

**WRITING AND SOCIAL LIFE AS A METAPHYSICAL  
THEORY: ESSAY OF A DEFINITIVE STATEMENT OF THE  
RELATIONSHIP BETWEEN THEORY AND PRAXIS, SOCIAL  
POPULAR COMMON SENSE AND ACADEMIC SCHOLAR  
KNOWLEDGE**

"The Self ceases  
when it loses self-  
consciousness"

Albert  
Camus

## 1. SCENIC ANTHROPOCENE: THE ETHICAL, BETWEEN THE RATIONAL AND THE TECHNICAL

How did writing societies evolve? Is it the secret of the evolutionary cleansing of society? Pierre Bourdieu claimed to be a sociologist, but also a philosopher, because philosophy is, in a certain tradition, extremely erudite and concerns the rational veins of reason, excuse me for the pleonasm. On the other hand, can Being be social? Could it be, in terms of an anthropocene, social? Therefore, if it is through technique that man improves, evolves in knowledge, all philosophy is vain, costly, here is the empire of common sense, as if the orientation of society were an invisible hand that is something between God and the Devil, between Mal and Good...Therefore, the challenge of the Good man is great nowadays. But, for the technician, in any profession or outside of it, the difficulty is to do *very* Good and very bad... Moreover, in terms of science (social, of thinking matter) what is post-metaphysics if not the universal of the social, therefore, of connections? What price can be stipulated in the face of any philosophy, when society is based on the drive of the profit economy? Knowledge comes from technique, from utensil training, from custom, from time in space and from conditioned, territorial space. The practice is thus the full domain of the appliance

without instructions, the one who assembles by requesting the knowledge accumulated in the intergenerational mind... We defend, therefore, that the secret to understanding life lies in the naturalized knowledge of man, in a philosophical anthropology, in a combination of knowledge, activities, arts, one that privileges what is inherent to man, the fact of Being (Man) and philosophy, which deals with knowledge and which we also interpret as a science...

1. **CREATION AS AN AESTHETIC SURVIVAL ACT:  
WHAT IS THE ARTIST SUFFERING SOCIALLY AND  
INDIVIDUALLY USEFUL?**

Let's face life as a creative act, as a fruit or enjoyment of art. It is not disconnected from its context, so everything could be reduced to context, to the myth of the context. But what is context and not what philosophy avoids, that is, the notion of time combined with that of space, typical of the most diverse sciences, including anthropology? And is the philosopher's solitude fruitful? Is the artist's creative exercise fruitful, subsuming himself in Time? Philosophy is nothing but the installation of fear in the subject's consciousness, at the same time that it demands more and more from it, until it produces a work for eternity. In this sense, he subtracts a little or almost all of his freedom (even of expression), to platonically assert himself in the firmament of the stars of writing, painting, music, sculpture. Because the creative text is to celebrate, to share...

*The Forest Path*, Heidegger touches upon this way of understanding Being and Time, in the Being of Time, while the domestication of two culinary precepts is contextualized within a planted pine forest by the sea. Let's say the artist,

as in Grieg's opera, it subsumes itself in the world to settle in a domain where science walks at peace with art, the disease of creation, which will suit its professional pretensions and the promise of love that, like Nietzsche, always pursues but he never manages to achieve it, and this eagerness is as much a result as the solution to life in terms of his biography.

2. **THE STATE OF THE ART, THE SCENIC  
ILLUSION AND THE DECEIT: A DUALIST VIEW OF THE  
SOCIAL AUTHOR-ACTOR'S REALITY**

Thus, reality confuses us, we think that it is outside us, when we are it, or it does not exist, reality deceives us and disguises itself as if we saw a lynx and thought it was a domestic cat or vice-versa. Thus, even science is a fiction, when the philosopher believes in the natural sciences, the anthropologist believes in the social, in Man, personification of a psychedelic fusion between Zeus and the Christian God.

Thus, we glimpse a dilemma between Good and Evil, when associated with the actor-author binomial. Society of fusion, of stratagem, in a context of "world eternity" (Boethius of Dacia), where ethics does not make intimate sense, except to be surpassed in an arbitrary career in the nutshell. It is commonly said that philosophy studies the meaning of life, in terms of who, for example, looks at a fish on the side, in an aquarium, depending on whether our perception is more or less domestic. But, we think, when we think about the phenomenon of death, that philosophy studies something else and that it brings it very close to anthropology in

general and the study of myths in particular: philosophy studies, in our view, the uses of time, with a more or less degree of domestication, of domesticity. Let's explain better. Just as the

disease spreads from hand to hand, from small perception to small perception, the use of Time, the use of life ("language is a virus", Laurie Anderson's song would say), it is necessary to distinguish the sphere of the symbolic, semiological, from the realm of reality, where it counts on death, which is much more than "disengagement", it is also distributed by a status drive, of wanting to win the other in terms of ethics, which we find in the volatility of a possible *Philosophy of Human Sexuality*. So, the author suffers for the work and manages to save himself, because this "eternal" world is phenomenological, stage for other immeasurable worlds that disguise themselves as real, safe, authentic and, in a word, eternal. On the other hand, we have the actor, who pours *apersona*, a mask with an uncovered eye, be it an iron forehead or a tender peasant woman. Thus, fiction is created and the real is multiplied. It is the condition of the citizen of the world in a kaleidoscope of existential relationships and entanglements, as happens in football, whether indoors or eleven: there is the bench (*bank*, as in the Monopoly game), there are the base eleven and the substitutions.

At the same time, both the anthropologist and the philosopher do not have to apologize to the world for existing today, in the twenty-first century, there is such a thing as democracy, God, free will and freedom of expression, and democracy It is the most correct and complicated of the systems, because most of the time, if we want to be coherent and have some guiding and trivializing principles of everyday life, we have to wait, wait patiently, for our turn, because there is always a resource (which runs out , by the way), so it is better to distribute them equitably, even if it were through a Robin Wood or Zé do Telhado... On the other hand, the author's panorama, nowadays, leads people to dedicate themselves professionally to artistic activities. But people are increasingly alone, because they are needy and the absurd in a Marcusean context,



3. **FROM MARS TO SISIPHUS: SYMBOLIC  
POWER VERSUS EFFECTIVE POWER STILL IN A CERTAIN  
AUTHORAL CONTEXT**

Power is everywhere but it is nowhere. We never see but the personification of power, which we associate with the power of Evil, whether we are from the point of view of the left (European) or of the Good, whether we are seeing from the capitalist point of view (Marcuse). But in the yearning of every man, every woman, the thirst for power is present at the core of their Being, unless we are disciples of Francis. Thus, most young people, unlike others, risk a lot, others risk less, we like to take risks, to break new paths, to go ahead or as standard-bearers.

Man unleashes war, power is in money, even though there are people who simply want to be aware of their modest mission on earth, simply happy, as if they articulated their daily lives with other times, dictated by religion, music, by paganism. Good and Evil coexist in the subject, as they coexist in societies, in groups, so I put forward what I usually call a bipolar society, that is, antagonistically constituted by Good and Evil, in a context of multiethnic citizenship, not to say

multicultural. This thirst for power makes our young people too ambitious, even social scientists and young philosophers, who have never picked up a brick or tiled a house, who have never visited a convent or a printing press or even a psychiatric hospital, which would help them to face the setbacks without asking the world to bow down to them, used to going ahead with their heads held high as soon as there is a fall.

Perhaps the interiority referred to childhood and adolescence allow us to glimpse a bright future in more balanced human relationships, right after this global crisis, in which an item of biology and medical science came to alter human relationships, we believe irremediably. I believe that we will be better in these and other terms, after its extinction, we are confident in that. The Platonic immortality of the soul is thus circumscribed as in an Algerian, Tunisian or Moroccan medina, that is, not only does religion forge the rules of conduct, but the Bible is an anthropological study of the greatest depth, either because it helps us to live a life uncomplicated, either because psychoanalysts do not explain everything, so it is necessary to contextualize any statement about people, something that a Shopenhauer or a Kant never did.

I worked as a journalist for the regional written press and, after a while, as if my times were too abstract, as well as the reports, more or less phenomenological, the director told me: “Don't forget about the people, they like the your name in the newspaper”. In fact, I am towards philosophy as an eternal sage who is ignorant and unbelieving, the more I learn from it abstractly, intellectualizing, the more I learn about the real, phenomenological world, what my critics call the real world, and I draw fruits from both another doing anthropology of one and philosophy of another....

#### 4. *CONCLUSION*

### **BETWEEN EROS AND CALÍOPE: ANALYSIS OF THE NOTION OF OUTPUT AND EXISTENTIAL GAP**

Thus, the political economy of the sign is replaced by the notion of the kinetic economy of the sign, that is, an economy of memes, images, volitions and transliterations, in a world increasingly "armed" of networks of complexity such as the COVID-19 virus , to give a very current example. Thus, the Being does not end when the consciousness of the physical world ceases, because it IS the consciousness of the physical world, like Husserl who spoke in a condition of internal consciousness of Time, that is, the Being is not an ordinary flower, more or less noble as it may be, but a desert cat in a setting of *lost road*, by David Lynch or by *matrix*.

All societies need an escape, in almost every place of human activity there is an escape, when a hose breaks there is an escape; in the kitchen, there is (almost always) a pressure cooker that has a whistle through which the air comes out more or less regularly. Some escapes are domestic, others are wild, like those of kids from home, when they reach 15 years old. The outlet, of which Pina-Cabral speaks, is the defect, in the

society, which has more importance, that is, in personalities, as in groups, there is always a weaker link, but it is the most important, because it regulates, like a shaman, the behavior of others. Everyone looks at him and imitates him. It's sacred, we can say. The span of existence is just that, a span of stairs where one climbs, taking more or less steep steps. It's the place where the boys hide tobacco, the place of dispensation, in their first experiences of insertion in the world (see *Timaeus*). The gap is the core of Being, rather than the pineal gland, that is, the limbic system, because it is emotion. But let's look at this situation, fully Sartrean or Sackian: I go to the living room and take the liquor, bring the body, I was about to lay it in the glass in the living room, on the living room table, but I bring the bottle to me and, in fact, even though it is not factual, I am depositing the contents of the bottle not in the office, but in the living room, where I intended to do so first. The gap is all this and, from now on, not only transcendence but above all metaphysics, it is the kinetic economy mentioned above, that is, unlike Damasio, the human brain is not an organ, but a certain form of mediumship. In fact, what is the subject? And with this question we end our text.