietzsche headlong into his unbearable loneliness which, a few years later, would end in the emptiness of his madness? Where exactly must one look for the origin of this grandiose vision of the future (...)?". Thus Pénéla always.

Note.-- Nietzsche committed, in other words, an induction: from his disappointment with Lou von Salomé -- just one case -- he deduced that all women are disappointing somewhere. Which is then the 'logical' mistake he made.

This frustration gave rise to a 'resentment' (resentment, delayed revenge) in him which became the cradle of a brilliant generalizing thesis about woman and culture (a model of 'frustration/aggression' -- which is itself a couple exhibiting 'sign/continue' - structure, amenable not only to Structural Systems Analysis (synchronous) but also, and above all, to narrative 'sign/continue' - analysis)".

In other words: the system of the text as such is only a subsystem of the total system of Nietzsche's life. In that sense, systematically, the story surpasses the Structural approach.

Lou von Salomé (S.-Petersburg 1861/ Göttingen 1937).-- The background -- at the same time omen -- forms ... She enjoys, even in France, a growing interest during the last years.

Bibl. st.: see E.R. 101;-- E. Pfeiffer, Hrsg., *Lou Andreas-Salomé, Lebensrückblick*, (Lou Andreas-Salomé, Review of Life,), Frankf.a.M., 1951-1 (French: *Ma vie (Esquisse de quelques souvenirs)*, Paris, 1978-3);

R. Binion, *Frau Lou (Nietzsche's Wayward Disciple)* Princeton, N.J., 1968;

E. Pfeiffer, Hrsg., *Lou Andreas-Salomé, Eintragungen (Letzte Jahre)*, (*Lou Andreas-Salomé, Entries (Last Years)*), Fr.a.M., 1982 (French: *Carnets intimes des dernières années*, Paris, 1983).

In May 1988, Jean d'Ormesson spoke at length about Lou's "life in action" in front of the TV cameras.

She was the daughter of a Russian general. She got her name from her marriage with Carl Andreas (Jakarta (Indonesia) 1846/ Göttingen 1930), who, although of Dutch origin, became a complete German. He was an orientalist.

Lou von Salome, a "figure" (E.R. 187).

Her 'encounters' prove it (E.R. 195: encounter).-- Apart from her encounter with Nietzsche, about which more below, she had a long-standing relationship with Rainer Maria Rilke (1875/1926; lyric poet), whom Lou met in Munich, in 1897(cfr. her Rainer Maria Rilke (1926)).

Sigmund Freud (1856/1939; founder of Psychoanalysis) also made the acquaintance of Lou: she became both his (very good) pupil and his friend (cf. her *In der Schule bei Freud*, (At school with Freud), Munich, 1965 (posthumously),--her Open letter to Freud, published in French in 1983).

Portrait (E.R. 186).-- Lou was tall in stature and thereby incisive in nature and unrelenting. "If you will, a female copy of Nietzsche's Uebermensch."

Lou went straight to the point, coolly knowing what she wanted, without wasting words. She knew no other 'law' than "her own law".

In her diary, shortly after her meeting with Nietzsche, in 1882, she notes: "In all eternity I am faithful to 'memories'. But to men I will never be faithful"; 1861/1882 : Lou is 21! For a young girl, a century ago!

The unquestioning cynicism - freedom from shame - in that sentence betrays a remarkable insight into one's own nature. Faithfulness: Lou would, indeed, never be faithful. Or rather, she never knew loyalty! Unless it was about her childhood, which, according to those in the know, she idealized. In particular: through all the phases of her life with its mood swings, she always tried to revive the atmosphere of her early childhood. Thus always Pénéla.

Note -- Two traits, difficult to reconcile at first sight: cynical femininity and idealization of early childhood.

Note.-- As to unboundness, see E.R. 151 ("no profound bonds"); 144 (Nietzsche / Hitler on marriage).

Meeting with Malvida von Meysenburg, the Feminist.

Lou was a real "intellectual". -- 1880: her mother sends her to Zürich (CH). There she takes courses in theology, religious studies,-- philosophy - art history.

So much so that she, overstrained, has to go to Rome: there she ends up at Malvida's, where the European intelligentsia of the time met. For example, there was Friedrich W. Fröbel (1782/1852; education reformer),

Giuseppe Garibaldi (1807/1882; politician), Alexander Herzen (1812/1870; Russian revolutionary); Richard Wagner (1814/1883; composer).

There Lou met Paul Rée who was interested in philosophy like she was. Rée immediately fell in love with Lou.

A prophetic dream.

During the course of one night, Lou dreamed that she was sharing an intimate life with two men at once in a large apartment - with a library room and three secluded rooms. At which Rée was dismayed. But he agreed to something.

He invited a friend of his, a certain Friedrich Nietzsche. This rather poor living, sick man - he was almost blind, suffered from terrible headaches, had stomach cramps and was chronically insomniac - immediately and extremely enthusiastically accepted Rée's request.

The dream came true: Nietzsche wanted Lou to be his wife (she meant a lot to him erotically). But Lou only wanted him insofar as she was friends with Rée. Rée and Nietzsche were only good for 'friendship' and intellectual conversations. This drama with three characters plunged Nietzsche into a state of despair.

The genesis of a book.

1. Nietzsche, a connoisseur of men, estimates Lou: she has remained at once very childlike, and yet very self-confident: she knows damn well what she wants, -- without asking permission from her surroundings, or caring about their judgment (thus Nietzsche writes to his friends). Childlike, but without any human regard.

That explains the invective prose, E.R. 211, "Women are still cats or birds or, to put it correctly, cows." One feels the resentment, the resentment,--"rationalized" (i.e. rebranded in "rational terms" that hide his frustration).

2. But there is more, much more: with Lou, conversations are ongoing about a common concern: the emptiness of a world in which God is dead.

One is familiar with the famous slogan: "Gott ist tot. Wir haben ihn getötet" (God is dead. We have killed him), through the entire course of our Western culture. A main theme of Also sprach Zarathustra.

In February 1883 Nietzsche experiences a state of inspiration: in a few days he writes the book with wild abandon.

Sample 50.-- Storytelling (buoys). (215/216)

J.P. Goldenstein, *Pour lire le roman*, (To read the novel), Bruxelles/Paris - Gembloux, 1985, 40/41 (Rhétorique de l'écriture, rhétorique de la lecture).

The author examines what a novel is. Among other things, the narrative techniques - such as the perspective in which events are presented (so emphasized by New Criticism and the Anglo-Saxon literatology (1920+)) - are discussed. - are discussed.

Conclusion: the reader transcends the techniques! "L'essentiel (est) d'intéresser le lecteur" (What matters is to captivate the reader). In other words: the welcome is the main thing (E.R. 34).

Since the novel is something that is hugely read, let's take a moment to look at a few samples.

M. Leblanc/J. Schwarz, *L'aiguille creuse / L'enigme policière*, (The hollow needle / The police enigma), Paris, 1982, 128.

The author summarizes the structure of the police novel (E.R. 102: polar), structure that is, of course, also found in police films. It is twofold.

a.-- All complications in a police novel are - if variants are introduced - reducible to two types.

b.1.-- Uncovering.-- A crime is uncovered. It is mysterious. The investigation is fixated on the unravelling. Consequence: hypotheses are formed (especially: "Who had an interest in the crime?"). Testing of hypotheses.

Conclusion: either discovery and punishment of the criminal or aporetic (one discovers nothing).--

b.2.-- Astraction Action.-- -- A crime is discovered. One knows who the criminal or criminals (gang) are.

Result: hypotheses are used to 'find' the perpetrators. Often there is a bloody struggle between the police who have finished their work and those who have been found (flight, skirmishes, all sorts of attempts).

Conclusion: punishment (arrest, death) or also one does not find the perpetrators (unpunished crime).

Note.-- The author's claim that the earliest decipherment history dates from Oedipus king (Sophocles of Kolonos (-496/-406; tragicus): Laios, prince of the region, is mysteriously murdered. Kreon instructs Oedipus to track down the murderer(s). Etc.

Patricia Highsmith.-- P. Highsmith (1921/1995), famous for her police novels laced with black humor - she has been called "the princess of crime" - outlines, in her *The Art of Suspense* (Fr. transl. 1987), the psychology she applies. From the first intuitions to the final text is her main concern:

"How, from the very first sentence, to captivate the reader(s)?"

Note.-- 1.-- Protagoras of Abdera (-480/-410; chief figure of Protosophism), speaking of the 'eu.boulia' the expedient ('efficient') counsel, says: a. arouse attention; b. excite interest, c. arouse desire, d. elicit assent. Cfr. L. Bellenger, *La persuasion*, (The persuasion), Paris, 1985, 36/40 (Marketing et sophistique).

Note.-- Patricia Highsmith is known for her typically American flair for blockbuster "a good book has many readers" she says. In other words: good writing is good selling.

2.-- The captivation contains an element that we put forward: the 'époque', Lat.: suspensio, to keep the attention going, by creating a sustained tension. In other words: to intrigue. To make the reader wonder how the knot will end up in the end. Cfr. E.R. 197 (dramaturgical structure).

J. Broeckaert, *Le guide du jeune littéraire, I (Eléments généraux et compositions secondaires)*, (The Young Writer's Guide, I (General elements and secondary compositions)), Bruxelles, 1872, 100, explains: is 'suspensio', suspension of the denouement, keeping the attention tense - suspense, in Anglo-Saxon - the fact that the reader is kept in suspense about the next thing to be guessed at.

Intriguing.-- T.A. van Dijk, *Text Science*, 150/155 (*Narrative Structures*), says that only non-redundant (understand: non-redundant) circumstances "do not intrigue". Economy (economy) of explanation by circumstances promotes intrigue.

With U. Eco (1932/2016), the semiotician, known for his novel *The Name of the Rose*) we can add: articulate the course of events in such a way that, at best, one can deduce something about the sequels from "vague signs and confusing traces" - in the foreshadowing. Signs' and 'traces' are the semiotic means of intrigue.

In other words: induction pleasure! The reader is given samples of what is to come. He/she participates in the deciphering of the mystery.

Model. -- The death ground of Sant-Andrea, S. Italy, has been in existence for twenty years (1972+). Not a single human being has been buried there yet. All the dead are interred in Atella, eight kilometers away.

Intriguing, isn't it? - According to a survey, people believe that the first-buried person is so bored that he, preferably from among his closest relatives, comes to get others as soon as possible. Which nobody wants to be a candidate for!

Sample 51.-- Narrative (the historical narrative). (217/219)

Bibl. st.: Félix Le Dantec (1869/1917; *Le déterminisme biologique*, 1897 his main work, testifies to Materialism), *Les influences ancestrales*, (Ancestral influences,), Paris, 1919, 1/19 (Introduction: la narration historique);

J. de Romilly, *La construction de la vérité chez Thucydide*, (The construction of truth in Thucydides,), Paris, Julliard;

J. M. Chladenius (1710/1759), *Allgemeine Geschichtswissenschaft* (1752), Wien/Cologne/Graz, 1985 (Chladenius is the first to speak of historiography as "an own form of knowing");

M.J. Zemlin *Geschichte zwischen Theorie and Theoria* (Untersuchungen zur Geschichtsphilosophie Rankes), Würzburg, 1988 (Leopold von Ranke (1795/1886) is a German historian, for whom 'Theoria' is "zeigen wie es gewesen ist" (show as it has been));

R. Bauer, *History between structure and reality (Conversation with Emmanuel Le Roy Ladurie)*, in: The Owl of Minerva vol. 1, n. 3 (1985: Spring), 135/149 (Le Roy Ladurie is a masterful narrator but focuses on the social structures at work in the facts; cf. his Montaillou, *village occitan* de 1294 à 1324 (1975).

M. Vovelle, *Mentality History (Essays on life and image)*, Sun, Nijmegen, 1985 (other name: "histoire nouvelle": Ariès, Madrou, Duby, Vovelle mainly focus on the ideas, called 'mentality');

R. Bauer, *In het teken van de verzoening* (In the sign of reconciliation), (*Letter from Petrus Venerabilis, abbot of Cluny, a contemporary of the twelfth century*), Tielt, Lannoo, 1991 (Bauer does a 'history-making' of the character who is the Middle Ages: he has Petrus write a letter to the coming generations (which does not prevent the work from being entirely historical).

Here are a few works out of a huge mass. The aim: to show from the titles or from the explanatory notes how diversely one can write history.

The empty graveyard.--Remember E.R. 216.-- Journal de Genève/Gazette de Lausanne 11.02.1992, mentions this piece of Alltagsgeschichte (everyday history, "histoire anecdotique; history from below).

The sequel? The mayor of Atella (in Basilicate, S. It., near Potenza) has noticed that his cemetery is getting crowded. But he has a solution: in another village the same problem was solved by the fact that an old village priest, without any relatives, accepted to be buried - as the first one - in a cemetery that also remained empty for years. So wait!

Note.-- This story is not made up (E.R. 177vv.: fiction), but 'historical', i.e. true to reality.

The 'historical' story.

The definition is ontological: a story is historical, i.e. testable by comprehensible data, to the extent that it is a faithful representation of actually happened facts, of whatever nature these facts may be. For example, one may not, in conscience, a priori (i.e. by mere presumption) exclude inexplicable data as "unreal" and therefore not susceptible to historical science. It is the fact as a fact, i.e. actually happened, and not the fact as an understandable, 'explainable' fact that is the object of historical knowledge.

Application: some Enlightened-Rationalists a-priori exclude paranormal phenomena; or, even more, the miracles of religions. This is, from a purely historical point of view, mere 'prejudice' (something against which the known Rationalists have been so opposed, they themselves commit in that case).

Conclusion.-- The testability is decisive, not the clarity. Cfr. E.R. 208 : the bizarre can also be a fact.

The enormity of the story.

Now reread E.RH.. 207 (the erupting mountain of fire).

F. Le Dantec, *Les influences ancestrales*, (Ancestral influences,), 1/19 (*Introduction: la narration historique*), underlines it: "Nos explications ne seront jamais que des narrations" (Our explanations will never be anything but stories). His book talks about the rocks,-- plants, animals, people. His conclusion: "All that we find - especially when it concerns living beings - is never a phenomenon that begins, but a phenomenon that continues. Thus every living being - plant, animal, man - continues its ancestors.

The whole family tree with all its coincidental factors leaves its traces - testimony - in what can be found in life today.

Conclusion.-- Le Dantec underlines it: 'the historical narrative' is an integral part of sciences (and even of its explanations). Especially of biological sciences' Cfr. E.R. 209 (Science and narrative).

Although 'constructed', it is not a 'lie'. Herodotos, the Milesian country and people expert (W. Jaeger), already knew: first there is the 'opsis' (direct knowledge by means of eye witnessing) and 'historia' (indirect knowledge by means of research and penetration); only then, by means of the information thus gained, can the text come into being (the 'logos')

Cfr. E.R. 09: three-part textuology: arranging the encountered (heuristics) and giving form (stylistics).

His Sofist-oriented successor, Thøekudides of Athens, known for his historical akribeia, meticulous sense of fact, puts this duality - fact (truth)/construction (arrangement/design) - to good use : J. de Romilly, in her *La construction de la vérité chez Thucydide*, (The construction of truth in Thucydides.), defends the thesis that 'construction' and 'truth' - far from being contradictory - precisely by their combination bring about Thøekudides' work. "Le récit historique construit mais ne ment pas" (The historical narrative constructs but does not lie).

Note.-- About the strictly logical way in which Thøekudides does this, see E.R. 202 (but there it is about the comprehensibility of the facts, not about their testability).

Chladenius.-- We are with Chladenius in 1752.-- B. Verschaffel, in Tijdschr. v. Phil. 50 (1988): 1 (March), 152v., speaking of Chladenius says what follows.

The 'Allgemeine Geschichtswissenschaft', (General historiography), although it has exerted no demonstrable influence, is a very important book. Historical narration is no longer the same as "the most elementary knowledge of experience" (which precedes explanation, in that it records facts - think of a chronicler - without going into the explanation (intelligibility)).

In other words: there is both scientific explanation and even philosophical reflection in "historiography in its entirety".

Chladenius therefore no longer places history in the long tradition of 'ars historica', the skill of applying the type of text called 'historical text', slavishly, but in epistemology (the science of science). Historical narrative is more than a merely "rhetorical" (in Aristotle's narrow sense) activity; its scope is truth-knowledge "cognitive," as some are now so fond of saying.

Verschaffel's remark disregards a fact: traditional representations of history do indeed obey tradition-bound, "rhetorical" maxims, but this does not exclude the fact that, for the traditional practitioner, they were also about objectively verifiable knowledge.

Sample 52.-- Storytelling (the mixed narrative). (220/224)

The surviving manuals of rhetoric also talk about the "mixed narrative".

Definition: it is 'mixed' in that it is partly historical and partly invented. In other words, a core of objective truth is incorporated into a made-up story.

Types.-- They range from highly fictional to highly historical. Let's look at examples.

The Gift of the Black Magician.

The BRTN, Sunday 16.07.1984, shows a Russian youth film, at 17.10 h.. The scenario (story).

a. Matriona is childless. In order to possess the necessary life force (and immediately child wealth) she calls upon Mother Earth: a Vassilissa is born to her. The girl grows up, -- like a beautiful flower she blossoms open.

b. The black-mage, out to rob the girl's life force, outsmarts them. To have them for himself:

(a) On the eve of her marriage he gives her a dress, saying: "If you put it on, one movement of the hand is enough to fulfil a wish you have expressed. But this happiness can only happen once".

(b). She puts on the dress. She looks - accidentally (apparently) - through the window and sees her lover talking to another girl. Full of envy she exclaims: "That thy eyes never see again". Her Ivan goes blind.

What is the 'real' meaning of this? In a mythical-magical culture children are educated against unscrupulous magic by means of 'fairy tales': distrust gifts and magic formulas of black-magical fellow men (what is called the 'moral lesson'). Thus the children are freed from any naivety.

Three eremites.-- An 'eremite' is a monk living alone.-- Here is the pithy story.-- Three eremites lived together in a cave. Out of a spirit of silence, they hardly ever said a word, -- One day, a horse came near. A year later, one of the honorary mites said: "It was beautiful, -- that reddish-brown horse: A full year passes. The second maid of honor corrects: "It was not reddish-brown but white": Two years later the third one intervenes: "If you don't stop arguing, I'm leaving. -- The core of the truth: the slow pace of life of worldly strangers.

Into the core of reality, the novel.

A novel (and all related texts) is an invented story. "No novelist puts nothing first: there is always an incident, a coincidence, a person one meets on the street, a footstep, a figure to play a part in as a cause. From this, the "heroes/heroines" arise as so-called "independent creations", -- as invented beings. (G. Anex, *Chronique du roman*, in: Journal de Genève 27.07.1991).

Note.-- This is a fortiori, all the more strongly, the case in the "historical novel" of course. Think of Irving Stone (1903/1989), known for his "biographical novels", such as *Lust for Life* (about Vincent Van Gogh), *The Passions of the Mind* (about Sigmund Freud). *Lust for Life*, his first novel, had a circulation of more than thirty million copies and has been translated into more than fifty languages. It was inspired by an exhibition of Van Gogh's works in Paris in the 1920s.

"Littérature engagée". Cfr. E.R. 189.-- L. Verbeeck, Reality and word in German literature 60/70, in: Streven 1982: Jan., 358/365.

The term "involved literature" refers to the relationship "invented/real". Or rather "invented/testable". It was once launched by J.P. Sartre. He enjoyed a great response, even in German circles.

The 'concerned' writer or reader wants nothing to do with fictional works. Peter Handke, in his *Ich bin ein Bewohner des Elfenbeinturms*, (I am a resident of the ivory tower), Frankf., 1972, said what follows:

"Every (made-up) history turns me away from my real history. It makes me forget myself by means of the fiction. It makes me forget my situation. It makes me forget the world.

Now it is so that e.g. the works of Kafka, Mann, Musil are a mixed form of stories. Truth and fiction intermingle in them.

"The sixties break definitively with this balance: they want unmixed truth, without fiction". (Verbeeck, a.c., 360). The infamous 'happening' (an extreme type of involved acting) is an application of this.

"Today the happening is tamed: he has become a part of the street scene on free Saturdays. But twelve years ago (1982-12) it was not". (Ibid., 361).

The "documentary stage", the "Readymade", the "Instant-Book", the "novel lecture" (made out of street and café print) are going in the same direction.-- As long as it is testable!

M. Eliade, speaking of the Ballad of Brailiou, shows how a testable village history is retold after years with all the characteristics of a myth.

But we take a model that is closer to us, Western Europeans.

Bibl. s.: Léon de Kerval, *L'évolution et le développement du merveilleux dans les légendes de Saint-Antoine de Padoue*, (The evolution and development of the marvelous in the legends of Saint Anthony of Padua.), Paris, Fischbacher, 1906.

Saint Anthony of Padua (Lisbon 1195/Padua 1231) was a historical figure who lived as a Franciscan. Cfr. E.RH.. 187, 213.

"Le merveilleux" can be translated by "the miraculous". The structure of de Kerval's work is as follows.

1. -- The first descriptions of life.

They are strictly biographical, very laconic (short) and tell few miracles. For example, a victory over demons (a demon seizes him by the throat during a nightmare, but in such a way that Antony, accustomed to continuous prayer to God, overcomes him while praying) or a prediction (on his deathbed he says that Padua will become a famous city; cf. E.R. 214 (apparently one does not have to be a 'saint' to be able to handle predictions)).

2.-- The later life descriptions.

The narratives become 'unreal': the positively verifiable data are augmented with miraculous histories.

a. Testable miracles are updated and made more miraculous,--among other things with new details. For example, the healing of Paduana, which proceeds slowly, but is later shown to be rapid.

b. Testable data shall be multiplied.

Thus his bilocation (Antonius staying here is perceived as personally present elsewhere), the appearance of the child Jesus which are both invented and situated at different times and places.

c. Testable data or fabrication in other miraculous figures are borrowed and brought into Antony's life.

For example, the demonic temptations of his namesake, Antony the Great (251/356; anachoret in Egypt), are also told of him.

d. Testable, purely natural events become extra-natural. Thus the ordinary meeting of Antony with Ezzelino, with the regular canon of Coimbra, etc.

Note.-- Here we have the opposite of e.g. the "involved arts", which banish every side-effect from the invented or even the miraculous.

Historical Revisionism (Negationism).

The fact is what is now called 'holocaust', i.e. the Judeocide or extermination of Jews by National Socialism (= Nazism), from its inception until the fall of Nazism in 1945. Genocide' is genocide of peoples: people are exterminated because they want to see the people or - in Nazi terms - the race exterminated.

As an aside, since 1945, the Nazis and the Extreme Right have always either minimized the extermination of Jews ("Historical Minimalism") or denied it ("Historical Negationism").

The term 'Revisionism' is also used in this context: it indicates a tendentious revision of the representation of factual data.

It is especially since 1975 that the question of a. the actual fact of extermination and b. its exact numerical extent has become topical,--among other things because of the minimizing, denying - in any case biased - propaganda from the "Right" and especially the "Far Right" in recent years. One feels that 'one' from that side is systematically applying the laws of rhetoric.

Voltaire, the famous Rationalist and Enlightener, applied this rhetoric at the end of the 18th century: "Mentez! Mentez! It will always be something". He was thus aiming at an anti-church propaganda.

And indeed, people, as they are, know too little history; they are therefore very manipulable as to the correct facts. It is to this type of ignorant historians that human engineering has its effect.

By the way, this proves the great importance of the subject 'history' at school. And positive history, as scientifically as possible -- not tendentious history!

Who? -- Two types of people do "Historical Falsification" regarding Jewish extermination:

- a. the Extreme Right who want to condone their predecessors;
- b. the Anti-Zionists (e.g. in the Arab world) or the Anti-Semites, who slander all that is Jewish.

Appl. model.-- Le Pen - the leader of the Extreme Right (le Front National) in France - once said: "Dans les livres d'histoire c'est un détail". What he meant was that the laconic language of textbooks says, for example, that "By order of the Nazis, an estimated six million Jews were exterminated". This is what Le Pen meant when he called the Nazi extermination "a detail" in history.

Note -- For further information: Gie Van Den Berghe, *The exploitation of the Holocaust*, Antwerp/Baarn, Houtekiet, 1990;

id., Victims, deniers, scientists and knowledge about genocides, in: Streven 1992: Jan., 364/367 (showing, among other things, that there is much debate about some of the correct figures of extermination,--which is grist to the mill of deniers or diminishers, of course).

Note -- The positive -- "definite" -- truth cuts more than one way: Jews dare to pretend that they are the only victims of Nazi extermination. But there are the Poles, the Russians and the Gypsies. "Worüber man nicht spricht!" (What not to talk about). To present oneself as the only victims is also "human engineering", manipulation of the opinion of one's fellow men.

Note -- In 1915 Turks committed genocide in Armenia: even today many Turks try to reason away this fact as a fact or as a comprehensive fact. Also 'Negationism', 'Revisionism' or 'Minimalism'!

Soviet-Revisionism.-- Nothing more interesting than "mixed story". - In December 1987, in a speech that has become famous, M. Gorbachev admitted for the first time, as an official Soviet man, that e.g. after Lenin's death in 1924 men like Trotzki, Zinoviev, Kamenev, Bukharin "deviated" from the party line.

After all, diversity of opinion at the top of the Soviet Union could not pass the Marxist-Leninist buck.

More than that: unheard of! He called the guilt of Stalin, whom he continued to call a great Soviet citizen, "enormous and inexcusable." Reason: the systematic extermination of millions of ideological opponents, as well as the equally systematic displacement of entire "undesirable" groups of people to other parts of the Soviet Union.

Immediately he announced a new historiography. Which meant that historiography in the Soviet Union, until then, was not practiced objectively - non-positively - but as a part of Soviet rhetoric.

Gorbachev also announced that a special committee of the Politburo would occupy itself with the reparation of the countless victims of the 'system'.

"The lessons of history and full clarity about it are necessary for a proper orientation towards the future". So says ever Gorbi (as the Germans like to call him).

Sample 53.-- Narrative Arts (Narrativism) (225/ 230)

We begin with a text of Platon,-- *Kratulos* 438d / 439b.

"Socrates, in conversation with Kratulos (a follower of Herakleitos), says: 'If it is now possible to gain a good knowledge of things not only through the names but also from the things themselves, which of these two learning processes will be the 'cleanest' and the surest?'" --

In other words, shall we best start from the image (the representation) in order to -- by examining that 'image' in itself -- determine whether it is a 'good image',-- in order to know the truth of which it is the representation? Or: shall we start from the truth, -- get to know this truth in itself, and thus determine whether the image of it is properly executed?" -- To which Kratulos replied: "In my opinion, we should start from the truth:

Note.-- The dichotomy or systechy of "reality/representation of reality" dominates this text. Epistemological "realism" assumes that -- thanks to immediate contact with unprocessed reality -- reality itself is, at least partially (induction is sampling), knowable.

Epistemological 'nominalism' holds that the cognising subject is locked up in himself and constructs from himself - as a result of a contact with undetermined reality - a conception which may represent something of the actual data, but which is valued above all for itself.

Realism is based on immediatism (immediate contact containing representation); nominalism on mediatism (indirect contact giving rise to projection).

Language about reality can thus, realistically, be interpreted as a representation, at least in part (inductive sampling). Language can, however, also be interpreted, nominalistically, as the creation of a construction based on the reality it refers to.

Two main types of 'narrativism' -- 'Narrativism' is the view that the meaning, significance and essence of real events (precursors/sequels), only comes about through their representation. In other words: not the story itself, for each story, has meaning. The story gives - creates - the meaning that the event has (or rather: is 'given' by the narrative subject).

Basic Narrativism.-- The thorough meaning of the term "narrativism" boils down to the distinction between heuristics, the acquisition of information (loose materials; E.R. 09), on the one hand, and, on the other, harmology (E.R. 10) and stylistics (E.R. 12).

In particular: reality acquires more significance for us, i.e. from our point of view (perspective), than it already had for that threefold work of the mind. If the telling of the facts did not mean that gain in insight, it would never arouse interest, of course. In the extreme case it is even so that a reality which appears as totally confused and meaningless, only takes shape thanks to the telling of it.

Note.-- Aristotle, in his Rhetoric, distinguishes two forms regarding prose.

The first is the text consisting of a style characterized mainly by juxtaposing sentences. He takes some texts of Herodotos as an example: "And then (...). And then (...). And then further (...).

A dynamic system that is an ordered, rationally constructed algorithm does not exhibit such a text - certainly not at first glance.

Note -- Such language comes closest to the series of "foreshadowings/ sequels", the characteristic of the event. But it minimizes an interpretation.

The second design is the one that mainly contains subordinating sentences (the so-called 'periodic' style). But here the processing is much stronger: the narrator arranges things according to an order he has designed himself. The harmological and stylistic aspect is much more developed and therefore such a design is more 'narrativistic' than the previous one. It constructs the 'meaning' of the facts much more strongly.

Note.-- Basic narrativism involves blurring the distinction between 'historical' and 'mixed' narrative, which does not yet mean, to use de Romilly's term, that a mixed narrative 'lies'. It does, however, shape it and make it more comprehensible.

P. Ricoeur.-- Ricoeur (1913/2005, Phenomenologist and Hermeneuticist), in Construire (Geneva) 24.09.1986, 28/29 (Interview de J. Fr. Duval), says what follows.

1. What we call "human time" only acquires essence and distinctness from the rest when we say, for example: "From -776 onwards, in Ancient Greece, there has been an Olympiad every four years.

This up to the year 396 after Jesus Christ". Or still: our Gregorian calendar 'dates', i.e. orders chronologically and historically, all that happens, starting from Jesus Christ who was considered to be "the center of sacred history". In other words: a biblical-theological fact becomes the means to "shape" the order of omens and sequels.

2. What we call "human history" only acquires substance and distinctiveness when we sort the materials - the traces or "testimony" - buildings, documents, etc. - from the past so that "a history" (an ordered order of facts) emerges from an initially shapeless mass of data

""There would probably be no order in time if we didn't tell it." Roland Barthes (1915/1980; text scholar), has insisted on this: we do not know any society that does not have stories " (A.c., 29).

Note.-- Note 'probablement'! Ricoeur is very careful. Indeed: in itself - extra-language - both time and history do have an order and a meaning (although these largely escape us). The order and meaning that we bring to it by narrating time and history, is a sampling from one or more very limited points of view. We call this 'inductivism'.

Don Cupitt.-- Bibl. st.: J. Haers, *Don Cupitt*, in: Streven 1992: febr. 467.

This is how Haers characterizes the book by the Postmodern philosopher of religion (Cambridge) What is a Story?, London, Scm Press.

"At the heart of Cupitt's argument is his conviction that life, time, desire, -- but also science, ethical attitudes, philosophy, and religion are products of language, arising from the telling of stories: stories create and produce life and satisfy, in this way, the paradoxical, not yet matured reaching for existence of life (o.c.,50)."

A philosophical 'realism' that presupposes or tries to presuppose a reality outside or independent of the linguistic human being is an inner contradiction. It makes little sense to speak of 'truth' (in itself), 'self-consciousness' (which spends directly on the data), 'experience' (of what is directly eaten), 'purpose and result of history' (as a 'great' story).

In the field of Scripture, such a basic position gives rise, e.g., to Cupitt's claim that Jesus is called "a storytelling anomaly or talisman" (o.c., 106f.), that, where Jesus repeatedly refers to his heavenly Father, one had better give up on God and be content with Jesus (o.c., 133).

Assertions that Haers says "raise eyebrows". Haers concludes, regarding theology in particular, with these words, "In short: a secure worldview is on the verge of collapse, and the full extent of the challenge to theologians in a Postmodern world is becoming apparent."

Haers also criticizes the playful-ironic attitude to life - think of the strolling philosophy of the Postmoderns - as well as the fact that "the longing for transcendence" (understand: the fact that humanity shows itself to be open to something that transcends the visible and tangible world ('trancencing' is 'going beyond')) is nothing more than a "necessary dynamic" in humanity.

Haers does take the question (E.R. 140: issues), though incomplete, seriously. Not the answers Cupitt gives to them.

Note. - There is a flavor of Postmodern Narrativism: the subtlety of what we used to call basic narrativism, and of the position adopted by Ricoeur, has disappeared with Cupitt, making way for an extreme form of narrativism. So that we can indeed identify two main types of narrativism,--a cautious because realistically underpinned and an extreme because nominalistically underpinned narrativism.

Note -- Bibl. s.: F.R. Ankersmit, *Two forms of narrativism*, in: Tijdschr.v.Filos. 1988: 1 (March), 40/81;

id., *De navel van de geschiedenis (Over interpretatie, representatie en historische realiteit)*, (The navel of history (On interpretation, representation, and historical reality)), Groningen, 1991;

B. Verschaffel, *Story, coincidence and history (Remarks on narrativism)*, in: Tijdschr.v.Fil. 1988: 1 (March), 20/39.

Ankersmit renewed the historical approach - think of his Narrative Logic (1981) - as follows.

The past (with its testimony) does not in itself possess any essence or structure. Only the stories about that past introduce a structure. Narrativism' thus sees ordering not in the object of the science of history but in the story we tell about it.--which clearly betrays nominalism.

Sample 54.-- Reporter. (229/234)

A treatise, besides descriptions and stories, may need report. Therefore a word about the report (being and types). Now, what is 'report' in the sense of "as a reporter / reporter depicting something"?

The given: a case or a text; the asked: to give a short or extensive report with or without value judgement (interpretation).

Text length. -

a. The concise or brief account is the most objective description or narrative (or the two together) of the essential (existence/ essence and minimum - essential circumstances) of the given. Cfr. E.R. 145 (Principal General Places).

Note -- The term 'characteristic', if taken generically (applicable to anything), is a good substitute name.

-- **b.** The detailed report -- The circumstances -- called "details" -- are spelled out.

The object.-- Objectively speaking, there are two major types.

a. Given: a situation, without text (unless as a part of it); asked: to report this situation as accurately as possible. If the event is synchronous - e.g. the immediate situation at a school - it will be a short or long description; if the event is diachronic - e.g. the crumbling of a neighborhood school - the task is a story (long or short, according to the assignment).

b. Given: a text; asked: either spoken (a speech) or written, in all cases the task is to present the text - if necessary with your own terms - briefly or extensively so that the 'message' in the text is represented as correctly as possible.

Explanatory notes to some types of report.

We now turn to a number of types of report.

Note.-- R. Zahnd, *Contre le 'zapping'*, (Against 'zapping'), in: Journal de Genève / Gazette de Lausanne 29.01.1992.

The author begins as follows: "Watching someone - famous or not - speaking for fifty minutes - in a black-and-white film (...) seems outdated today. Generally speaking, the often pathetic spectacle that is television shows only cutting-edge technology and ultra-fast flashes.

Immediately, our entire culture likes to fall into the ease of "intellectual zapping and effect seeking", where superficiality is rife."

Note: What the author says is certainly correct. However, this does not prevent us from having a much greater need than in the past, with our fast-paced lives, for texts that are as short as possible. Hence the increased frequency and variety of forms of the reports.

The reportage.-- Obviously a case report. According to G.u.I. Schweikle, Hrsg., *Metzler Literaturlexikon*, 1984, 364f. (Reportage), good reportage includes two elements:

a. the pure report, i.e. the most objective possible representation - description / narrative - of a situation (character, situation, event, yes, a book);

In the journalistic sense of the term, 'reportage' emerged in 1880 (as a report for a newspaper).

The digest.-- Maybe not a very Dutch term.

Origin.-- From Emperor Augustus (-63/+14) to Emperor Justinian (482/565), the most famous court decisions were collected in 'Digesta'.

Now 'digest' means either an extract (periodical) or a text reduced to a smaller size (or also the periodical which specializes in this). In this latter sense it is a report. -

Note -- there are also books that contain such a thing. Bernard Pivot, *La bibliothèque idéale*, Paris, 1988, 660 pp. (a gold mine of literary works, with ultra-short extracts);-- to Presses Pocket, *Guide de lecture*, 1990 (for teachers: literary works with analyses in report form).

The referral.-- The term has more than one meaning.

1. Lecture to introduce a discussion.

2.a. Summary of a lecture.

2.b. Simply: report.-- With characteristics as follows: the brief summary of an article with all source citations.

Historical note.-- The first of whom we have records -- inserted in his *Historiai* -- is Herodotus.

The Protosophistic. - We are - 450/-350. The 'brachulogia', literally: to bring up in an abbreviated way, was, in Sophistic parlance, a report (either summary text or short speech or short answer). Cfr. J. P. Dumont, *Les sophistes*, Puf, 1969, 248.

In Platon one finds, among other things, three passages as a story, namely *Guest meal* 173b, *Parmenides* 126b, *Theaitetos* 142d. In the Euthudemos, Kriton offers a story that he further defines as 'epangelia', report, in which the judgment of an unnamed listener is reflected. Cfr. M. Canto trad./intr., Platon, *Euthydeme*, Paris, 1989, 19.

Roman - Hellenistic models.

Bibl. s.: H.I. Marrou, *Histoire de l'éducation dans l'antiquité*, (History of education in antiquity,), Paris, 1948, 239.

The pupils had, after reading aloud, e.g. to defeat a 'muthos', (story: E.R. 89).-So we have the following models.

The lion and the fox.-- The report of a pupil reads as follows.-- A lion, day by day older, became very weak. With his strength and speed he could not get any food. He kept himself constantly in a cave, -- pretending to be ill. -- The animals -- thinking it appropriate -- came to visit him inside his cave. Whereupon the lion caught them again and again to devour them.

A fox also came near. He saw through the lion's ruse and settled himself outside the cave. From there he asked the lion how he was doing. The lion said: "I am not well. But one question: Why don't you come into the cave with me? Then we could talk to each other.

To which the fox replies: "I would like to come in, except that I see many footprints of animals coming in, but none of those coming out".

In a similar way, shrewd people make out the dangers from 'takmèria', (clear) signs, and escape from them.

Opm.-- What platitudes do you see at work?

The Father Murderer.-- The Papyrus Fayoum has left a student work.

Given: a myth in verse (not preserved). Required: a 'paraphrasis', paraphrase (correct representation in as many of one's own words as possible, -- here in the form of an account).

Now the preserved text: "A boy who had killed his father and feared the laws of parricide fled into the desert" (note: a quote or citation from what the teacher read). As he made his way through the mountains, he was chased by a lion. With the lion at his heels, he climbed a tree. Then he saw a 'dragon' (snake) rush towards his tree and possibly climb it too (...).

While he was fleeing from that 'dragon', he did, a fall. -- The malefactor does not escape a deity: "The deity will bring the malefactor to justice" (note: again, a quotation in verse)."

Note.-- The structure of both 'muthoi' (stories).

We are confronted here with a twofold truism: "regulative (= universal) model/applicative (= singular, private)

Note: part 1 of the story is a history; part 2 is the 'gnome' (sententia, moral lesson; cfr E.R. 89). Part 1 is the singular incident; part 2 is the summarizing, universal rule. Without the moral lesson the fable is blind; without the story it is empty.

The lion and the fox.

a. The muthos is destiny analysis: the world we live in is treacherous and enticing. The inattentive naive falls for it ("the animals"); the observant shrewd one does not ("the fox"). Cfr. E.R. 02: the fox! Whereby the fox uses the semiotic method: he does not immediately see the victims he has outsmarted; but he does immediately see their never-recurring footprints (which reminds one of U.Eco, *De naam van de roos*, Amsterdam, Bakker, 1985 ("One only uses signs and signs of signs if the things themselves are missing" (o.c., 36)).

b. The muthos contains an analogy: just as the fox escapes from being outsmarted by first carefully examining the traces - signs of those who are absent - so too does clever man escape thanks to the analysis of 'tekmeria', signs (which again shows the predominance of the semiotic method in life in an outsmarting world: the universe hides rather than reveals and is therefore treacherous). Model-theoretical: from the known, the model, the fox, the fable reasons to the unknown, the original, the (clever) man.

The father murderer.

a. The last verse is by Menandros of Athens (-342/-291; famous comedy poet). This shows, indirectly, that the text is from after Menandros.

b. The muthos is an analysis of destiny: if borders are crossed, the deity intervenes with punishment. The lion that is chasing us and the snake that threatens us are 'signs' of a destiny containing evil, which - according to the mythical mentality - brings about a deity.

Afterword.-- Greet De Keyser, *Stress at school*, in: Elga 13 (1988: Sept.), 55/56.

We extract the following extract from the article - based on relevant literature - which clearly demonstrates the didactic role of e.g. narrating something heard.

"Try to indicate what you definitely need to know. If necessary, make a diagram of some key words or edit a text with a color pen.

Do not write down too many details, because then you will lose a clear overview. However, next to the outline with key words and definitions or formulas, you can provide a small space to write down a few details that are important anyway.

If the outline is not clear and the teacher does not help you to understand it better, talk about it with classmates. A discussion of the material often helps.-- In any case, always ask the question, "Where does each chapter lead and what is the end goal of the course?"

Also very helpful is rendering the material in one's own words (note: paraphrase; E.R. 233). That makes written things much easier to digest. Moreover, it allows you to repeat the material only after you have understood it well and truly".

Remark -- The advice here is inculcated as soon as one learns, e.g. like the ancient Greeks, to listen to texts or to read and defeat them according to rules (platitudes) like e.g. 'history lesson' and 'moral lesson'. A fable can teach such things at a very early age, if at least it is communicated in the way the ancient rhetors did, who meant text control and not text submission.

Chronicle.-- One of the meanings of the term "chronicle" is: record of memorable facts.

Here's a model.-- Georges Simenon.-- He's 85.-- Lausanne 10 (Ats).

G. Simenon is considered the most prolific French-language novelist since Honoré de Balzac (1799/1850; *La comédie humaine* (+90 volumes)).

On Friday he will celebrate his 85th birthday in Lausanne. He has been living there for thirty years.

He was born on 12/02/1903 in Liège (Belgium). We mention "for the sake of small history" (E.W. 217: Alltagsgeschichte) that he would have been born on 13/02/1903 but that his mother, because of her superstition, had him registered on 12/02/1903.

Simenon travelled all over the world until he settled in Switzerland in 1955.

Georges Simenon published, under his name, almost two hundred and twenty novels, including eighty police novels that made Commissioner Maigret famous. Under a pseudonym, he published almost three hundred other works.

His books have been translated into seventy languages,--printed in forty countries. They have been adapted for film more than sixty times and for television more than two hundred times.

It is estimated that nearly five hundred million readers have already read him and that hundreds of millions of listeners and TV viewers have heard and/or seen his psychological or police works. This all over the planet.

Officially, G. Simenon stopped writing in 1973, but in 1981 he still published his *Life Memories* -- He was honored with the Medal of Honor of the city of Lausanne. Many times he was honored in the foreign country. Very secluded in a small house, Simenon lives in le canton de Vaud, ... his thirtieth residence.

Note.-- It's clear: the chronicle is one long series of platitudes. Can you pick them out?

The representation (presentation) of a writer.-- Take a singular model.-- Gaël Fain, trad., *Joseph Schumpeter, Capitalisme, socialisme et démocratie*, Paris, 1951-1, 1984-2.

On the cover is the following report type. -- Joseph Aloys Schumpeter was born in Austria, in 1883, and died, in 1950, in the USA.-- He passes as one of the best economists of our time. He was the undisputed leader of the Vienna School. He later became a professor at Harvard University. He quickly gained an international reputation.

His famous work, *Capitalism, Socialism and Democracy*, London, 1942, is considered one of the basic works on modern economics. It offers an unparalleled analysis of economic phenomena as we experience them -- Can Capitalism Survive? Can Socialism succeed? The author answers both questions. In the meantime he gives a premonition of the development of our economy in the world of tomorrow.

Note. - Again, a number of commonplaces. Discover them by careful reading! The text is - in passing - a nice model of 'enkomion', eulogy (E.R. 891 156, 187). Which proves, for the umpteenth time, that this type of text remains topical.

Sample 55.-- report card (text contraction). (235/239)

Bibl. st.: Y. Stalloni, *méthode de contraction et de synthèse de textes (Concours d'entrée des grandes écoles)*, (Method of contraction and synthesis of texts (Entrance exam of the Grandes Ecoles)), Paris, 1983-2;

J. Moreau, *La contraction et la synthèse de textes*, (The contraction and synthesis of texts), Paris, 1977;-- Editions Marketing, *Contraction et synthèse de textes à l'entrée des grandes écoles (Epreuves intégrales des concours)*, (Contraction and synthesis of texts for the entrance to the Grandes Ecoles (integral tests of the competitive examinations)), Paris, 1983.

In recent years - e.g. in France - the traditional discourse is replaced by the single - contractions - or the multiple - synthèse - text contraction.

Appl. model.-- Ed. Marketing, o.c., 5/8.-- H.E.C. 79 (*Polytechnique*). Duration: three hours, Given: Roger Caillois (1913/1978), *L' esprit des sectes*; (The spirit of the sects;), asked: summarize in four hundred words, highlighting the main ideas and the train of thought ("l' articulation de la pensée"),-- indicate at the end of your copy the number of words used.

Note.-- Given: a text (on a cultural phenomenon, the sects); asked: a quantified report of text abridgement.

Appl. model.-- E.S.C.A. 79.-- Duration: three hours.-- Summarize the following text in four hundred words. Candidates should indicate, on the copy, with discs of fifty lines (all fifty lines) the number of words used in the margin,-- just opposite the line corresponding to that number. The total number of words used is indicated at the end of the copy -- a 10% margin is allowed. Above 440 words, however, one point will be deducted from the correction for every ten-word span.-- The proofreaders will take the execution into account (o.c., 109/113).

Explanation.-- Y. Stalloni, o.c., 7, says: usually the subtraction of points is one point for each cut (= section of text) - one point out of a total of twenty - for each cut of ten words above the tolerance threshold. If, for example, 400 words are requested, the margin is 40 (i.e. up to 360 or 440 tolerated words). From 359 or 441 words (too few or too many) the candidate loses one point. Etc.

Conclusion -- One evidently introduces an almost mathematical method which forces one to read and defeat very accurately, thinking,-- without much belletrise.

Definitions.

a. single text contraction.-- Given: one text; asked: reduce it -- abbreviated report -
- to one-third (one-fourth, one-fifth, etc.) of its text length (word count).--

Given: more than one text; asked: reduce them to a number of words (a third, a fourth, etc.) substantially lower than that of the given texts. -

Note -- reread E.R. 09: three-part textuology. The elements (heuristic) as far as incorporated in an arrangement (train of thought, plan, classification of headings (= sections of text) (harmological) and in a stylization (stylistic).

Praxis.-- The method is highlighted by Y. Stalloni as follows.

1.-- Initial total reading.

First read the text in its entirety. According to Stalloni, one needs about 30 to 40 minutes for 4,000 words.

Note -- This is an application of the principle of economy (Pierre d'Auriol (+1322)), which says: "Do not do with more what you can do with less". In other words, by first reading the whole thing - with perhaps a few minutes thrown in along the way - one does not get lost in the details,

Results: a. main thoughts and main parts, b. main impressions.

2.-- Parts dissection. Stalloni:

a. First, summarize the larger sections of text (which includes understanding the plan (arrangement));

b. Then summarize the paragraphs (= sections of text that develop precisely one thought). Summarize the whole thought after the summary of each paragraph (to keep track of the whole each time).

Small-scale model.-- Bibl. s: G. Niquet, *Structurer sa pensée / Structurer sa phrase*, (Structure your thoughts / Structure your sentence,), Paris, 1978, 10/12.

Given: a set of shorter texts; asked: to render this text in an abbreviated way.

Note.-- This is not literally the text contraction, but a preliminary exercise.

Given. A.1. The TV runs out on late nights: it is often partly responsible for morning fatigue.

A.2. Not a move is made! Moving around to experience something else or to meet fellow human beings: out of the question! One sits, nailed to the screen, gawking.

A.3. Man - as a being who watches television - is ready to become acquainted with the universe in a purely passive way: he does receive information via television, but he does not actively inform himself.

A.4. The TV images whirl - gusts of wind - across the screen. The world becomes a whirlwind, a vortex. Like falling leaves, the news items - once passed on - are swept along.

A.5. What is real and what is purely imaginary run into each other: Stendhal (= Henri Bayle, nicknamed Stendhal (1783/1842; French novelist) right next to Georges Pompidou (1911/1974; French president 1969/1974); Don Juan (legendary figure; perhaps once a Spanish nobleman, Don Juan Tenerio, who lived in Seville during the 16th century) falls in love with Sylvie Vartan (French actress). It is, culturally speaking, plenty of "Flemish funfair"!

A.6. Tell me how you spend your free time, and I will tell you what type of culture you belong to (according to a sociologist). Applied to the processing of what tv offers, this sentence shows us that Sunday's tv programs, among others, offer a possible value meter of the distribution of tv culture: they range from the Western in the afternoon to the smartwatch in the evening. What disappointing mediocrity spread across pitiful scenarios, texts, intentions, images on the TV screen! Everything comes down to killing time. Result: just when the viewing density is particularly high, one comes across a massively dispersed, tasteless mediocrity.

A.7. A TV report never appears on screen in its entirety and without 'explanation'. The television reporter limits his/her images to a narrow selection to which ... he/she adds his/her own interpretation. Right from the start it is crystal clear: TV is forcing its viewpoint and its value judgment on events upon us.

B.1. Sometimes people think that the TV images come across directly and are processed idly. The reality is different: one member of the family wants a sports broadcast, the other a film, yet another technology or theatre. The media user is at the same time a media darling, indeed a media critic. Far from always keeping them isolated within their own perspective, tv can also force the family members to have discussions with each other.

B.2. The popularity of medical broadcasts is not surprising : they respond to a need on the part of the viewer : the need to obtain information on medicine.

B.3. TV makes world literature available to the public. Without TV, this would never have happened outside a small circle of interested parties.

B.4. I am a teacher of French literature. One day my pupils surprise me: they were engaged in a discussion about *Le rouge et le noir* (Red and black), (a novel by Stendhal, 1831). I was curious: they had actually seen a film - the night before - based on the novel. My bookseller told me that, apart from young people, others had also done so. What's more, sales of the book had risen sharply since then. The same thing happened after *Germinal* (from the series *Les Rougon-Macquart* (1885) on the life of miners) by the naturalist Emile Zola (1840/1902; E.R. 169).

Asked.

a.1. According to the Stalloni method you have now done the total reading. The lettering and figures we have inserted in the text are intended to facilitate your analysis. Can you, at this stage, put into words the main idea(s), the division (at least the main division) and the main impression, as far as possible in your own words? What title would you give to the two texts - it is a multiple contraction?

a.2. The platitudes 'thesis' (E.R. 89: thesis, i.e. a position one defends) and 'argument' (E.R. 89: *kataskeuè* and *anaskeuè*; cf. E.R. 157 (argument)) give you the opportunity to express the main ideas : try!

b.1. Put the train of thought - arrangement - on paper, -- possibly paragraph by paragraph (which you summarize and title).

b.2. Compare A.3/A.7, A.3/B.1, A.4/A.5, B.1/B.2.3.4. What emerges from the application of the comparative method?

Note.-- To apply quantified text contraction: count the words of the whole text; divide by 3 and try to prepare a 'synthesis' (multiple contraction).

"Ten classics in ten minutes"

Bibl. s: USA.-- "*Fast Food*" of culture in California, in: Journal de Genève 01.11.1981.-- Santa Monica, 1 (AFP).-- "So many books; so little time!".

Two Californian publishers have set out to solve this dilemma: they have published a cassette which allows you to 'read' ten classic works in ten minutes.

It is intended for Yuppies, young American careerists, who are always running out of time and are hungry for easily acquired culture.

"Sales of books recorded on cassette are increasing in the USA. We thought it was high time to pull them all together". Says Jim Baker (31).

With "Ten classics in ten minutes" it is possible to find out in six hundred seconds what Moby Dick, Gone with the wind, Robin des bois, The grapes of wrath, Romeo and Juliette, Gatsby, A Tramway named Desire, Alice in Wonderland, Oliver Twist and Homer's Odyssey are all about.

These text contractions are read by an actor known for his speaking speed. They last sixty seconds each.

Except Gone with the Wind and Gatsby, which have an extra 0.48 and 0.75 seconds respectively. "Great literature has this extra half a second of it" explains Andy Meyer (32).

Some literature lovers might protest when they learn that *Gejaagd door de wind* underwent a - indeed surprising - text contraction: the work was compressed into three sentences, with a total of three hundred and fifty words. It is impossible to compress War and Peace into sixty-five seconds.

The restrictions which Becker/Meyer imposed on the text size also have their limits. E.g. War and Peace does not belong to the "ten classics": it was simply impossible to compress the text of Lev Tolstoy within sixty-five seconds.

Note -- The quantification is here at its maximum! Cfr. E.R. 36 (Miki).
Here are a few details about a new way of 'reporting' -

Still this.-- L.Maltin/ M. Clark et al, *Speelfilmenencyclopedie*, (Feature Film Encyclopedia, Haarlem, Rostrum, 1988-4.-- The work serves as a "reference work with data and short reviews of cinema, TV and video films". The 1982 edition dealt with twenty thousand film titles! This fourth edition contains fifty thousand film titles!

Now pay close attention to what "a contraction" can be. For each film a space of on average ten lines is made available.

These texts contain a. a characteristic (sketch of the essence) and b. an assessment. What is called with the terminus technicus (special term) 'realia' represent about half of these texts (think of nationality, year, length, director, acting stars, awards).

A sign of our 'zapping' culture, which flies from one thing to another.

Sample 56.-- Trafficking theory (definition). (240/243)

So far we have gone over the separate 'elements' - understand: 'parts' - of the treatise. Except for E.R. 156, 158, where a total scheme - the eightfold chreia (usable scheme) - was discussed.

What follows concerns the treatise as a whole and as a separate kind of text.-- Therefore -- at last -- a definition.

Bibl. st.: O. Willmann, *Abriss der Philosophie*, 9/13 (*Die Materien der Logik von der Aufsatzlehre aus gesehen*); (The matters of the logic seen from the essay theory)

O. Pecqueur, *Manuel pratique de dissertation française*, (Practical manual of French essay), Namur, 1922-2;

R.S. Beal / J. Korg., *Thought in Prose*, Englewood Cliffs, N.I., Prentice - Hall, 1984-7 (vrl. p.c., 633/639 (*The Methods and Aims of Prose*);

S.P. Moss, *Composition by Logic*, Belmont (California) 1966;

G. Niquet, *Structurer sa pensée/ Structurer sa phrase (Techniques d'expression orale et écrite)*, (Structure your thoughts/ Structure your sentence (Oral and written expression techniques) Paris, 1978;

H. De Boer, *Schriftelijk rapport (A practical guide to composing reports, notes, memoranda, theses, dissertations, business correspondence and dgl.)*, Utr/Antw. 1961;

J. Bojin/M. Dunand, *Documents et exposés efficaces (Messages, structure du raisonnement, illustrations graphiques)*, (Effective handouts and presentations (Messages, structure of reasoning, graphic illustrations),), Paris, 1982;

G. Beville, *L'expression écrite, image de l'entreprise (Structure, style, présentation)*, (Written expression, image of the company (structure, style, presentation)), Paris, 1979;

U. Eco, *How do I write a thesis?* Amsterdam, 1985.-- A loose selection from countless works, of course.

Note .- The treatise is sometimes surprisingly topical: on the occasion of the *Carrefour des littératures européennes de Strasbourg* (Crossroads of European Literature in Strasbourg), - 1990 - young people from France and Germany were allowed to write essays ... The "remarkable maturity of mind" (e.g. three young people from Dresden) amazed connoisseurs.

Note: We do say: "maturity of mind". Without that qualification, a "proper" discourse is impracticable. The text we present here on discourse has no other intention.

Definition.-- Platonically speaking, 'discourse' is an idea, i.e. a high reality that exists for all the discourses we make, and is strictly speaking 'indefinable'. That idea 'discourse' is diffusely present in everyone's mind like a light that precedes (we all know somewhere what is right and good discourse), but itself intangible.

What we do have is some notion (concept) 'discourse': it is definable, but imperfect and open to correction again and again. Here we go.

First definition.-- E. Fleerackers, *De verhandelning*, (The Discourse), Antwerp, 1944, 13, defines: "The treatise is the reasoned development of a theme".

As an aside, that is somewhat similar to the chreia which developed either a fact or a statement.

Note.-- The definition "The treatise is the systematic (methodical) development of an 'abstract' theme", falls into the flaw of lame definitions: a theme (universal) is not always an 'abstract' theme (private).

Second definition.-- S. Moss, *Composition by Logic*, 121/136 (Opinion Statement), says: "A forward opinion (...) is the proposition (= judgment) which we wish to be true throughout the text" (o.c., 121).-- This is what the Ancient Greeks called 'thesis', Lat.: *propositio*, proposition (which one defends).

Note.-- The arrangement -- line of thought, plan, sequence -- reflects the unity that makes up the thesis one is defending or advocating, different each time.

The thesis is touched upon in the introduction (for example, by drawing attention to it and giving it a favorable reception), defined in the strict statement (this is where the formulation of the thesis comes in), broken down in the outline (plan) into sections covering the main points of the development of the theme, and divided into a number of different parts.), defined in the strict formulation of the thesis (this is where the formulation of the thesis comes into play), divided into sections (plan) which deal with the main points of the development of the theme, furnished with facts in descriptions, narratives, reports, either rigorously proved or plausibly demonstrated in the argument, indirectly justified in the refutation by the destruction of every counter-model, reformulated once more in the summary, briefly highlighted once more in the conclusion (value judgement, emotional element).

Note. - Right away we have the major components of a good treatise

The arguing style.-- To the style, i.e. design, we will not pay much attention. Yet this.

H. Uyttersprot, *Beschouwingen over Franz Kafka*, (Reflections on Franz Kafka), 2. *Style as alternating current, or the line to the infinite*, in: *De Vlaamse Gids* 37 (1953): 9 (Sept.), 534/548, dwells on the fact that Franz Kafka (1883/1924) shows two styles in his stories - novellas, novels. -- "Without difficulty one recognizes in *The Trial*, in

The conclusion, a fairly regular alternation: a. Kafka argues sharply and severely; b. he also tells a story fluently and lightly.-- He is a dialectician (= reasoner, arguer) and narrator.-- In the great novels he is both at the same time and in such a proportion that narrative, respectively descriptive parts and dialectical ones more or less balance each other out!: (A.c., 534).

The typically argumentative style - according to Uyttersprot - can be seen in the "accumulation of the discussion terms" (a.c., 546). For example, "deuten" (to interpret) "Meinung" (opinion), "erklären" (to explain), "einerseits/ auf anderer Seite" (on the one hand, on the other). This is also seen in "facts/hypotheses distinguos" (note: 'distinguo' comes from Scholasticism: "I distinguish")

Says Uyttersprot: "In the discussion itself, this endless series of 'facts / hypotheses / distinctions' can continue without limits"(a.c., 546).

Which brings to mind the endless foundational research.

Conclusion. Both the singular terms and the thought content betray the reasoning or arguing discourse style.

R. Beal/ J. Korg, *Thought in Prose*, 633/639, demonstrates in a different but similar way to which one can recognize the argumentative style.

a. Methods.

Analysis (understood here as breaking down into parts (think Cartesian method)), classification (grading), comparison (similarity and contrast), both a form of analogy (proposers confuse 'analogy' with 'equivalence' under at least one point of view),-- definition, illustration (exemplification, giving examples).

b. - Objectives.

By that term, proposers mean the genres -- types of texts. Narrative, description,-- process and algorithm description, rational justification and persuasion, value judgment.

One can clearly see the great tradition of classical rhetoric at work in this solid American handbook.

Typology.-- There are, of course, many possible classifications of types. Some of which are models.-- The triad "reflection/ reverie/ plea." -- Fleerackers, o.c., 13.

Reflection - theoria, speculatio (Lat.), going deeply into something with the mind - allows reason and reason to come into play; reverie allows the mind and sense of value to weigh more heavily; the plea activates the sense of value as will and action.

The dyad "informal/formal"

Pecqueur introduces this distinction.

Informal treatises - he calls them "dissertations badines" - deviate from the rules (they are "unformal"). Pretentiously they address in argumentative style some theme or other,-- without claiming to be scientific (one might call them 'pre-scientific'). Cfr o.c., 356/385 (Dissertations badines).

b.-- Formal discourses adhere to the rules,-- are 'formal' (one recognizes in them the essential form).-- Pecqueur classifies them:

i. literary (o.c., 167/318), -- so e.g. on the theme "La Fontaine is our Homer" (a statement by Hippolyte Taine);

ii. scientific (o.c., 319/355),--i.e., on "Science, Industry and Poetry" (Max Ducamp);

iii. ethical-political (we would now say: human-scientific or even spiritual-scientific),-- such as e.g. "People should help each other" (Lamennais) or "Self-love" (La Rochefoucauld) (o.c., 13/166).

The dyad "forewarned / wisdom"

A.R. Henderickx, *The justice in Platon's State*, in: Tijdschr. v. Phil. 7 (1945): 1/2, 19, 31, 1 -- 27.

It is about the 'hupografè', description (sketch). In *Polities* (= *The State*) vi the text about the 'aretè' (Lat.: virtus, virtue) is only a 'hupografe', a first philosophical approach or, rather, somewhere still somewhat 'precognitive'.

At least for Platon, it only becomes really 'philosophical' when, apart from the different forms of virtue and the general concept inducible from them, one also penetrates to the idea, i.e. that which for every form of virtue and for every concept of it already sheds light on all that could be 'virtuous', but is in itself undefinable.

In *Politeia* this - the idea - comes up in vi, 504d/e. Only then does one realize what real 'virtue' is: it comes through in the various interpretations of it, but is not itself directly amenable. However, the idea does emerge from the unconscious and subconscious parts of our soul, like a light which illuminates our behavior in this respect and our thinking about it.

Decision

a. There is a concept of "discourse," which includes: the treatment of a theme.

b. There are variants: and according to the approach (reflective / musing / pleading; informal / formal) and according to the object.

Sample 57.-- Discourse theory (argumentation) (244/245)

By way of introduction.

What follows, finally, is an explanation of the basic triad of rhetoric concerning argument: "logos (the reasoning element) / pathos (the value element) / ethos (the authority element emanating from the speaker)". -- This will become clear later on.

Now for the theory of argument.

Fundamentally, it belongs in the theory of thought (logic) and methodology (applied logic).

Still, this: Two main types of speech.-- Isokrates of Athens, the great rhetor, indicated as means of establishing rapport two uses of language.

- 1.-- "Speaking in such a way as to provide the logically rigorous evidence" and
- 2.-- "(failing that) speak in such a way as to make a proposition credible" cfr. e.r. 159 (eristics).

Note.-- With Aristotle limiting rhetorical behavior to the second type seems to us untenable.

The rhetorical evidence.

R. Barthes, *L'aventure sémiol.*, 126, 136, briefly sets out the traditional theory of proof.

1.-- Direct evidence.

"Pisteis a.technai" are present whenever the facts, i.e. what is immediately given, speak for themselves.

For example, a law known to all, a testimony given by someone directly, a confession made, the terms of an agreement known to all. Without any logical proof, one can present these data in the strict sense of "given things".

2.-- Indirect evidence.

This type of (Lat.) 'probationes' the ancient Greeks called "pisteis en.technai". The data do not speak immediately and of themselves: only through reasoning do they acquire evidential value.

Explanation.-- This distinction between direct and indirect arguments dates, within Greek thought, to Xenophanes of Kolophon (-580/-490) and also to Alkmaion of Kroton (-520/-450; on sign indication).

The doctrine of circumstantial evidence.

The Antiques have left us an interesting theory of knowledge : they distinguish three types, namely "eikos (what is plausible), tekmerion (certain sign), semèion (indication)". We will explain these three now.

The probable.

When -- in all peoples -- the traditions assert "Parents, children, you shall honor" (the fourth commandment), this ethical-political premise seems 'plausible' -- even if one is hypercritical. -- The unspoken reasoning is: "All that has been universally adopted as a rule of life through the ages and cultural differences is, in all probability, justifiable.

Note -- It is well known that even in Primitive, so-called 'pre-critical' cultures, a general principle has its exceptions: "Father, mother, -- children you shall honor", yes, unless there are necessary and sufficient reasons to deviate from that rule. For example, in the case of parents who abuse their children. But even then it is still 'fundamentally' necessary to honor the parents.

The sign.

1. The sure sign.

When a girl is pregnant, this is the sure sign of conception. This is a 'tekmerion', in the rhetorical-technical sense. It does not require much reasoning. Nevertheless, it cannot be used rhetorically as a self-evident fact.

2.-- The designation.

'Sèmeion'. -- to stay within our example :

1. The girl is pregnant; 2. How did she get into that condition? This is not indicated with certainty in the sign of her pregnancy. Yet it is 'indicated'! Was she raped? Did she engage in sex? Here the reasoning element is much more necessary. Especially the element of 'investigation' is imperative, given the very circumstantial nature of the fact. - Other model.

U. Eco, *De naam van de roos*, (The name of the rose,), Amsterdam, 1985, 35: traces - that is, signs - have been found in the snow. The 'reading' - the semiotic name for 'signifying' - of a trace is a spur to further investigation. In Eco's bizarre novel, there are footprints, blood trails,-- the sign of "a great and heavenly massacre" (o.c.,53). Cfr. E.R. 216 (intriguing signs).

The distinction between certain sign and indicative or doubtful sign is fluid. Yet it is there:

1. pregnancy signs point to a child with certainty (except in the hysterical pregnancies);

2. pregnancy marks point with uncertainty to their exact origin.

Conclusion.-- One can interpret both the probable and the signs as general signs: the probable is a sign of something plausible.

Sample 58.-- Handling theory (the lemmatic-analytical method (246/ 251);

The task definition (task hermeneutics) can sometimes be difficult.--

Therefore, a brief explanation of a method to get out of a difficulty.

The "given/requested" system.

Given: e.g. "The concept of 'Mother Goddess', (being and value)" as an integral theme. Dissected: given: all that is asserted about Mother Goddesses;

Asked: essence and value of those statements. It should be noted that description, narration and report, eventual explanation and value judgement ('value question') belong to the development of the discourse text.

The analytical method.

Given: something (e.g. Mother Goddess belief);

Asked: the 'analysis' (in the Platonic sense), analysis, i.e. reductive reasoning. Here e.g.: "If Mother Goddesses really exist, then the Mother Goddess belief is understandable ('explained'). Well, belief in Mother Goddesses; therefore Mother Goddesses really exist". This last after sentence with its 'therefore' contains a hypothesis or 'lemma'.

In other words: a premise to be tested. In other words: the request leads to a test (investigation).

The lemmatic-analytic method.

Bibl. s.: O. Willmann, *Geschichte des Idealismus, III (Der Idealismus der Neuzeit)*, Braunschweig, 1907-2, 48 (Das Prinzip der Analysis);

G.Brown, "How would it look if...?", in: *Tijdschr.v.Filos.* 48 (1986): 4 (Dec.), 583/594.

Platon is known, from antiquity, as the importer in a clear way of the lemmatic-analytic method,--in short: "analytic method."

1. This is one application of the analytic - understand: hypothetical - method of reductive reasoning.-- The hypothetical method thinks in "if/then - sentences" (if proposition, here: hypothesis, then inference).

2. When, without knowing the given fully, one must nevertheless proceed to develop a subject (the given), one turns the requested (the unknown or sought)

a. a hypothesis and

b. one acts as if one already knew that which is sought - unknown. In other words, what is sought is seen as already found. With that one works.

In mathematics, one introduces a suitable sign for this purpose, x for example.

So in a simple applicative model : $2 = x + 12x$. Or : $x = 2y$. Etc.

Although mem does not know - the searched for - what x or x, y are, one can still use them to perform mathematical operations. This is lemmatic analysis, in the Platonic sense : a lemma, an unknown reality defined as known, is introduced and then one searches for the unknown (analysis).

Sketch of development.

Supposedly, a professor accepts from a student who belongs to New Age, as a topic "The Mother Goddess Religions". Two cases may occur.

1. The Prof, reluctantly, says: "Check whether we, as actual people, with a Western European mentality, profoundly influenced by the doubt of such things (due to our Western Rationalist Enlightenment), can still have serious reasons to take something like a. religion and b. still Mother Goddess Religion seriously".

In this case the student is bound to the narrow task : the prof formulates the thesis or proposition (= basic judgment),-- with the arguments for and against.

2. The prof merely says, "Do what thou wilt, if thou wilt but deliver me a good treatise." -- In this case our female student is also bound, but only to the existence and essence and circumstances (E.R. 145) which characterize the theme. For, in this second case, she herself stands directly before (the given and) the requested -- without the narrowing introduced by the principal (above).

Note.-- The so-called "free" discourse does not exist: either it is pro-bound or it is directly case-bound (with the platitudes that define a true discourse). The Anarchist-Romantics e.g. who introduce "radical freedom" deceive themselves.

Conclusion. So much for the essentials of the "given/requested" couple: it is useful as a foundation for any discourse worthy of the name.

The heuristics.-- Cfr. E.R. 09/10.-- What data do we have? Or rather: the first task is to find the sources of information. This is where a good bibliography comes in.

Note -- In our 'grammatological' (i.e., overflowing with written texts) culture, source material always amounts to a "bibliographic sample" or at least most of the time.

This is one type of induction: out of a too opaque whole ('totality') one takes a sample, perhaps haphazardly, to examine it more closely. From there one gets a (partial) view of the whole (generalization and 'whole-isation' or globalisation), Verification, C.J. Bleeker, *The Mother Goddess in Antiquity*, The Hague, 1960; Merlin Stone, *Once god was embodied as a woman*, Katwijk, 1979.

Note.-- Articles, books are human work. -- For example, Bleeker's work is a factual account of the Antique Mother Goddess in Classical Antiquity (Antique Germania and present-day India included);

It exudes the spirit of positive religious science. Merlin Stone's work, for example, is that of a somewhat attack-minded feminist, in which positive ('stellar') data is placed in the service of "women's liberation" (making it a feminist plea).

Which suggests that one needs to do a shuffling in the sources. Cfr. E.R. 242: Bleeker is 'speculative' (in the Platonic sense), Stone is pleading. Sound knowledge of the types of treatises is decisive here.

Note, however, that our society is not only 'grammatical'! It also includes fieldwork. Cfr. E.R. 149/153 (M. Mead's treatise).

So there's: Jef Van Den Ouweland, *Pacha Mama en haar kinderen*, Leuven, Coll. Pro America Latina, 1991, a book in which someone has to speak who meets people on the spot (and shares their lives: "participating observation") who still believe in a Mother Goddess, in the shape of Mother Earth, namely "Pacha Mama".

The work is comparable to what Tomas Spidlik, *Les grands mystiques russes*, (The great Russian mystics), Paris, Nouvelle Cité, 1979, 369/381 (*La terre et le peuple*), (The land and the people), says about the veneration of the Earth Mother by the traditional Russian outsiders. This is another type of induction: by directly contacting people who still venerate Mother Goddesses today, one also takes a sample from the totality of available data, but of a more lively nature than the dead letters of positive scientific texts or feminist texts.

The necessary and sufficient premises ('paradigm'). It is impossible to understand data without appropriate premises.

Here we need to introduce an alternative epistemology. E.g. with Sef Kicken, *Alternatieve wetenschap* (Alternative Science), (*On the trail of new paradigms*), Antwerp/ Amsterdam, 1975.

The question par excellence is not so much what data are available, but under what necessary and above all sufficient conditions are these data correctly interpreted. That is the question of the premises, which have been called 'paradigms' by Th. Th. Kuhn also called 'paradigms'.

Application.

1. *The probable.*- Cfr. E.R. 245. It is a fact: just about everywhere in the world one finds gifted or broken samples of Mother Goddess belief. Whoever looks at this fact without prejudice, i.e. with the necessary and sufficient assumptions in his mind, must conclude: "There must be some reality involved somewhere".

This decision is one of the most necessary premises to be able to do serious research. Who, as a prejudiced Rationalist-Enlightener, a-priori denies any reality concerning this fact, assumes that all the people who believe in Mother Goddesses, spread over the globe, are simply mistaken (the hypothesis - that's all it is - of a 'Primitive' - so called 'prelogical' (understand: not yet amenable to logical thinking) - mentality).

Which nobody has proved decisively yet, of course (if only because such a thing is not provable with Enlightenment Rationalist evidence). - The question is: is the Enlightened Rationalist paradigm necessary and above all sufficient to understand what is given, precisely as it is in itself (and not as it, in an Enlightened Rationalist perspective, appears)?

It is precisely the radical limitation of the Enlightenment paradigm that compels people like Kicken to create "alternative paradigms".

Conclusion.-- Our student with her theme and problems should include the Enlightenment-Rationalist and alternative perspectives in her research of the data. This will result in a verification and a falsification (at least partially).

2. *The sign.* - Cfr. E.R. 245.-- The fact that, spread over the globe, a number of people believe that a Mother Goddess exists as a separate concept, has sign-value: it is at least an indicative sign for essence and existence of such a conceptual content and scope.

But, apart from the opinion (however spread out), there is the network of images, rites, plurality (the year calendar for instance) that 'testifies' (= is a sign of) the Mother Goddesses: these too are 'signs' that refer to 'something'.

In summary: 1. Opinion research leads to the probable; 2. sign research leads to references.

Result: we have a set of information, the start of an investigation that goes beyond the loose materials of heuristics.

Note.-- The paradigm, textbook example, which 'shapes' our research (= we-are-form), is the secret pedestal of harmology (E.R. 10).

Ontological research.

By the way: 'ontology' (also 'metaphysics') is theory of reality. Whatever - no matter how (even if merely imagined - is real, understand: "non-nothing", is object of ontology.

The basis of real things is the opposition pair "essence/existence". Already Platon knew this dyad: "estin? (is it?) and "ti estin? (what is it?). Existence or actual existence answers the question: "how real is something?". Essence or beingness answers the question, "how is it real?" The two, though distinct, are never separate.

Applied: after it appears, from research of opinions (the probable) and from research of signs (the references), that there is a cultural phenomenon in - society called 'Mother Goddess religion', the reality or ontological question arises: "How real is that around which that cultural and society phenomenon revolves, viz. the Mother Goddess?". As well: "(If somewhere real, then) how real is the Mother Goddess?".

Let us examine whether, within the opinions and signs, there are not already indications of the answer to that twofold question.

There are:

a. now and then someone turns up who claims to 'see' - in a mantis-like (clairvoyant) way - the Mother Goddess(es) (seers);

b. with clock-like regularity, adherents believe that practical appeals to the Mother Goddess in emergency situations lead to visible and tangible results (answers to prayer). The first is direct, though paranormal, observation; the second is indirect observation (through the results of active problem solving by the Mother Goddess, who intervenes, -- e.g. in cattle wealth, harvest results, etc.).

The detached approach.

Suppose, after testing the direct and indirect perceptions mentioned above, you personally cannot determine whether such a thing as the Mother Goddesses exists. What will ye do? The way out is the lemmatic-anlytic method. Thus our female student will be able to say, "I pretend that it is already certain (however it may be) that there is such a thing as a Mother Goddess. The term 'Mother Goddess' is the sign by which I indicate that 'x' (the unknown), when I speak about it. Because that is how I can speak about it".

Note.-- This attitude amounts to the Phenomenological one: the Phenomenologist reproduces, detachedly, i.e. he judges as little as possible, but - like an Impressionist painter "reproduces" what he perceives. The phenomenon and nothing but the phenomenon, i.e. that which shows itself immediately.

This brings us back to what was said in E.R. 244: the data and nothing but the data, the direct and through the direct the indirect. Since our student only has indirect knowledge at her disposal, if she wants to work in a positive scientific way, she must 'critically' stick to this indirect - detached - approach. If not, she will lapse into personal testimony (but then her treatise will become a plea; E.R. 242).

A 'testimony' is coming out for what one experiences or thinks to experience individually. That does have sign value for outsiders but the scientific evidential value is zero. Unless as a sign of something else that escapes the grip of the Enlightenment-Rationalist method.

Note.-- In our case here we were dealing with a religious science phenomenon. But the method -- the detached, lemmatic-analytic method -- applies to all cases where an eristic situation prevails.

Reread E.R. 159/160 (Eristic): our student must constantly consider the counter-model, since she must reason, "Neither I nor my opponent, the Enlightened-Rationalist, conclusively prove what I claim."

Note.-- These assertions about eristic situations may appear irritating to "persuaders" who make pleas. That is and remains true. For there is something negative in eristics. But -- speaking strictly logically -- eristics is primal.

- a. As long as one is in undecided and perhaps undecidable situations and
- b. as long as one wants to work in a strict scientific way, eristics is the only, way out that is logically strict justifiable.

Sample 59.-- Treatise theory (pathetics), (254/258)

Logos (argument), pathos.

In Ancient Greek 'pathos' - the word is still used untranslated in Dutch or German - means more than a single phenomenon of mind and will.

Nevertheless, one common characteristic always recurs: "Everything that one, as a value-sensitive human being above all, lives through, experiences and experiences".

'Pathetic' is to be understood in this last sense: the doctrine of everything one lives through as a message recipient in terms of values.

Note -- Because of the message sender, a speaker, a writer for example, one can easily use the present term "sensitivity training": "sensitivity training" is after all the practicing, under the guidance of a leading authority (here the message sender), of values and its feeling.

First a bibl. st.: :

K. Lee, *A New Basis for Moral Philosophy*, London, Routledge/ K. Paul, 1985 (the thesis of the work is "if being, then value"; that is, to feel value is subjectively experienced; value, however, is an objectively-rational approachable reality);

D. Rochebin, *Entretiens de Bayonne (Les hormones font la révolution)*, (Entretiens de Bayonne (The hormones make the revolution)), in: *Journal de Genève* 06.05.1989 (on the biology of drives, including the decisive role of hormones in the feeling of value);

S. Strasser, *Das Gemüt (Grundgedanken zu einer phänomenologischen Philosophie und Theorie des menschlichen Gefühlslebens)*, (The Mind (Basic Thoughts on a Phenomenological Philosophy and Theory of Human Emotional Life)), Utr./ Antw./ Freiburg, 1956 (a fundamental work);

J.P. Sartre, *Esquisse d'une théorie des émotions*, (Outline of a theory of emotion), Paris, 1939;

Th. Ribot, *La psychologie des sentiments*, (The psychology of feelings), Paris, 1917-10 (still worth reading);

Ingrid Craemer-Ruegenberg, Hrsg., *Pathos, Affekt, Gefühl*, (Pathos, affect, feeling,), Munich, K.Albert, 1981 (fourteen references on pathetics from Aristotle to the present);

G. Taylor, *Pride, Shame and Guilt (Emotions of Self-Assessment)*, Oxford, Clarendon Press, 1985.

Here is a sample. Let us not forget what a Max Scheler (axiology) and especially a Vl. Soloviev (shame / endearment / reverence) can teach us in this respect.

The public's reactions.

The reception, however 'rational', is not without a sense of value. -- The 'pathè' (Greek plural of 'Pathos': Lat.: *passiones*) may be with R. Barthege, *L' aventure semiologique* (and with Aristotle) - o.c., 146s. - classified into *systechies*.

The average person knows love/hate, trust/fear, gratitude/ungratefulness for example. To which Barthes remarks that in Aristotle's view patheticism comprises "a sociology of mass culture" concerning reactions of the mind.

Note.-- At least as interesting is Platon's theory of drives.

Man (including the educated) is oriented towards a. sleep, b. food, c. sexual life, d. property, e. honor and, especially when he or she grows beyond these value concepts, towards f. the objective or real value of things. The latter is peculiar to the 'nous' (Lat.: intellectus) or spirit in man. Hence Platon's noölogy (theory of the mind) also comprises an axiology or theory of values.

Note.-- Now what is that which gives "real value" to all that is "good" in our eyes? He calls it "to agathon", too literally translated, "the good",- better translated, "all that is of value in itself" (either in a pre-existent sphere (the sphere of ideas) or in all that we meet with valuable things. This, then, is the idea of "the good" without more which cannot be found anywhere and everywhere. "The good" lights up like a light in front of us all the values our minds and will find.

Note.-- Bibl. st: Elisabeth Kübler-Ross, *Lessons for the Living (Conversations with the Dying)*, Balthoven, 1970 (vrl. 40/140).

The book is an application of our ABC theory (E.R. 47).

'A' is a value stimulus,-- here in the sense of 'disappointment' (e.g. the very sad information or 'mare' that one is going to die).

C' is the ultimate reaction of our mind (including mind and will, if understood in the Platonic sense).

'B' is a hinge reaction between stimulus and eventual response.

Kübler-Ross recognizes the following 'pre-reactions' that determine the reactions along with the stimulus.

1. Denial.-- "No; such a thing simply cannot be!". "No! That my wife, whom I think I know so well, is cheating on me: that is not possible! This can lead to isolation and loneliness.

2. Anger ('aggression').-- "I'm just furious!". "Just wait! If what I am hearing now is true!".

Note.-- Resentment (resentment) is delayed anger or 'rage'.

3. Things (marchandage).-- "I will be more lovable than ever. It'll be all right." "If Our Lord lets me live a little more, I'll live better."

4. Dejection (depression).

"I've been going on and on about it." "Since my father's death, I can't get over it. "Since then, I feel guilty about something."

5. Acceptance.-- "Yes, that's just the actual life". "I have come so far that I have processed my divorce: I have regained my inner peace". "I am no longer angry about it: my common sense is (once again) prevailing".

The chapter on the reactions of the mind and will is very opaque. There are, however, lines discoverable in it. But, thoroughly seen, it remains at axiological samples.

Y. Michaud, *La violence*, Paris, 1986, 3, says among other things that violence ('acts of violence') includes killing, inflicting blows, damaging, -- war, oppression, -- criminality, terrorism.

Who does not see that the phenomena thus enumerated are very frequent and becoming more frequent? It is one of the concerns of our Postmodern culture.

Is disappointment ('A') at the root of it? Or is man somewhere essentially aggressive? It is controversial: some claim that it is, others that it is not.

One thing is certain: our culture seems to involve a kind of continual "rehearsal in violence" (sensitivity training in violence). - That points to a 'disease' in the sense of value. And a disease of the mind. People like Diel, the psychologist, have pointed out that the cynic/ cynic is just as 'sick' - in spirit - as e.g. the neurotic/ neurotic. Rhetoric that preaches violence, sickens mankind.

A. Plack, *Der Mythos vom Aggressionstrieb*, (The myth of the aggression instinct,), Munich, 1974, criticizes - with others - the views on aggression of S.Freud, K.Lorenz, Nico Tinbergen, Al. Mitscherlich et al.

Arno Plack et al. reproach what follows:

- a.** There is a lack of factual evidence.
- b.** Aggression is i. not innate and ii. not universal, -- both in animals and humans.

The argument of that thesis - abbreviated:

- a.** great apes are friendly rather than attacking;
- b.** Primitives show a type of humanity to such an extent that - in their harsh living conditions - they could and can survive.

R. Girard, *La violence et le sacré*, (Violence and the sacred,), Paris, 1972, criticizes the human sciences for a well-defined interpretation of violence which serves as a premise in the analysis of human scientific data. -

Conclusion.-- Again: thesis is one; argument is two. Weak argument is weak thesis!

Note .-- Susanne Piët, *Het loon van de angst*, (The wages of fear), Baarn, 1987, confronts us with a strikingly topical feeling, fear.

Problem Statement.

a. On the one hand, the ordinary person feels fear above all as a state of feeling to be avoided. Add to this the fact that since S. Freud and his fellows it has become clear that (and how) fear hinders man's self-development: those who live under "the pressure of fear" know themselves to be unfree.

b. On the other hand, there are people - adventurers, for example - who experience a strong urge within themselves to undertake something dangerous (sometimes as a profession: killers, militia).

And also: the success of crime literature and horror films indicates that many people 'enjoy' lived experience of fear, albeit within the safe confines of their own homes. In this last sentence, S. Piët speaks of "the reward (meaning: the enjoyable side) of fear". Her conclusion: people seek danger first and foremost because of the tension it engenders and also because of the will to control that tension.

In other words: people want to know what they are worth in risky situations. A lot of empirical material is used to defend this proposition.

Model.

Alexander Pushkin (1799/1837; Russian Romantic writer), in his *The Captain's Daughter*, gives "The song of the doomed to the gallows".

Conspirators - Pugachev and a dozen chief lieutenants of the Cossacks - are around the table, heated from drink. The conversation turns to this morning's attack, to the prospects of the revolt. The next day they would advance against Orenburg,-- something daring.

Melancholy they sang their favourite song: "Be still, be still, green woods, my life! Let me, young man, think my thoughts! Tomorrow I, so young and so stout, must stand before the judge. Before the stern judge, before the mighty Czar. The mighty Czar will ask me: "Tell me, boy, tell me, peasant son, with whom did you rob, with whom did you plunder? Hast thou hadst many companions with thee?"

"I say to you, lord, upright czar, -- the full truth I say, word for word -- companions I have had, four together : my first companion was the black night, my second companion was my steel dagger -- and my third that was my good horse; my fourth companion my strained bow. My messengers, -- that was my pointed arrows".

What then says the lord, the righteous czar? "Very well, my boy, my peasant son, thou canst rob, Thou canst also stand before the judge! - For that, my boy, I will reward thee well: -- with a high castle, in the midst of the fields, -- of two posts and a crosswood between them."

Pushkin adds: "Impossible to express the impression this song of the people about the gallows - sung by men who were doomed to the gallows themselves - made on me. Their grim faces, their harmonious voices, the melancholy expression in their words which were already significant in themselves, - all this made me feel 'holy terror'".

Note -- This is reminiscent of what Ernst Jünger writes about "der Waldgänger" (the one who chooses the forest for home) and his 'desenvoltura' (fearlessness), i.e. the sign of the spirit overcoming fear. The fearless one goes through fear like everyone else, but his mind masters this unpleasant, 'bizarre' feeling.

Towards a typology of value feeling.

Bibl. s.: A.O. Bettermann, *Psychologie und Psychopathologie des Wertens*, (Psychology and psychopathology of valuing), Meisenheim-am-Glan, 1949.

Bettermann wants to divide 'werten' - appreciation of value - into healthy and pathological forms. He distinguishes four major groups of 'appreciation'.

1. The naive appreciation.

Very widespread. Children in particular appreciate in this way, without introducing distinctions, without asking questions, very self-confidently-- to speak with Piaget: centered (around one's own person)-- naive appreciation goes into values, -- especially inherited values.

2. The emphatic or feeling appreciation.

Feeling-laden appreciation. Bettermann labels it as 'irrational' in the eyes of businesslike, sober-minded people. It springs from the nucleus - the soul - of the appreciative personality, independent of the environment. Every true love and all true religiousness tends towards this type of appreciation.

3. The appraising or estimating valuation.

To value something is to value it in function of something else: one values a fellow human being, for instance, in function of his social prestige, in function of the profit one can make out of him,--not for his own sake. The non-spontaneous -- on the contrary, the deliberate -- stands out.

The calculating mind weighs through here.-- Think of a painting: while the emphatic art lover "falls into awe", the art dealer is already calculating "how much it will fetch".
-- According to Bettermann: typical of a certain bourgeois culture.

4. The value alienated valuation.

Bettermann's German term: 'Wert.ent.fremdung! The appreciator of value in this way is and remains aloof, distant from value in itself.

What was already at work to some extent in the estimating valuation outlined a moment ago, continues here in full: cool estimates.

This is what Bettermann characterizes as "aestheticism": something beautiful or full of art is valued - if one can still use this term - not because it is beautiful or full of art, but because of its thoughtful, analyzed and experienced experience. This is what Bettermann calls "intellectualistic criticism": this attitude to life radically undermines the basis of any surrender to one value or another. Thus - at least according to Bettermann - the "humorous attitude to value" (which in my opinion would be better called "ironic-sarcastic appreciation of value"), in which (in order to protect oneself against the radiation of a value) one laughingly, ridiculously distances oneself from a value.

Note: Let's be precise:

a. 'Humor' is harmless - good-naturedly blotting out something in its ludicrousness (a humorous person can be very good-natured and condescending);

b 'Irony' is obliquely appreciating something that one really disapproves of, with a detached smile,--not without bitterness (which is lacking in humor);

c. 'sarcasm' (from Greek 'sarkasmos', literally: disembowelment) is caustic irony (where the 'sardonic' laughter is smirking-mocking laughter).

Humor is not value-added or value-denying. Irony, sarcasm - especially when they are part of the keynote of someone's life - are.

According to Bettermann, the value-averse valuation - in its fullest degree - can only be found in psychosis (illness of the soul) : who does not know the value-averse and strange, bizarre laughter of the insane?

Note.-- Note how both of the latter types of appreciation, especially the latter, may be characteristic of a section of the intelligentsia (the intellectual and artistic vanguard), insofar as it exhibits something dandy-like and haughty (an elitism).

Sample 60.-- Trafficking theory (pathetics: platitudes). (258/260)

Just as there are logical and stylistic platitudes, there are also axiological ones. They represent 'values'.

Thus Aristotle (with him the whole of Antiquity) will bring up the sense of measure, justice, magnanimity (= unselfish frame of mind: 'megalo.psuchia'), public interest, honor as types of 'good'.

Appl. mod.-- In the agora, the public assembly, e.g. a politician wants to 'push through' a measure. To this end he will present that measure as 'good' (valuable). He will demonstrate this goodness, for example, by pointing out that, if the measure goes through, it will increase the happiness of the city-state.

Happiness' already represents a value in itself: happiness is the comprehensive value that contains all the partial values which help determine that happiness. This can be demonstrated in an eudemonology (theory of happiness): if a value does not increase happiness, is it still a 'value'?

Cfr. **Wl. Tatarkiewicz** (1886/1981), *Analysis of Happiness*, The Hague, 1976 (semantic, psychological, bio-technical and ethical perspectives on all that is called 'happiness',--especially since the work *De vita beata* by Corduba's late Seneca (+1/+65), a work that thinks explicitly axiologically).

Note -- *Journal of Value Inquiry* (Dordrecht) is a journal devoted to value research, especially in ethics (= moral theory), social theory, jurisprudence (theory and practice), aesthetics (theory of all that is beautiful, a.o. art).

The value character of the message.

R. Barthes, *L' aventure sémiologique*, 136.

a. Situation.-- March 1965: Chinese students demonstrate in front of the American Embassy in Moscow. Soviet police suppress that demonstration. Whereupon the Chinese government lodges a protest.

b. Text (message).-- The Soviets send the following note.--

1.1. Diplomatic norms (values) exist in all countries.

Note: a perfect example of "the probable" of a disseminated opinion; E.R. 245

1.2. The Chinese, domestically, respect those standards.

2.1. Well, Chinese students, outside their country, in Moscow, have not respected those standards.

2.2. Insults, acts of common law (committed by those students) are covered by Soviet criminal law.

Explanation.

1. As M. Canto, trad./intr., Platon, *Euthydeme*, Paris, 1989, 221, notes: Platon already makes use of the "argumentum ad hominem" (the argument "on the man").

Preposition, in that type of reasoning, is something of the opponent with whom one is dialoging or discussing (his condition, his situation, -- his interests, his words, his actions) that one plays off against him.

One sees that:

a. this type of argument opposes the "argumentum ad rem" (the argument on the case (at issue))

b. this same type of reasoning compromises the honor of the opponent who is 'taken' at his weak point. Now honor is a very frequent and very striking value, -- everyone knows that (Platon places the value attraction directed towards honor highest in the series of the non-higher tendencies).

Here: domestically, the Chinese adhere to established values (made known via diffused opinion: 'probably'); outside their country, they do not. The Soviet note thus plays off something of the opponent against himself.

2. Immediately one sees that the "argumentum ab absurdo" (the argument from the absurd) - often to be found in mathematical reasoning - also plays a role here:

What is played out boils down to 'do' at home and 'not' abroad. These forms of behavior are 'ad rem' (as far as the matter is concerned) contradictory: the Chinese exhibit an inner contradiction (which is incongruity).

This inner contradiction in their behavior taken as a whole - one refrains from changing situations, of course - compromises their honor: who wouldn't be annoyed with an exposed contradiction in their own behavior?

The enthusiasm.

In traditional rhetoric - which differs from pure logic and methodology in this respect - 'argument' is called any reasoning, valid or not, insofar as it gives credence to the proposition - message, notice.

Among them we find the enthymeme -- 'Enthumema', which remains within one's own inner self.

O.w. Quintilian (E.R. 86) calls 'enthymem' that syllogism (concluding speech) which exhibits at least partially unexpressed parts.

Here: the Soviet note (apparently) has no decision! 1. "There exist ... and the Chinese themselves ...". 2. "Well, the Chinese students ...". 3. "So ..." (= unspoken part).

General conclusion.

A message (content) shows, besides reasoning - logos -, also value - pathos -. We saw this clearly in the Soviet text: the sense of the Chinese was meant!

Note: --Relationships between values.

1.-- Rank.

Max Scheler, phenomenologist-axiologist, tried to introduce an order.

He distinguishes:

a. sensual values: everything that represents lust, pleasure (opposite: discomfort, pain); in other words: the (un)pleasurable; e.g. "I feel pain in my thigh";

b. vital values: all that is attached to the general body, such as well-being, freshness (on the contrary dullness, fatigue); also: health (on the contrary sickness) and 'breeding' (a refined breed of plants e.g.); e.g.: "I do have a pain in my thigh, but, for the rest I feel fresh and very healthy and from a healthy family!". (sentence proving that sensual and vital values are indeed distinguishable);

c. spiritual or higher values: the aesthetic (beautiful/ugly), the legal right/justice), all that is knowledge (true/false; scientific/unscientific); **d.** sacred values, inherent to "the sacred" (in Scheler's eyes, at a certain moment, the highest value).

Note -- The question arises: "Where is morality situated? Morality (like happiness) is to be found in all the values mentioned, whether or not they are justified by conscience. Even the summary value of "happiness" is included in the moral value: one is only truly, ontologically real, happy when one is also and above all in harmony with one's conscience.

2. Contradiction (conflict of values).

In the former East Germany in particular, a subculture has grown up. The young people who harbor xenophobia are not numerous, but they are exceptionally aggressive. They are basically job-seekers: jobs are a "value". Now that value has been particularly threatened since the influx of foreigners (Romanians, Gypsies,-- Turks, etc.): they see people buying food and going out from foreigner camps. Hence the hatred: there are too few jobs for too many applicants.

Conflict over a value!

The curious thing is that when it is Germans (the same nation) who steal a job, people accept it; when it is not Germans, people get furious: the group dynamic works.

Sample 61.-- Trafficking theory (pathetics: seduction). (261/264)

Rhetoric would not be rhetoric if it did not speak of temptation (outsmarting). Cfr. E.R. 79vv.

Bibl. st.: L. Bellenger, *La persuasion*, Paris, 1985 (a.o. o.c., 78/82 (La logique de la séduction); (The logic of seduction).

J. Baudrillard, *De la séduction*, Paris, 1979;

M. Olender/J. Sojcher, *La séduction*, Paris, 1980 (on Le Colloque de Bruxelles (1979) on that theme: Baudrillard, Lyotard, Sollers, Bossuet (music theorist), Cremonini (painter), Akerman (filmmaker) Person (cover-girl)).

P. Jagot/ P. Oudinot, *Comment développer votre charme*, (How to develop your charm) Paris, Dangles (occult).

Opm.-- Publicity seduces. Everybody knows that.

One example. -- People know the cowboy from the Marlboro cigarette brand: the campaign has lasted since 1955 and . is still going strong.

Leo Burnett with his équipe took several months to create this cowboy in 1954/1955. He uses what the Chicago School calls "the green language": conceptions, connotations - signs (we are in full sign language (E.R. 246) - which "remind one of" or "imperceptibly radiate" the outdoors, the heimat, the unspoilt nature (which seems paradoxical in view of the highly toxic tobacco).

Good: "nature" seduces! Launched in 1955, this publicity was adapted a few times. 1964: Full result. Since 1970: Marlboro is planetary leader! The image is so well known that it succeeds even without mentioning the name 'Marlboro' (a semiotic enthymeme (E.R. 260)), without even including a picture or a drawing of the cigarette packet!

By the way: Aimé Lemoyne, the author of *Puissance pub (La force du temps dans la communication)*, (Advertising power (The power of time in communication)), Paris, Dunod, says, with regard to Marlboro that there is a value, - une valeur - involved, namely: "C'est l'aventure, le dépassement de soi, l' idéal pionnier" ("It is the adventure, the surpassing of oneself, the pioneer ideal".), (M. Danthe, Interview: 'Cowboy', 35 ans, tous ses poumons!, ('Cowboy', 35 years old, all his lungs!), in: Journal de Genève 02.09. 1989).

In other words: the male figure in the natural landscape, on horseback, is reminiscent of the (American) pioneer. With the metonymy therein: "When I smoke that cigarette, I share in the charm of that pioneer!". The (male) conceit - narcissism - is stimulated by Marlboro (cigarette). The sense of honor!

Applicable model: the temptress,

How does temptation work? Let us examine it with the help of a model.

Bibl. s.: Mireille Lemelin, *Charme et sexappeal au masculin*, (Charm and sex appeal for men) Ed. de l'Homme (book that suggests means for men to update the masculine "look" (image, image impression)).

F. d'Arc, *Comment draguer*, (How to flirt,), Ed Mandra (for all those who are timid, awkward, lonely, the means of wooing a woman);

Y. Castelain, *Petit guide pratique pour tromper sa femme ou son mari avec élégance et en toute impunité*, (A practical guide to cheating on your wife or husband with elegance and impunity,), Ed. Acropole (with as 'commonplaces' (one might almost say "common places"): how? where? when?);--in a very different and seriously-ethical sense: Revue Autrement No 91 (1987: juin) (*Fatale beauté, une évidence, une énigme*) (Fatal beauty, an evidence, an enigma), (on what beauty might be).

Note.-- The bibliographic entry is deliberate: we live in an amoral, indeed immoral (cynical and delusional) world of temptations of all kinds. Another sampling: Erika Mertens, Uebers, Drüber/ Drunter (*Eine Chronik der geheimen Verführung: Reizwäsche früher und heute*), (A chronicle of secret seduction: sexy lingerie in the past and today), Herrsching, M. Pawlak Verl. (on beautiful women with 'seductive' underclothes).

Proverbs 7: The 'parakuptousa!'

"I tempt. I am tempted" could be the motto of this Biblical story.-- 'Parakuptousa' (literally translated) is "the one who (bending) looks sideways".

The story.

A. Introduction.-- My son, apply my words. Keep my precepts in your inner being. For if you carry out my precepts, you will live (note: "live" from viz. God's life force or "holy spirit") (...).

Say to wisdom (note: insight into the universe and life that reflects God's insight): "Thou art my sister". Rename the insight with the word 'relative'. This, to protect you against a strange woman, against an unknown lady speaking seductive words.

B. Middle ('corpus').

B.1. Frontknot. One day I sat, in my dwelling at the window, looking through the bars. I saw the scene of youthful delusion! I saw -- in the midst of what should be called "still children" -- a young man without "insight" (op.: divine wisdom).-- He was prowling -- down the alley -- to near the corner where she (the parakuptousa) was standing: he was turning in the direction of her house, -- in the twilight, when the day was drawing to a close -- in the heart of night and darkness.

B.2. Knot.-- Look: a woman is coming towards him,--dressed up like a prostitute, - the heart false. How enterprising and defiant she is! Her feet, of course, do not hold out in her house! Now and then she can be seen in the streets, now in the squares: in every possible corner she keeps watch.

Look: there she is holding him already. Immediately she embraces him. Shamelessly she speaks to him: "I had to make another sacrifice. With that I have come to meet you. I have found you by searching.-- I have covered my bed with blankets,-- with embroidered and Egyptian fabrics. Where I lay, I have sprinkled myrrh, aloes, and cinnamon oil.

Come off it : let us, intoxicated with love, live till morning,-- enjoy it,-- in lust! Surely a husband is not to be seen in my house: 'he' is gone, -- gone for a long rein! And 'he', moreover, has the bag of coins with him! So 'he' can only come home at the full moon.

B.3. Turn (reversal, turning point). She seduces him by persuasion with power. With the sweet magic of her lips she carries him away. True, he follows her without hesitation,-- like an ox drawn to the slaughter,-- like a madman drawn to his torture chamber by foot shackles until an arrow pierces his liver. Or: like a little bird flying into the safety net. Without realizing that his 'life' (note: again, the God-given life) is the stake.

C. Fate

And now, listen to me, my son! Heed the words of my mouth! -- Surely your heart should not be seduced into the ways of such women. Surely do not walk in the paths of such a lost one! For numerous are those who have afflicted such women with "death" (note: the Biblical sense of "loss of godly life"). They necked the sturdiest fellows,, literally. The home of such women is the way to the 'sheol' (note: the biblical word for 'underworld'), the slope of the road that leads to the kingdom of the dead.

Commentary.-- Behold a piece of 'sapiential' or wisdom literature (one of the major text types).

1. It is a treatise. The thesis is there: "If compliance with God's life-giving precepts, then divine life; if not, then the kingdom of the dead.

The evidence is there too: the writer inspired by God's spirit applies the method of the counter model ("if, like the tempted young man, then, like him, into the realm of the dead.")

2. Dramatization.

Aristotle in analyzing the reasoning of Zenon of Elea (E.R. 72) notes that Zenon is not merely reasoning but dramatizing: he treats a geometric-ontological proposition but demonstrates it by introducing Achilles who can never overtake the tortoise, as a depiction of an abstract concept.

This is also the case for our biblical author: in order to 'illustrate' the theological-occult process of seduction - to the death - he employs a story. This is what the text refers to as: pre-button/knot cover (E.R. 197), i.e. the dramaturgical structure.

The structure of seduction.

It is abundantly clear that the temptress plays on the sense of value. And especially - theologically-occult (or rather, in biblical language: apocalyptically) - naïve, instinctive, value-feeling (E.R. 256: naïve and especially emphatic-Apocalyptic: by yielding to the temptation of the woman, the deceived loses his (God-given) life force (later theologians call this "state of sanctifying grace"), as a result of which he, at death, ends up in the underworld of unredeemed souls.

Apocalypse' is the revelation of the occult aspect of reality, -- here of the reality of the art of seduction.-- There is for the Bible a conflict of values: the value of sexual pleasure is in fact an unvalue, apocalyptically speaking.

1. J. Baudrillard, *De la séduction*, says: "if someone is narcissistic (self-absorbed), he/she seduces".

2. There is a second theory: L. Binswanger (1881/1966; Existentialist psychiatrist) -- known as the only one with whom Freud maintained friendly relations -- says: "There is taking if and there is taking at.

Here the female takes the young man as weak (seductible) and therefore she takes him by his weak spot (his manipulability). This is human engineering: "We come across as seductive because our vulnerability is obvious to the astute fellow man" (Bellenger, o.c., 79).

Conclusion: "if actively seducing, then take at the weak spot".

Sample 62.-- Tradesmanship (pathetics : salesmanship). (265/270).

The existence of economic pathetics was already apparent when the Marlboro ad was discussed (E.R. 261). We will now discuss this in more detail.

Bibl. st.: L.Bellenger, *La persuasion*, Paris, 1985 (36/ 40 (Marketing et sophistique));

J. R. Julien, *Musique et publicité* (Du 'Cri de Paris' aux messages publicitaires radiophoniques et télévisés), Paris, Flammarion;

P. Vervaeke, *Prof. Ernst Dichter penetrates into untrodden territories of sales*, in: De Nieuwe Gids (Ghent) 18.05.1962;

Ernst Dichter, *Le marketing mis a nu*, (Marketing exposed,), Paris, Tchou, 1970 (Eng. edition: McGraw Hill (1964)).

As early as Thales of Miletos (E.R. 60; 72), the founder of Greek philosophy, knew and practiced economic rhetoric "avant la lettre" (at his sale as a businessman).

The Protosofistics, (E.RR. 75), eager for possession and political influence (a precursor to our lobbies), did 'marketing' (as Bellenger says).

According to J.R. Julien, our Medieval towns knew 'publicity' very well: the cries - market cries - of the craftsmen and businessmen bear witness to this; moreover, as soon as the market cry appears, it is associated with 'music' since it was sung.

(**Incidentally**, this popular and commercial music directly inspired classical music, for example, from the 13th century the "Parisian Cries" recurred in motets; in the 17th century they appeared in court ballets; a Beethoven wrote a "song" inspired by the cry of the chimney sweeps).

Conclusion: it is certainly not the XXth century that invented publicity!

Salesmanship (marketing).

We are all consumers and as such we buy.

'Marketing' (also: 'market analysis') is the methodical analysis of the sales potential of a product. One of the assumptions is: especially in a free market economy as the Western one, the sales conditions are either optimized or maintained.

The following are involved: a. forward-looking management, b.1. publicity (= advertising), b.2. in the context of 'public relations' (contact with the public).

Note -- The concept of 'market' can be broadened: leading figures (politicians, school boards) are guided by market analysts! A school lives off the 'market' where it 'recruits' children; politicians live off the 'market' where they 'recruit' votes!

Sales generalities.

P. Vervaeck, a.c., says that market research can be summed up in six platitudes.-- 1. What is sold? 2.a. Where and 2.b. When is sold? 3. How much is sold (this is a precision of "what"). 4. How is selling done? 5. By whom and to whom is sold (E.R. 145). See E.R. 193 for the narrative side of the platitudes.

The market analyst gathers information in the light of these factors (parameters).-- The sales opportunities are then further investigated: the geographical (where) and current and future (when) views of the market, -- the economic-social aspects, -- the psychological structures at work are elements.-- Such a factual material, preferably made precise through figures and calculations, makes up the heuristic basis. Cfr. E.RH 09.

The in-depth market analysis.

Vervaeck says that since figures like E. Dichter and Louis Chesking (Color Research Institute of America) the pub (advertising) has been thoroughly changed.

The role of E. Dichter.

Ernst Dichter (1907/1991) had a doctorate in psychology. He was also a Freudian.-
- At the Sorbonne (Paris), Dichter, who was from Vienna, became a Master of Philosophy and Literature.-- This indicated - think of the Harvard principle - a general education.-- In 1938, he settled in the USA. He had a vision of strength: to introduce the humanities - psychology, sociology - into the field of sales.

In passing: cf. E.R. 94vv. (literatological auxiliary sciences) In 1946, thanks in part to these auxiliary sciences, he had already established his supporters in the Institute for Motivational Research. In the sixties, he grew to become a leading figure in the field of salesmanship. His institute, in New York, is one of the most consulted research institutes in the world. It is "motivational", it studies unconscious motives and conscious motives in sales and particularly in buying behavior.

Cfr. E.R. 47 if 'A' is the offer and 'C' the ultimate buying behavior, then 'B' is the motive in the buyer that, following 'A', leads to 'C' (the purchase).

Dichter's work on selling has become "the bible of those who sell and those who buy": almost five hundred selling articles - divided into a dozen sectors - in supermarket, drugstore (USA), shop (store) are discussed!

Food and drink, clothing, household goods, cosmetics, health and medicines, toys and games and sports goods, means of transport, means of communication, stimulants, highly cultural goods.

One of the keys in Dichter's sales analysis is the depth psychological interview (in his *Le marketing mis à nu*, 314/316 (*L' interview en profondeur*), (The in-depth interview). What was originally a psychiatric method, he elaborates into a sales method component.

Appl. model.

1. Someone is confronted with someone who wants to buy a car. Or a TV or a pack of cigarettes or coffee.-- One brings up his first car (his first cigarette). Why? This can blur the true motive,

2. The most successful experience (car, cigarettes, TV, coffee, etc.) is surveyed.

3. Follows the stage of clarification (indirect method): one enquires - without asking figures or numbers - e.g. about the peak hour and frequency of TV viewing (yesterday/today: "Have you seen the TV programme about ... this morning? this morning?". Or they ask about the coffee hour yesterday.

4. We proceed to a more direct survey: "What type would you prefer to buy now (in terms of car, TV, coffee, cigarettes, etc.)? Or: "What would you like to buy now (car, coffee, etc.)?"

Note -- The reactions of the mind can be very varied: sometimes the person addressed gets confused or angry!

Note.-- This diagram gives an idea of an interview that should favour sales.

A sales experiment.

Let's be more specific.

Bibl. st.: M.A., *The "second state" of the impulsive consumer*, in: *The Line* 07.02. 1964.

In the German Federal Republic of the 1960s, a bookseller (by whom?) ventures an experiment. Aim: to try out a sales stunt. Means: at a central point in his shop (where?) he places a 'gondola' (open hanging basket with displayed sales items) (how?). In it, he places a few expensive scientific works (what?).

Above it all he hangs a sign with a warning: "Beware! These books are difficult to read and require special knowledge". (to whom?).

Result: within days the package of books was sold out and a few weeks later an important enquiry was still running!

Conclusion.-- One sees that good platitudes make the analysis 'transparent'. Without them, an analysis is too 'blind'!

Note.-- "To whom?" To intellectuals! They were scholarly works, -- in addition to being expensive!

Conclusion: the bookseller took the intellectuals as perfectly manipulable - (susceptible to "human engineering" and "human change"); he took them at one of their weak spots, namely the sense of honor: the buying intellectuals wanted to measure up to the level of the works and thus assert themselves (urge to validate, - one of the great value relations according to Platon). Not only the common man, but also the intelligentsia let themselves be "seduced"!

Impulsive (ill-considered) acts of purchase.

"Taking every one at" is a form of outsmarting. Well, studies show that - in a large number of sectors - the planned, well-considered, 'rational' purchase is percentage-wise significantly lower than the impulsive, thoughtless, 'irrational' purchase.

One can also say this in another way: he who buys without thinking is a buyer in "un état second" (a second state of consciousness) and this second state of consciousness is more frequent than the first!

Appl. model.-- Poet, o.c., 314.-- Jan appears at work wearing a blue suit.-- Attempt at explanation.

Jan opens the wardrobe and - look - his blue suit is hanging there in front of him. He takes it out of the closet.

a.2. Suddenly it occurs to him that he doesn't have a single tie which - according to his wife - really matches that blue suit.

b.1. He'll take a brown suit.

b.2. On closer inspection, he notices that his wife still hasn't sewn on a loose button.

c. He takes the blue suit again, puts it on and says to himself: "I haven't worn it for a long time. So it's not such a bad solution: I'll wear it today".

Poet: if we go into the real reasons of Jan's behavior in this matter, the decision comes across as a complicated dynamic system, 'complicated': not a single premise (factor, parameter) explains the fact that he wears the blue suit, today.

'Dynamic': the decision sets in, changes, becomes mature. The elements that make it comprehensible: Jan's individual nature of being (he likes to wear nice suits); the environment (he opens the closet and there in front of him just that blue suit), the fellow men (his wife thinks that tie and suit should belong together; she forgot to sew on the button).

Rationalization he 'justifies' with reasoning ("I haven't worn the blue suit in a long time anyway").

Rationalization.

The term has more than one meaning. Here it does not mean, as in economics, saving (e.g. by readjustment or suspension of business), but, as in (depth) psychology, "providing a rationally justifiable view". That's what John does: the actual reason of his blue suit is a 'complex' (system = coherent whole) of reasons, but at work he says to the secretary of the patron: "I saw it hanging and say to myself: 'It's been a long time since I wore it' and I put it on".

Jan refuses - more or less thoughtlessly - out of human respect ("respect humain"), i.e. vanity (as Diel, the psychologist, would say), to admit that the real reason is not so 'elegant' after all.

Induction.

Jan's decision, the decisions of the West German intellectuals above are called 'driven' ('impulsive') decisions in which conscious reason (reasoning with ready awareness of things) is sometimes very small.

E. Dichter now extends this understanding to all actual acts of purchase. Not that they are all (in the strict sense) driven deeds! Nay: but, when one sells, one acts as if they could be 'all'. Thus: the bookseller. He influences the value judgement that forces the decision to buy, among others by an act of signification: "Watch out! These books are hard to read". That's how John gets on with his work. The secretary sees him: without thinking - unthinkingly - she takes him by his weak spot and ... our John rationalizes!

Poet's theory.

The axiom reads: "if you presuppose that most - note the percentage - of the purchase orders are 'irrational', then you will do "motivational research" in sales and immediately achieve greater results in the sales process". Argument that tries to make this statement (a proposition) true.

1. Ordinary pollsters aim for conscious, well-considered behavior (at most indirectly at the unconscious and subconscious factors).

2. Motivation research, however, proceeds both psychologically and sociologically and even psychiatrically, among other things by means of the in-depth psychological interview (E.R. 267, where its surface structure was briefly sketched).

We will now explain this in more detail.

Three layers in our mind.-- Pathetically speaking, i.e. from the point of view of effect on mind and will (value capacity), Poet distinguishes three levels ('levels').

A. - *The conscious level of thinking and reasoning.*-. at least in part people reason logically.

B.-- *The subconscious level.* Here Dichter situates fear, envy, shame,--also all kinds of prejudice.

Appl. model.-- The automobile manufacturer Chrysler once asked Dichter for his opinion concerning a sales campaign for the Plymouth type.

1.-- fact.

Chrysler market researchers had asked the question: "Why/why do seventy percent of car buyers buy a model of the same make when they change cars? The answer was: 'Because we are satisfied'.

2.-- Statement.

Poet: "We must penetrate into the subconscious of those buyers,--in which fear of the unknown is the determinant (that which determines, induces, acts) which compels not to change brand.

As a result, we have to show the new brand for sale on the market, but point out its traditional nature. So, as salespeople, we add a motto: "Five minutes is enough to get you acquainted with this new Plymouth."

C. - The unconscious level.-- Poet probes still deeper,-- to a still deeper layer in our pathetic lives. Name: "the unconscious." Psychic processes, including sales processes, find their principal "moving energies" in that "unconscious.

At this depth even the awareness of what we are doing is missing. This is where the really conditioned reflexes are situated.

Note: Two directions are discussed here:

a. The Psychoreflexology of Ivan Pavlov (1849/1936; Nobel Prize in physiology and medicine 1904) and Vladimir von Bechterev (1857/1927; psychophysicologist);

Pavlov experimented the conditional reflexes on dogs (if see food, then saliva reflex); von Bechterev applied this method to humans;

b. Behaviorism (Edward Thorndike (1874/1949) and John Watson (1878/1958) in the USA, with Thorndike's *Animal Intelligence* (1898)).

Both thrusts summarized: "if stimulus, then reaction".

Conclusion: Ernst Dichter is at the same time a culturologist: he sees our civilization as "a psycho-economic culture". Thus in his *Strategy of Desire* (Mc Craw Hill, 1964).

Sample 63.-- theory of commerce (pathetic: "business ethics"). (271/278)

"Logos, pathos". Ethical values also belong to the analyses of rhetorical pathetics. Therefore a little chapter about it.

Like all innovators, E. Dichter has had both ardent admirers and vehement revilers. Among the latter, Vance Packard (The Hidden Seducers,-- The Status Seekers) accuses him of transforming the commercial enterprise into "a system of conditional reflexes" without ethical values.

The question that arises for people who, in addition to expertise (in business, for example), also demonstrate conscience, is: "Is such a demonic sales technique still justified in conscience?"

At once we lapse into the Platonic problem: Socrates (in fact Platon) attacks the Sophists of his time. Not because they wanted to form experts ('techne', skill). But because they were forming experts with too little or even no conscience on a conveyor belt. At a certain point Socrates says: "If mere expertise is the only thing of value to be sought, then the thief, among others, is right! Why? Because he is expert, but not conscientious, and is therefore much more efficient than the conscientious expert who, in the struggle for life, is hampered by conscientious objections".

Appl. model: the current European con.

Bibl. s.: A.T.S., *Récession.- Défauts de paiements (140,000 entreprises européennes seront insolubles cette année)*, (Recession - Defaults (140,000 European companies will be insolvent this year)), in: Journal de Genève / Gazette de Lausanne 31.10. 1931.

Creditreform, an association for economic information, notes that "economic delinquency" is a real problem for the European business world. Something, in which the SMEs (small and medium enterprises) are among the most vulnerable.

The structure of the con.

1.-- Whoever wants to cheat ("scam"), starts by ordering from a supplier and pays promptly.

2.-- He thus gains confidence. He starts ordering much larger quantities, but speculates on ever longer delays in payment and ever more complicated methods of payment.

3.-- The whole invoice never gets paid, while the swindler sells the goods in other countries at low prices.

Creditreform says such a scam is a standout in Europe.

Appl. model: lobbies and mafias.

A lobby (pressure group) is a clique of people, with power behind them, who, by the weight of power, but as much as possible within the limits of legality, weigh on governments and political class or individual politicians.

A mafia is an underground clique, usually organized in the form of a "secret society" (with occult methods), which forms a power so that it works both as a lobby and as a parallel, illegal "economy", not shrinking from real crime in all its forms.

The difference between the two, lobby and mafia, lies mainly in whether or not they operate lawfully.

Ethical.-- Although lawful, i.e. according to the existing legislation, a lobby can still act a- or even immoral: power - especially a lot of power - spoils the conscience. As far as the Mafia is concerned, the situation is even clearer: power in the form of violence and influence corrupts conscience.

Seduction -- The lobby is 'seductive' in that it appears to be legitimate across the board, whereas in fact, through skilful application of the law, it aims only at its own economy and the power inherent in it. The mafia makes itself 'seductive' by, for example, within the parallel economic network it controls, providing school transport or even health care and public charity.

Conclusion: a kind of subtle, difficult to see through 'mask' conceals the true being, which is "masked power".

Appl. model : paranormal and 'occult' economic methods.

Industrialists and merchants, as well as rulers and politicians, have always called upon clairvoyants and magicians. But since the rise of what has come to be called "New Age", this has sometimes shamelessly increased. The fact that an entrepreneur consults a card reader or a clairvoyant or an astrologer is in itself ethically neutral. That the same entrepreneur tries to eliminate a competitor by means of occult methods, which (perhaps) are expert but without conscience, is without doubt as unscrupulous as the behavior of a mafioso who does not shy away from murder.

Although it is much more 'masked': "Secrecy is the beginning of crime" says an English proverb.

This is especially the case when occultism takes the form of a "secret society". Cfr. the excellent work by S. Hutin, *Les sociétés secrètes*, (Secret societies,), Paris,. PUF, 1963-5.

Appl. model: "Sex-in-economy".

A final sample on economic temptation.

Bibl. s.: F.R., Gourmandise.-- *Les dessous du chocolatpassion*, (Behind the scenes of chocolate passion,), in: L'Illustré (Lausanne) 09.01.1991, 28/31.

1. Sex - in - economics.

Take a radiantly beautiful woman. Lay her on her back, the head hanging down, the fleshy mouth open with ecstatic pleasure. Take a picture of that. Add a title: "Enjoy! Until you swoon!".

Now you think this is an erotic print good for a porno - magazine like Lazy. Wrong! It's a chocolate advert! That's how Lindt, top of our Swiss chocolate manufacturers, wanted it -- to 'sublimate' the famous 'Lindor' slice. This, following an advertising campaign, October 1990, in the review Elle.

2. National adaptation.

Please note with us, in Switzerland, this print was not launched; it is at home in France. "Such an announcement was too daring, too sensual for the Swiss mentality. While deliberately linking, indeed identifying, chocolate snacking and sexual pleasure, the creators of such publicity realize that they are "breaking a taboo". Therefore - out of calculated prudence - they subjected themselves to censorship before entering Switzerland. So much for the introduction.

We herewith give the pictures of the advertisements destined for the French and for the Swiss. (Red: see at the end of this course).

Bibl. s.: Victoria Marchand, Information.-- *Médecins sans frontières part en guerre (Touristes mis en garde contre les "Sex Tours")*, (Doctors Without Borders goes to war (Tourists warned against "Sex Tours")), in: Journal de Genève/Gazette de Lausanne 17.12.1991.

Doctors Without Borders is cracking down on sex travel.

In Thailand, for example, there are 800,000 prostitutes under the age of twenty. Children from the age of six are locked up in brothels: most of them are stolen children! Often infected with AIDS! -- 73% of the tourists visiting Thailand are men travelling alone.

It should be noted that in many South American or African countries children sell their bodies in order to survive, for example.

Note. -- Cl. Barras, *Société: Débat pour les 25 ans de Pro Familia (Quel rôle jouent les médias dans le domaine de la sexualité?)*, (Debate for the 25th anniversary of Pro Familia (What role do the media play in the field of sexuality?)), in: *Journal de Genève/ Gazette de Lausanne* 01.11.1991.

Let's first consider how far taboo sex affects actual behavior. Pro Familia is a medical-social centre. Gilles Lipovetsky, professor of philosophy at the University of Grenoble, summarizes the role of the media in the 'sexualization' of society as follows.

1.-- The media have made taboo-free sex a virtually accepted value.

2.-- But the overconsumption of sex shown by the media does not lead to a complete degeneration of society: "It is not because 'eroticism' (Prof. Lipovetsky's term) is more on display that it is more practiced. We do not abuse 'the new freedom'".

He refers to some statistics. In 1985, for example, 35% of French people said they had only ever known a single partner. According to Lipovetsky, one of the counterweights to "sexual liberation" is precisely increased individualism, which makes people behave radically independently--even in the face of "the new freedom". Which proves that even stimulating publicity does not have an omnipotent effect.

Note: Amy Pagnozzi, *Virgins with attitude (2000 virgins: they're not What You Think)*, in: Glamour (New York) 1992: April, 234/237, 293/297.

October 1991: Glamour makes an appeal to virgin girls and women to speak out. Nearly two thousand mostly young women responded.

In spite of a sometimes very heavy pressure from the environment, - which does not respect the free choice concerning 'eroticism', - they continue - for various reasons - to believe in a virgin life. Almost always out of individual conviction. Which confirms Lipovetsky's view. According to The Alan Guttmacher Institute, 25% of women do not indulge in 'sex' until the age of 19, and 20% of unmarried women remain virgins until the age of 30.

Glamour's conclusion: "Call them the silent minority", The silent minority sailing against the sex stream.

The concept of a black market.

Bibl. s.: R. Sédillot, *Histoire des marchés noirs*, (History of black markets,), Paris, 1984.

The term "black market" emerged during the Prohibition period (1919/1933) in the USA, when alcoholic beverages were banned there ("prohibition"). It came to us during World War II (1939/1945), when in times of great scarcity everything was available on the "black market". It has been around since the collapse of the Eastern Bloc.

Definition: 'market transactions to the extent that they take place outside the recognized channels and on the edge of legality'. Sédillot's thesis: "If the state regulates too much and/or if there is too great a scarcity (of goods (food, for example) or services (of currencies, for example), then there is a black market. The counter-model: "Abolish rule and law and make sure that there is no excessive scarcity, and suddenly there is no black market".

Note -- Why do we bring up the term "black market"? Because we want to address the theme of "conscience and temptation".

The ancient Romans already knew: "Quid leges sine moribus?" ("What do laws accomplish without morals?"). Regulation to combat abuse and criminality is only 'efficient' to a certain extent. If the conscience is not there, sometimes not much can be achieved. Regulation breeds, among other things, a black market!

Journal of business ethics.

This periodical - in Dordrecht - aims at a multidisciplinary approach ('disciplina' = professional science) to 'business'.

Given: business.

Requested: introduction and/or maintenance of conscientious business practice.

Definition: a. "Business" is, according to the cited journal, "any system within which exchange of goods and services takes place";

b. 'Ethics' is "all human action that has as its goal the securing of a (morally) 'good' life".

A treatise on "living well in business".

We now have the necessary and sufficient information to properly understand the following short but solid treatise - a paragon in the genre.

Paul Garcin, *Economie.-- Informer ou intoxiquer?*, in: Journal de Genève 01.06.1990.

Market economics and price formation.

A (free) market economy cannot operate in the desired manner without a reliable and somewhat transparent price formation mechanism.

a. This is the lesson from the good or bad performance of industrialized economies in recent decades.

b. The same lesson is being taught without interruption to Eastern Bloc countries on their way to a market economy.

Market economics and information.

But there is another element equally crucial to the proper functioning of a market economy: information. Just as prices, once they are unreal, so is incomplete and distorted or false information. Such information confuses everything involved in the economy, leads to wrong decisions and, as a whole, paralyses the productivity of an economy.

Economics as a whole and some parts of it.

Well, a. the economy as a whole can only be the victim of skewed or false information. That's done.

b. This is not how it works with individual parts of an economy: individuals, companies, the state,-- they can profit independently from such unreal information.

In the other place, these parts too often give in to the temptation of poisoning. A dossier, recently published in Science et Vie, -- 'Economics' proves it.

Poisoning: intoxication is defined as "the deliberate desire of certain business or state leaders to give an unreal image of the institution they represent".

With the intention, of course, of masking some weak spots or some overly strong aspects.

Types of poisoning.

a. *The most conspicuous cases.*-- They are not the most dangerous. For example, one announces that a product is ready for the market while it is still on the designer's table. Or: one publishes certain inflation forecasts while knowing that they will never materialize.

b. *Other cases.*-- In many cases the poisoning is more insidious. For example, a company or a state wants to hide something. To this end they wrap themselves in a fog of a mass of as good as unverifiable information. Countermeasures.

1. The tendency to poison arises from an all too natural tendency of mankind to give himself as attractive a view as possible with the aim of deriving some benefit from it. Consequence: the desire to poison will remain ineradicable.

2. What can be done, however, is: like the price abuses committed by the cartels, so too is poisoning! It should be tamed in the light of the general economic climate.

2.a. Application of legislation may be necessary to punish the most blatant and clearly delineable abuses.

2.b. Application of legislation is, however, in most cases, 'dans la majeure partie des cases', (in most of the cases), impracticable. Consequently, two other methods are required.

(1) An economic ethic.

Morality in economics is very fashionable in the USA: with a lot of patience one hammered into the minds of economically responsible people a few rules of conduct and a few principles of deontology that clearly distinguish between freedom and the abuse of freedom.

(2) A direct pressure.

It is made clear to the potential poisoners that they should not count on impunity, that they will have to explain every allegation they send into the world.

The press, of course, has an extremely constructive role to play here. But shareholders, employees, clients and consumers should also take a critical stance. The aim: to contribute to the better functioning of the market economy.

Note - So much for Garcin's article. It is about "business ethics", but situated within the economy itself, Which can be called "immanent sanction".

Textuological explanation.

Now reread E.R. 241 (the unifying role of the proposition), among others.

a. One easily recognizes platitudes such as similarity (price/information), system (whole/parts),-- definition and classification.

b. E.R. 203 speaks of "historical dialectics" (logic in events): can such a thing be found in Garcin's article? ("If ... then logically following ...").

c. Garcin defends a thesis: how to phrase it correctly and completely? Is the title "Inform or poison" a correct and above all complete representation of the thesis?

d. Does the article show a lock?

e. Is praxeology (E. RH. 201) recognizable in what Garcin describes? f. Is the diagram "ABC" (E.R. 47) applicable to "abuse/countermeasures"?

Opm.-- Humanities and seduction.

1. **John Dewey** (1859/1952), - a.o. since his *Human Nature and Conduct* (*An Introduction to Social Psychology*), New York, 1922, stood for "social engineering" correctly translated: "human control", (especially in the "here-and-now method": people renounce established norms in order to be manipulable).

2. **Kurt Lewin** (1890/1947), since his *A Dynamic Theory of Personality* (1935), initiated the Human-Change movement (from 1956) - cf. his Research Center for Group Dynamics (1945/1947: M.I.T., Cambridge, Massachusetts) - in which human change is central.

In both theories the life of man (and man himself) is interpreted as a dynamic system, whose 'processes' one can manipulate (control),-- thanks to human sciences (psychology, sociology in the first but not the only place). - Cfr. E.R. 266: Dichter and others introduce the human sciences into economics in order to 'train' people (what the ancient Greeks called 'psuchagogia', literally: soul-searching, human control; what the Sophists called purely technical and Platon not only technical but also ethical).

This comes down to human control and human modification as they are practiced e.g. in groups (and group dynamics). Basically, the practitioners of such human sciences without ethics are neo-sophists. Behind this tendency, there is a will to power which does not see one's fellow man as "me-again" but as "not-me" (as A. Schopenhauer (1788/1860) said),--a will to power which, at a distance from "the neighbor", exploits that neighbor rather than helping or benefiting him.

Sample 64.-- Trafficking theory ('etros'). (279/284)

We live, in our Postmodern sphere, in a crisis of norms. M.W. Fischer, Hrsg., *Worauf kann man sich noch berufen? (Dauer und Wendel von Normen in Umbruchszeiten)*, (What else can be relied upon? (Duration and helix of norms in times of upheaval)), Stuttgart, Steiner, 1987, touches on a decisive point concerning the presuppositions of our culture: doesn't the title insinuate that everything that serves as an appeal has gone into crisis? As Lyotard says: "in the name of what" one justifies what?

Logos, pathos, èthos.

Note: **a.** 'ethos' (= not with a 'è' but with an 'e') in ancient Greek meant "custom, morality, usage".

b. But 'èthos' - untranslated in all languages as 'ethos' - means "disposition, temperament and character

R. Barthes, *L'aventure sémiologique*, 146, mentions the term 'èthè', the plural of 'èthos', which means "traits of temperament and character", insofar as they interact.

This is the meaning of the third term in the rhetorical series "logos/ pathos/ èthos". It means that the person who tries to get a message accepted by an audience or in the soul of a fellow human being.

Well, that aspect too is in full crisis under the influence of the 'critique' of morals and persons inherent to a cynical Enlightenment, it suffices nowadays to point out the eminent character of a figure to see an army of 'critics', "in the name of unmasking", supported by human sciences (think of Psychoanalysis), question the eminent character ("In the depth of his soul nobody is virtuous" seems to be the unspoken motto). Behind every (seeming) soul-saddle - according to these critics - some lower drive is hidden. Wherefore that (apparent) soul-saddle is hypocrisy.-- That is the present problem of rhetoric.

Very early - in Protosophist rhetoric - we see figures like Thrasu(m)machos of Chalkedon (-450/-380) placing the greatest emphasis on working the emotional life by means of stylistics (design, E.R. 12) and action (acting; E.R. 19).

His contemporary, also thinking colleague, Gorgias of Leontinoi (-480/-375) has left us, in his Ode to Helene, beautiful words about the artificial word as a pathetic means.

The question arises, "When does someone act hypocritically?". In other words, when does acting mean real information and when does it "poison"?

This brings us to the problem of - what psychologists call - authenticity : rereading E.R. 270 (The three layers in our mind), the question arises : "When is someone 'real' ? Is it when he/she acts rationally? Is he/she it when he/she acts subconsciously moved (by memories) or unconsciously driven (the really conditional reflexes)? This is also present in the 'èthos', the (moral) influence that emanates from the messenger/messenger.-- Let us, by means of applicative models, analyze.

The "neurological-psychiatric" look.

We'll take a novel, Waltraud Anna Mitgutsch, *Seclusion*, Van Gennepe.

W. Mitgutsch (1938/...) is an Austrian writer (first work: The Land of the Beaten Children) who raises questions about children, sometimes with autobiographical material.

Bibl. st.: Jo De Ruyck, Waltraud Anna Mitgutsch: *Kiezen voor Jakob*, (Choosing Jakob), in: De Nieuwe Gids 18.10.1990.-- De Ruyck offers in his little article, which is very well made, a little treatise which we will analyze shortly.

The fact: 'autism',

"The phenomenon of 'autism' has become better known, to the general public, through the hit film Rain Man (in which Dustin Hoffman plays the role of an autistic man)".

"When Martha and Felix have a son, Jakob, it soon becomes apparent that the child is 'different'. He just won't walk or talk. He cannot read but is very musical and draws extremely well. It seems to see right through everyone (note: the author means the staring gaze in the thin air). It can cry uncontrollably for hours, after which it suddenly stops and becomes a sweet, affectionate boy.

Chaological approach.

E.R. 106v. -- "Jacob is an autistic child".-- Jacob does not cry, for example, when he falls down a hole in his knee, but when his mother, while shopping, forgets the usual order of the aisles in the supermarket.-- This is one of the typical symptoms of autism: as soon as a fixed pattern is departed from, Jacob is completely upset.

Note -- Autistic people do not react to a bang; they jump up at a rustle:

This reminds of:

a. the 'butterfly effect' (when a butterfly suddenly takes flight, the whole weather changes): autistic people react abnormally violently to an ultra-small sign (rustling);

b the "reverse butterfly effect": to a bang (violent omen) they react with an imperceptible sequel. Cfr. E.R. 196 (omen/sequel).

Note.-- There is a second narrative phenomenon. Jakob has once gone through the course in the supermarket and is programmed, as it were: if, afterwards, there is a deviation from the established algorithm (E.R. 148 (Algorithm); 201), he reacts to it 'neurotically' (E.RK. 47 ("I can never handle such a thing" (dramatization)): he cries! Incidentally: every change makes one suffer, just as every transition throws Primitives off balance and necessitates rites of passage (think of Arnold Van Gennep's *Rites de passage*) (A. Van Gennep (1873/1957; anthropologist and folklorist).

The 'ABC Chart'.

E.R. 47. - A stimulus 'A' initiates, in a normal human being, through 'Bn' (normal structure of mind) a 'Cn' (a normal reaction).

The same - seemingly at least - stimulus 'A' initiates, in an autistic person, via 'Ba' (autistic structure), a 'Ca' (an autistic reaction).

In other words: the perception of an autistic being sees through the stimulus 'A' another stimulus 'Aa' (the autistic stimulus), through which the autistic person gives the image that he/she "lives in another world". What exactly does he/she perceive?

Reincarnists claim that, following a stimulus 'An' (normally observed fact), they perceive a stimulus 'Aa' from a previous, traumatic life,--due to a memory that has remained subconscious, unprocessed for that matter--and help determine destiny.

The association can be metaphorical (resemblance) as well as metonymical (coherence), so that, on the basis of resemblance and/or coherence, the autistic person thinks of 'Aa' when thinking of 'An'.

Note.-- Subject matter science, the Reincarnian hypothesis cannot be ruled out but is virtually unprovable (E.R. 253 (Distant Approach).

Group dynamics.

By 'group' we mean here "all that understands itself normally". Mitgutsch reproduces. "A journey of suffering through hospitals and paediatricians reveals what had long been clear: Jacob is an autistic child". According to De Ruyck.

"Ironically, the doctors and psychiatrists whom Martha consults seem to suffer from a form of 'professional autism': they are unable to analyze Jacob's specific problem! They twist his clinical picture in such a way that it fits exactly into what is known, possible and acceptable according to the medical booklet. Thus De Ruyck.

Note -- Here we refer to E.R. 248vv. (paradigm): Enlightenment-Rationalist science reduces data in such a way that they fit into its presuppositions (= paradigm) instead of tracing the presuppositions, inherent to the data.

The shared destiny.

It always occurs when people behave humanly towards deviants.-- "The same applies to Martha herself, by the way: according to the doctors, she alone can be 'the cause' of Jacob's autism."

Note-- This shows the (sometimes very naive) 'familialism' (wanting to explain everything through the family, primarily the mother) that some -- not all -- medics exhibit.

"In this way Martha not only loses hope and confidence but builds up a gigantic feeling of guilt.-- The whole environment, by the way, points an accusing finger at her,- - first and foremost her husband, Felix."

Note: This is reminiscent of René Girard's 'scapegoating': already in traditional cultures, the members of "the group" shift guilt onto a 'scapegoat' (who is chased into the desert, that is: who is "separated out" so that the group - always "the group" - becomes (deemed) "pure" again).

Even the marriage partner.

Reread E.R. 253 (Disappointment Processing).-- "Felix emerges as a self-righteous lout (= braggart) who cannot accept that "a son-of-his-own" would be "not normal".

At first, he flatly refuses to see what's wrong (after all, he has to think about his studies and career). Later he just looks the other way. He leaves Martha to her fate: the marriage falls apart. Martha decides to raise Jacob alone".

Note-- The psychologist Diel would say, "Yet another vanity!" -- Do you see the group dynamics at work: misunderstanding! From incomprehension: rejection!

Group Dynamics-- These dynamics study the forces at work within a group.--

"Raising Jacob alone soon turns out to be a task that a human being can hardly handle,--not only because of the problems of the autistic child himself, but especially because of the downright hostile reactions of society.-- Jakob may be a very special child with undeniable qualities, but he does not conform to the rules of society.

Martha loses -- through her choice for Jakob -- almost all her friends; she gets into trouble with landlords, can't find a school willing to pay a minimum of extra attention to Jakob; she is bullied away by neighbors, -- can't turn to anyone for any help! Thus De Ruyck always literally.

Martha can only respond to so much hostility with deep hatred,--a hatred that, as a reader, you begin to share with her. You can hardly avoid it because - for hours - Mitgutsch drags you into a world of constant rejection, incomprehension,-- loneliness, desperation."

Isolation. -- Read with attention, for many fellow human beings who have to deal with either psychiatric or paranormal data, fare similarly!

"Isolation often evokes a sense of rebellion,--of pity and protest. But far more often, this book simply hurts.-- Without ado, Mitgutsch tells her story: harshly and without compromise. Martha loses, indeed, any sense of nuance. Her only reaction is bitterness and hatred.

This vicious cycle of hatred is unbearably harsh. But it does state the problem very clearly. The writer penetrates to a level where it is no longer the feelings but the soul of man that is irreparably hurt".

Note -- Cfr. E.R. 34 (Reception doctrine).-- De Ruyck is apparently deeply moved by the reading of the murderous book of hate. Hate sprung from expulsion,--an effect of the dynamics of the group. The message of the group as a group -- rhetorically speaking -- is "Du bist ein nicht-Ich" (to speak with Schopenhauer). "Du bist nicht Ich-noch-einmal".

After almost twenty centuries of Biblical Christianity, our society is thus still "without heart" ... where it concerns beings who are "too different."-- Says De Ruyck: "Waltraud Anna Mitgutsch does not write to entertain her readers. Perhaps she does not write for her own pleasure.

You feel that this woman has to get something off her chest,-- that writing becomes almost therapeutic.

Biblical explanation.

a. The book continues, in XXth century fashion, the Naturalism of the XIXth century (E.R. 169). It crept with miserabilism or - what the Germans say - "Elendmalerei". It is a Real painting (E.R. 167): the writer throws you into the midst of the negative.

b. "To so much hostility - says De Ruyck - Martha cannot, in the end, respond other than with deep hatred. That not-other-can is a lot to say. After all, there are those who could.

b.1. It exposes the soul - the 'èthos' - of Mitgutsch (Martha) in its most individual reaction.

b.2. What is certain is that the belief in God (as advocated by the Bible, for example) is given its rightful place within the problems of expulsion - 'isolation' - as revealed by group dynamics. Who and what can one fall back on if one is excluded to this degree?

Secularly, i.e. within the confines of this earthly, all too earthly life (as a Nietzsche preaches), there is no refuge for a Martha!

Sacred, i.e. outside, yes, above the borders of this earth, there is a refuge: God. This is where the isolation of the group - whichever group it may be - comes crashing down! With God one is never lonely. He is there - always. - Even if His presence does not solve autism (although a healing after prayer can never be ruled out in principle), faith in God, the Triune God, gives strength to 'carry'. This power to carry is essential to really cope with 'isolation'.

Mitgutsch's naturalistic work shimmers with "the death of God" (E.R. 14), with "the emptiness of a world in which God is dead."

The look of a psychiatric being.

"The most tragic part, according to De Ruyck, is that Jakob, who is the subject of all this, is in fact an outsider. Jacob lives in his own world,--only with difficulty maintaining a bridge of love to his mother. For the rest, however, he reveals nothing of "how he thinks, how he sees the world".

Jacob 'is' normal. For the rest he remains a big question mark.-This is what he radiates. That is his 'ethos'. In other words: Jacob is "bizarre", capricious, fantastic and unsettling (E.R. 174). And by his appearance he creates a bizarre world around him.

With this we understand why the ancient rhetors spoke of the "èthos" of someone as of a message that is broadcast.

Sample 65.-- Ethos (285/288)

The 'èthos' is the message that a speaker, a writer - all those who emit a message - emits through their own being themselves.

Let us further decompose applicative models.

1.-- The authority argument.

Bibl. s.: W.C. Salmon, *Logic*, Englewood Cliffs, N.J. Prentice Hall, 1963, 63/67.

A frequent method of defending a thesis is to cite - "quote" - a person, an institution, a text, which is supposed to support the thesis. The well-known "argumentum ab auctoritate".

The syllogistic form is: "x claims p. Therefore p (is true)". More precisely, "x is a reliable authority on p. Well, x asserts p. So p (is true)".

Practical and strict logic: "The great majority of assertions of x concerning a domain D are (found to be) true. Well, p is a statement of x concerning the domain D. So p is (probably) true".

Conclusion -- Note two main things:

a. the domain (a specialist who goes beyond his domain risks showing incompetence);

b. not all, but "the great majority"! Which means that there is a chance that the statement p belongs to the minority (which is false).

2.-- The charismatic authority.

C. Rogers (1902/1966) described "charismatic authority" as follows.

1. The charismatic / charismatic is one who is averse to any form of authority which imposes itself from without,--in the 'authoritarian' manner.

2. The "new man" (that's how Rogers calls this type of authority) exhibits a profound trust in his own individual experiences -- so much so that he or she draws others along with him or her.

One sees it : Rogers speaks of "inspirers", - figures (E.R. 187: "He/she is a figure") to which others, less powerful as personalities, are attached.

Note -- "Charisma" is, in the New Testament, "a gift of grace (springing from Pentecost, with the gifts of the Holy Spirit or life force) which does not mean individual holiness (first and foremost) but collective holiness. If one will: "a socially oriented gift of grace from God".

A Rogers secularizes that biblical concept and broadens it to "all that strong personalities radiate as such" (a èthos). - Which, practically, does not proceed without suggestion (E.R. 50vv.). One reads, in this light, what was said about suggestion.

A few models.

1. First a Traditional model.

Since the dismantling of the Soviet system, 1985+, the Donkozaks have resurfaced in the ex-Soviet Union. Especially in Rostov, but all over the former territory.

Their own presuppositions are: obedience to the law and the disciplinary rules, love of work, courage, respect for the 'blankets', firm family ties.

But one aspect evokes the notion of "charismatic authority": a Cossack obeys, practically spoken, first of all his "ataman", that is the person in authority who is chosen in every village. If - which is one of the main tasks of a Donkozak - the ataman considers it "duty" to assist the Russians, the Cossack leaves for e.g. a combat zone.

Note -- It will be argued: "Yes, but there is a traditional structure at work here". This is true. But, if one watches carefully, one notices quickly that "the people", in such a traditional culture, do choose people "with charisma". Which is quite different from our Western democratic 'choice'.

2 Now a Postmodern Model.

Jean-Marie Le Pen (1928/...) is, in France, the 'leader' - "le Chef" - of le Front National, a National-Populist movement and party. His ideology:

a. France has a mission in the world, mainly because of its high, "Christian" traditions;

b. the scientific-technological possibilities of our century are an excellent instrument for this 'mission'. "A Frenchman, if animated by great ideas and led by true leaders, surpasses either in enterprise or in the army the whole world" is one of his sayings.

His echo.

Apart from +/- 15% of the voting population, especially among those who turn their backs on 'decaying' democracy, Le Pen has 'supporters'.

a. His 'amis' (friends) describe him as "un prophète" (a prophet), "le grand homme dont la France a besoin" (the great man that France needs).

b. His combative astrologers call him "le Menhir tricolore" (the three-colored menhir). With deep respect, they claim: he was born in 1928, i.e. at the same distance between 1918 (the end of a war) and 1938 (the beginning of a new war),--which makes him appear as a "destined one" as far as combativeness is concerned. Moreover, this predestination happened to him on June 20th, the day of the summer solstice, the pre-eminent feast of the Celts (Gauls), Le Pen's ancestors, of whom we know - as the information about them increases - that they were a people animated by a deep religious feeling.

These preconceptions, his ideology and his privileged position, explain why he became an anti-communist at the age of sixteen ("Workers who did not like to work, unemployed workers, failures, embittered people, made up the supporters of communism" he says).

Why, too, he became anti-Gaullist!: His profs and his milieu convinced Le Pen that Marshal Pétain (1856/1951; 1940/1944: French head of state) -- the hero of the battle of Verdun -- was wise to cooperate with the German occupier "pour le bien du pays et la paix," (for the good of the country and peace), -- where General de Gaulle (1890/1970; refused defeat in 1940 and organized the resistance) became Pétain's antagonist.

Note.-- Why do we label Le Pen as 'Postmodern'? Is 'Postmodern' all that

a. questions modernity (since Galileo and Descartes, Locke and Hume, Voltaire and Rousseau, Wolff and Kant as Enlightenment-Rationalist leaders) in its presuppositions (criticism of tradition, belief in science, belief in technology, belief in progress on the basis of pure 'reason'),

b. in the name of "tradition" (Primitivism, traditionalism), re-established by means of a number of Modern achievements and not without a certain dose of occultism. Le Pen is a traditionalist, but does not shy away from astrology (ostracized by the Moderns); yes, he does not even shy away from the Moon sect (with whom he is associated politically and financially).

Bibl. st.: Jean Marcilly, *Le Pen sans bandeau*, (Le Pen without blindfold), ed. J. Grancher, 1984;

J.-M. Le Pen, *Les Français d'abord*, (The French first), ed. Carrère, 1984.

Note -- Adding to the Postmodern bias is the fact that Le Pen was once the publisher of a record of Nazi songs. The cover read: "Adolf Hitler's rise to power, and with him the rise of the National Socialist Party, had the characteristics of a powerful mass movement, fundamentally popular and democratic, since it triumphed at legitimate elections,--a circumstance that is usually forgotten.

Well, the Nazis are clearly Postmodern.-- Immediately it is clear that the historiography of Le Pen (E.R. 223) is Negationist and Revisionist.

Conclusion.-- Le Pen's success shows the signs of an admittedly genuine charisma, but one that still requires reservation.

The echo of a star.

Take Norma Jean Baker, nicknamed "Marilyn Monroe" (1926/1962). She was the daughter of Edward Mortenson (a Norwegian immigrant) and Gladys Baker. From 1952 she was a 'star'. If the term 'figure' (E.R. 187) is applicable to anyone, then to Marilyn Monroe who was for many years the blonde film star par excellence and the subject of a long series of sex symbols.

What the 'reverberation' ('resonance') of such stars may be, is shown by what follows. It brings before our minds the phenomenon of 'fan' and 'freak', -- types of people who suffer from "immoderate worship" (E.R. 256: naive and emphatic).

Bibl. s. Joepie 379 (21.06.1981).-- It is about the actress Charlene Tilton, the interpreter of Lucy Ewing (Dallas series).-- "I have always admired Marilyn Monroe immensely. For a long time I even wanted to change my first name: I wanted to be called Norma Jean at all costs. -Everything that has ever been written about Marilyn Monroe - a whole library- I have read. Or rather: devoured.

The first time I saw a film in which Marilyn Monroe acted, I was beside myself: I immediately felt that there was something connecting us. Many people who knew her directly insist that I am "very much like her"--not so much physically (I'm too short), but spiritually.

Similarity. -- The run-up to our careers is identical: we were there very early on; we became sensational figures from the start;-- we owe our right direction to "older men";- - we both have worries with our body weight;-- both of us are very vulnerable."

Note: Mr. Monroe probably committed suicide,--

Difference.-- I can't deal with the fact that she allowed herself to be manipulated until she collapsed from that manipulation. I, however, walk around with the decision: I follow my instincts; I don't let anyone lead me.

The 'ethos' that Marilyn Monroe radiates has come across particularly strongly to some people. So much so that a strong identification took place. Yes, maybe even a life-alike (as the occultists say), i.e. a striking resemblance regarding the main events of life (a kind of identical or very similar programming (algorithm) regarding the course of life).

Conclusion: the message coming from someone can be profound.

Sample 66.-- Treatise theory ('ethos'). (289/290).

The 'ethos' is, therefore, what a person radiates,-- rhetorically put: what message or message emanates from someone. Immediately: the influence exerted by a person through his very being.-- But apparently non-personal data can also radiate a message and convey a type of behavior.

Bibl. s.: J. Drouin, *La musique qui rend fou*, (The music that drives you crazy,), in: Nostra 477 (28.05.1981), 7.

The ancient Greeks have bequeathed to us the concept of mania, rapture, intoxication,--even frenzy, madness. What follows is a model of it.

A painting.-- Calmly he turns on his hi-fit. Glenn Miller's *Strings of Pearls* resounds. It is one of his most beloved pieces of music. Barely the first sounds come through and he jumps up as if he is being electrocuted. His whole body gets tetanic cramps. It then relaxes through violent movements.

He raises himself - like a disordered mechanism - with the disordered gestures and expression of an epileptic. He roars. He shatters everything that comes into his hands. Yes, he is capable of anything: killing someone, beating himself up. This, while his beloved *Strings of Pearls* resounds all the time.

Such is the human change that music can bring about. Apparently, in this case, the music carries an 'èthos', a type of behavior, within it; more than that: it transmits that type of behavior. The 'message', in this case, is anything but reassuring.

Structure view.-- Michael Saunders and Peter Newman, two specialists in "musikogenic epilepsy" (music-induced falling sickness), explain.

Such cases have been studied for a hundred years. They are rare but all impressive.

Note.-- Cfr. E.R. 47 (ABC theory.-- 'A' is a (loved) piece of music. 'C' is falling sickness. The question arises: what happens in 'B'? 'B' contains a mysterious factor 'x', which transforms 'A' into a generator of epileptic phenomena of a very bad nature.

'A' is often something like Schubert's *Ave Maria* or Mozart's *Kleine Nachtmusik*. Works, classical in nature and much listened to by a planetary audience.

Frank Sharbrough, (Mayo Clinic, Rochester, Minnesota), a researcher, says: "There is nothing in the music that generates such epilepsy that offers any explanation.

What, for instance, is the connection between Mozart and his *Kleine Nachtmusik*, Glenn Miller and *his Strings of Pearls*, *Think I'm Gonna Fall in Love With You* by the Dooley Brothers and Schubert's *Ave Maria*?

Comparison.

A child from Toronto (Can.) -- One day, it listens, with its companions, to some classical works. He has an attack of insanity and kills one of his classmates.

Sharbrough knows a patient who, in response to a dozen musical works (including the one quoted above), was transported epileptically.

a. Until January 1978 he was a normal man. He listened without problems.

b. Suddenly he reacts epileptically. He had to be put in a straitjacket because he was convinced he had to commit suicide.

c. Later on, it's worse: he's now living at Mayo Clinic,-- in a soundproof room, and when he leaves, he wears a noise-canceling helmet, so he just hears a nurse shuffling something around. He's capable of killing him!

A physiological explanation.-- Saunders, Newman, Sharbrough,-- they confess to being puzzled.-- Maybe there's something going on in that part of the brain that makes the sounds 'signify!'"-- "But we still don't know anything.

Note -- "La musique adoucit les mœurs" (Music softens morals) is thus evidently not always true (restrictive judgment).

One more comparison.-- J.-P. Regimbal, O.S.S.T., et une équipe de collaborateurs, *Le Rock 'N Roll (Viol de la conscience par les messages subliminaux)*, Sherbrooke (Rock 'N Roll (Rape of the conscience by subliminal messages)), (Quebec, Can.), Ed. Saint-Raphaël, 1983.

Eighteen cases of suicide, in the Montréal / Granby / Québec region, in less than one year, among young people aged 15 to 21, were investigated. One single factor recurred in all cases: the Rock 'N' Roll music

If this analysis is correct, it would amount to a softened version of "musikogene madness". Which in itself is possible, but difficult to prove.

Note. - The study group attributes this mainly to 'subliminal' i.e. 'messages' surreptitiously incorporated into the phonoplates -- "Our music is capable of inducing mood swings, ill behavior, even revolt and revolution". So said the Beatles!

Sample 67. - Treatise theory ("ethos"). (291/294)

Let's start with a basic occultist concept. Not that we consider this to be scientifically valid - how could that be within the current theory of science? - but we take it as a mere phenomenal description.

Bibl. s.: Sylvaine Charlet, *De la rémanence et ses ambiguïtés*, (About remanence and its ambiguities,), in Nostra - New Age 1985: janvier, 2/5.

See what the writer says.

a. Well known in occultist and even in paranormological circles - 'paranormology' being the as much as possible scientific study of all that is 'occult' ('bizarre', non-normal but not abnormal either) - the concept of 'aura'. This is that which both inanimate and living things 'radiate'.

b. Also known in these circles is what is called "thought-form": thoughts, but also everything that is similar to the effect of thoughts (better: contents of consciousness) that is gifted, founds, "creates" its own "aura". For example: strong and even weak feelings,-- grief and pain, pleasure and joy; the acts of will (especially if one wants something intensely); perceptions and imaginations (again, especially if they are strongly charged with feeling); senses (idem). All this creates an aura.

a. and b. Both, - the general auras and the auras related to contents of consciousness, show a striking characteristic: remaining. They also say 'remanence'. Any form of destruction of the physical realities to which auras are attached has no effect on the auras themselves, which live on after the destruction of their physical carriers. We say 'living on' rather than 'remaining over'. For poetic natures, artists' souls, -- hypersensitives, -- seers and visionaries (mantically gifted) and diviners among others perceive that survival.

This clings - the word 'clings' is very appropriate here - to, for example, landscapes, which make a pleasant or a bizarre impression, -- buildings, -- writings and works (works of art), -- photographs, which for 'gifted' people are the 'carriers' of the living auras.

Note.-- That's what the writer says, broadly speaking. Again: she is an occultist. The "detached" approach (E.R. 253) is applicable here. This does not prevent that, if one reads from here what has been said about 'ethos', everything suddenly appears much more understandable (even if it remains unprovable).

In other words: although unprovable and only proposed, it sheds light on all that is 'ethos'. This is, strictly logically, our point of view. Let us now turn to what is called "the Stendal syndrome".

Bibl. s.: Graziella Magherini, *Le syndrome de Stendhal (Du voyage dans les villes d'art)*, (The syndrome of Stendhal (On the journey in the cities of art)), (Ed. Usher), 1990.--

Sigmund Freud (1856/1939; founder of Psychoanalysis) (E.R. 213) visits, in Athena, the Acropolis: he experiences a 'bizarre' discomfort.

Henry James (1843/1916; brother of the thinker-psychologist William James;-the Pragmatist) visits Venice. He falls victim to a bizarre indisposition.

Here are a few celebrities. But ordinary travelers in increasing numbers experience analogous forms of unwellness.

Sentimentalism and travel.

According to Magherini, Laurence Sterne (1713/1768; follower of the Enlightenment philosophy of John Locke), with his *A Sentimental Journey through France and Italy* (an account of a journey in 1765, published in 1768), is the prototype of a text that represents travel as an existential experience.

Magherini: The term 'sentimental' (cf. E.R. 257: 'emphatic' or 'emotional') includes a. strong emotions which may occur and b. sometimes astonishing physical reactions. This,-- in people who travel and experience all kinds of amazement and wonder when they are absorbed in works of art, for example.

Note.-- The structure: 'A' is a work of art (at least often); 'C' is the deep malaise (about which more later). B' is the unknown factor in the psyché of the traveller that makes what others do not even suspect, suddenly (usually anyway) extremely strong to be perceived. In other words, an 'èthos' emanates from a work of art, for example; this 'èthos' remains hidden from the masses; this same 'èthos' deeply affects a number of 'sensitive people' (let us call them that).

Henri Beyle (nicknamed 'Stendhal' after the place of birth - Stendal - of Johan Winckelmann (1717/1768; initiator of the cult of antiquity especially in Germany).

We are, with Stendhal 1783/1842. We are, with his Rome, Naples et Florence and 1817 (second edition in 1826). In the wake of Sterne. -- He noted 22.01.1817 what follows:-- "Florence (...) I was already in a kind of rapture at the thought of being in Florence and in the company of famous men(...).

As I left Santa Croce my heart began to beat - in Berlin they call it 'nerves' - . The life had gone out of me: I could march on but with the fear of falling down" (Magherini, o.c., 31).

Note -- Are we already saying that Stendhal is describing the second part here, because the whole experience is somewhere a bit 'manic' ('himmelhoch jauchzend') and then - suddenly - depressive ('zum Tode betrübt').

Franz. - A Painting (o.c., 53/56).

A man from Bavaria, engineer, from a wealthy family, art lover. Including music. He is a model of what the ancient Romans called 'curiositas' literally: 'curiosity' (general but profound interest).

It is summer. Franz is visiting Florence. Stands in front of the famous masterpieces in a gallery. For hours he is absorbed in paintings and drawings. "With head and heart in a blaze of light."

His eyes.-- His senses perceive differently than usual. He perceives colors he has never seen before! He is overwhelmed by it. It is as if his normal vision has been put out of action: he experiences being blinded by "an unusual light".

Urge.-- It is stronger than himself. Every day he returns to the famous gallery. Controlled, yes, overwhelmed by a "harmony of opposites", namely excitement/depression. But he never becomes satiated.

Research.-It intrigues him: he wants to know what is going on with, indeed, in those works.

The 'Bacchus' by Caravaggio.

Franz goes through what follows as a result of this work.

a. An irresistible sexual excitement overwhelms him.

b. She is at once pleasant ... and painful.

He's getting into a sweat. The heart is beating at maximum. He's getting thoroughly nauseous.

Consequence: Franz seeks out a doctor. The latter sends him to a center for mental problems. There he meets Dr. Graziella Magherini, psychiatrist and specialist in a bizarre ailment she calls 'stendhal syndrome'. In honor of the famous Frenchman who, according to her, was the first to describe that 'syndrome' (understand: a set of symptoms). Among other things, she noted that it was never Italians who suffer from this syndrome, but foreigners, especially from Western Europe. But not only from Western Europe (a Czech, an American went through the same thing).

What Dr Magherini does not seem to know is the little masterpiece of Nikolai Gogol (1809/1852), *The Portrait*. Gogol depicts the 'bizarre' (one forgives the repeated use of this term) effect of a portrait on the deeper soul of those who are confronted with it in a more than superficial way.

Magherini : Isabelle (o.c., 67).

Isabelle is a young French woman. She is a teacher of artistic education. Visiting Florence with her students. -- "Truly Present" -- The works of art she goes into with the students are paintings,-- portraits of celebrities or self-portraits of artists. People who are long dead. But what strikes her is that the figures depicted are, as it were, "really present."

Malaise.-- Suddenly she is seized: some paintings disgust her. What's more, she wants to destroy them! This urge to destroy is so strong that she is horrified. However, she controls herself. The result is a strong and lasting excitement. And a... dejection. And a phobia.

Magherini: Sally (o.c., 63/65).

Sally was born and raised in New York. In an Italian family whose great-grandparents were born in the USA. She is thoroughly American middle class from New York, with an education at a university.

From Paris she arrives in Florence. -- When she was in her hotel room, she burst into weeping. Incessantly, in a 'compulsive' (irresistible) way she wept. "Like a little child".

Magherini : "The reason for that is - if one hears her telling it - that hotel room on the Arno. A place that evokes in her - so it seems - painful experiences. It is true that this room is first and foremost a place to stay, like the room in the Paris hotel. But it is more than that: it is a kind of 'museum': austere, old, overloaded, too opulent,--with reproductions of Florentine masterpieces (...)"

Now reread the introduction on the auras. Although the auric hypothesis has no strict scientific value, the fact remains that, if one puts this auric hypothesis first, the facts established by Magherini, the psychiatrist, suddenly become much more understandable.

Well, a 'hypothesis' is only really 'hypothesis,' to the extent that it 'makes intelligible(er)' i.e. 'explains'.

Sample 68.-- Doctrine of Commerce ('ethos').

Bibl. s.: J. Pfeiffer, Hrsg., *Kantbrevier*, Hamburg, s.d., 339 (No. 788)

Kant, the great German Enlightener and at the same time critic of the Enlightenment, was somewhere convinced of "the radical evil" in man.-- This decides the 'èthos' and its influence.

I. Kant (1724/1804) talks in a text about the thesis of J.J. Rousseau (1712/ 1778), known by the formula "back to nature". Kant: "Rousseau did not fundamentally want man to return to the state of nature, but he did want him - from the level of culture at which he now stands - to look back at it.

Rousseau's premise was: "Man is good by nature". In this, 'nature' is understood as 'inherited nature', but in a negative way. In particular: man is - of his own accord and intentionally - not evil. But he does run the risk of being infected and corrupted by evil or clumsy leaders and exemplary figures.

Since, however, this requires good men, who in their turn must be educated, and since there is not one among them who does not carry within himself a congenital or acquired vice, the problem of the education of consciences remains unsolved. For a malevolent tendency peculiar to our generation is rejected by general human reason, and in some cases curbed, but not eradicated.

Note.-- a. Kant, as an enlightened rationalist, believes in a human reason (hence the name 'Rationalism') that is 'general', i.e. in principle present in every human being and open to further development ('Enlightenment').

b. Kant is, however, not an unconditional optimist (as is more than one Enlightener): he clearly sees "a malignant tendency" for which (disapproving) reason is not sufficient to get rid of it.

Kant applies this twofold insight to education: the radiation of educators and leaders etc. is, intrinsically (from within), corrupt, at least partly, due to the corruption latent or manifest in every human being.

Note.-- E. Van Elsacker/M. Wijnants, *Dossier.-- Tinkering with your personal charisma*, in: *Elga* 56 (1992: April), 30/44, tries to give "practical tips" to update the 'èthos' and to strengthen the personal charisma. Good! But limited by well-defined limits, which a.o. Kant emphasized.