

The Century That Exploded

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1 Twentieth Century Revolutions

In the 20th century, the century that exploded, Western culture underwent a profound identity crisis, involving extensive and intensive critical self analysis including the deconstruction of its sense of identity as good, successful, knowledgeable, as well as its understanding of everyday reality, and a massively destructive radical fascistic militaristic fury in mid-century that dialectically resulted in a dominant liberal democratic sociopolitical agenda in the latter part of the century, subsequently counterpointed by a burgeoning reactionary neo-conservative fascistic self aggrandizement and a drive for globalization of Western democratic capitalistic values.

This was facilitated by numerous specific dramatic changes in all areas of life. The following is a pith summary of these various changes, arranged in point form, grouped under the headings: Socioeconomic Cultural Changes; Political and Military Changes; Reality Deconstruction/Reconstruction in Science, the Arts and Religion.

Socioeconomic Cultural Changes

- a move from a traditional religious and conservative to a politicized psychosocial progressive definition of human identity, with a concomitant liberalization of lifestyle values;
- duties and responsibilities as guiding social themes became replaced by self improvement (creating a huge self help industry), and self satisfaction (driving the multi billion dollar advertising industry and its striving to meet the consumerist desire for perpetual satisfaction through the perfect product, with wide spread multiple addictions emerging as a side effect, including epidemic obesity and life style induced degenerative diseases);
- the Western world started to move from an operational mode based on instructive dominance by authoritarian and militaristic hierarchically empowered knowledge holders to one of emergent self organization in a context of egalitarian mutuality and civil society, the European Union being a paradigmatic example, with its transnational, non-militaristic multicultural nature (25 countries, 450 million people), founded on economic and political cooperation principles with values based on interdependence,

multiculturalism, sustainability, quality of life, universal human rights, peace and harmony (*The European Dream*, Jeremy Rifkin);

- the dereification of the expert and the empowerment of the naive inexperienced but naturally endowed innocent as the exemplary learner, recognizing the sentience of the child, the natural fresh skill of the naïve artist, the self healing capacity of the patient, the self-directed learning right of the student, the proprietorship of the worker, the inherent inalienable right of the democratic citizen, the undeniable power of the consumer and the co-op customer, the ethical protection of the experimental subject and the self-organizing power of life itself;
- reification of the victim in the 'Church of Abuse' with concomitant criminalizing of paternalistic authority figures (priests, bosses, childcare workers, doctors, professors in particular) through 'recovered memories' coaching and the 'courage to heal' by finding 'her voice', in the process sending some innocent fathers to jail, destroying families and freezing professional relationships through a legalistic hyper-boundaried, 'zero tolerance' policy.
- the classical political theory that *zoe* (bare life) is private is superseded by the "biopolitical body" where life as such becomes pervasively subject to state power, exemplified in the *Muselman* of Nazi concentration camps, who experienced "an absolute indistinction of fact and law, of life and juridical rule, and of nature and politics," made possible by the suspension of the German constitution in a "state of exception (which) becomes the rule," refrained in the early 21st century American surveillance society's Patriot Act and creation of 'illegal combatant' status that deprives captured 'terrorists' of protection under the "quaint and obsolete" (Gonzales, us Attorney General nominee) Geneva Convention, creating a no law zone in the Guantanamo Bay us naval base and reifying Presidential power as absolute and unchallengeable in the conduct of the War on Terror (Malcolm Bull, reviewing *State of Exception* by Giorgio Agamben, and Martin Puebner's essay "Guantanamo Bay" *London Review of Books*, 16 December 2004 V26, N4).
- public/private distinction dramatically shifted, with a general opening and loosening of individual boundaries through the technology of the

telegraph, telephone and radio/ TV (bringing the world into every room), through psychotherapy the human potential movement and the counterculture, and through tell-all books/TV celebrity tabloids and reality TV (where cameras come even into the bathroom and bedroom by the 21st century, sometimes broadcast over the internet without participant's knowledge);

- multi-millions of migrants (particularly to the Western World) and refugees (particularly in the third and fourth worlds) become a prominent new class of citizen, with homeless people populating the sidewalks of cities in Western countries and urbanization depopulating the countryside because of family farms becoming untenable and young people leaving small towns looking for education, jobs and excitement in the city.
- human flight becomes a reality leading to massive transportation changes, increasing non-local identity, deconstruction of neighbourhood and 'home,' and space travel (including human trips to the moon, robotic trips to Mars, and Voyager's trip into the cosmos, the expectation of finding life on other planets somewhere in the universe leading to the creation of SETI)
- mass local mobility is provided by the motor car (created from the gasoline powered engine, increasingly refined mechanical technology, mass production assembly lines and workplace organization and a new approach to capitalistic marketing) which creates individualistic personal mobility (beyond that of trains which run on fixed lines), creating destination and day trips vacations, and the suburbs where people live while working downtown.
- the prolongation of childhood (into the late 20s by centuries end), based in the recognition of the unique status of children as citizens, where , following 19th century child labour laws, children became an idealized subculture in the 20th century, the UN declaring 1977 the Year of the Child and holding a convention on the Rights of the Child, widespread legislation being enacted to protect children, teenagers are 'born', free secondary education is extended to all and affordable tertiary education to the growing middle class, all following on psychoanalysis' revolutionary recognition of the sentience of the infant (and probably the foetus) and the emerging theme in the late 20th century parenting of being an attentive

guiding servant rather than a dominant enculturating instructor, though this has returned in the attempt to engineer the perfect child through “hyperparenting” (Rosenfeld, *McLeans*, November 22, 2004);

- the raising of adolescents to iconic status as ‘teenagers’ fuelled by unprecedented sociopolitical freedom and economic purchasing power, with their own music, lifestyle, and politics, the ‘sex-drugs-rock n’roll’ protest movement of the counterculture being youth-driven, subsequently creating a multi-billion dollar youth market and egalitarian grass roots political movements as a permanent feature of the culture;
- an extensive and profound re-awakening of feminine consciousness and Goddess mythology in Western culture, with sociocultural manifestations including women’s liberation, feminism, suffrage, birth control and abortion, women in the workplace, sexual liberation, child care sharing, and many non gender related themes in the arts, psychology, personal relationships and so on. Mary is granted co-redemptrix status in the Catholic Church and widespread Marian visions continue to be a source of popular affirmation of the feminine in the divine, while creation and liberation theology so deeply challenge traditional power structures that the Pope begins to travel the world;
- the dilution of locale, neighbourhood, extended family and ethnicity, with concurrent themes of leaving home and on the road stories, particularly in North America;
- an explosively intense and challenging erotic liberation theme, in which mores went from extreme Victorian repressive denial of sex, through Bohemian lifestyle anarchism and the roaring 20’s, to the Ellis, Stopes, Kinsey et al scientific and psychosocial expositions on the naturalness of sex, to the radical sexual liberation of the 60’s and 70’s, birth control and abortion, widely available pornography, internet chat rooms with anonymous role playing and cybersex, some legalization of prostitution, sexually transmitted diseases (including the world wide AIDS epidemic with 40 million dead by century’s end), explicit depiction of sexuality in mainstream media, as well as the liberation of gender definitions in areas such as homosexuality and heterosexual social roles, involving the general restructuring of traditional social bonds (family, marriage,

Christianity, 50's Victorian morality, social conformity), creating a divorce and affair rate variously estimated at from 30-50% in the latter part of the century, with teenage sexuality becoming a legitimate topic for discussion, (including sex ed. in schools);

- sexual orientation and gender identification become topics of cultural discourse, going beyond naïve naturalistic definitions of masculine/feminine, 'transgender' becoming a defined term, family values based on mom, dad and the kids sharing the stage with DINKS ('double income no kids' gay couples), gay marriage becoming a legitimate topic for consideration by century's end, gay pride day marches being requisite places of appearance for civic leaders, the gay aesthetic becoming a cutting edge phenomena in fashion and the arts, including recognition as a genre, with movie festivals and magazines devoted to gay culture, Susan Sontag writing in her 1964 essay *Notes on Camp* that it "incarnates a victory of 'style' over 'content,' 'aesthetics' over morality, of irony over tragedy" (*Time*, January 10, 2005, p 50).
- psychodynamic depth psychology, existentialism, the Romantic/bohemian counterculture, the scientific study of sexuality and health/fitness concerns combined to radically revalue the body and its place in normal healthy human functioning;
- unprecedented miraculous healthcare changes profoundly decreasing morbidity and mortality in Western culture, including immunization, public health, antibiotics, innovative technological surgeries and diagnostic procedures, organ transplants, (including, miraculously, the heart) an exponentially expanding pharmacopeia, in vitro fertilization, and gene therapy;
- the late 20th century return of the omnipresence of images of death and sickness through grisly TV coverage of war, accidents, disasters, medical procedures, starving children, while the preservation of morbidity through the magic power of modern medicine and prolongation of life through enhanced life circumstances (nutrition, medicine, public health, etc.) mean western culture lives with a increasing awareness of disability;

- euthanasia began to be seen as a social right, with the American Hemlock Society making itself available to support and coach terminally ill people to be able to make this choice, requiring society to politically and legally examine its attitude to suffering, death and individual rights, the debate not being framed entirely in religious or medical terms, but more in egalitarian liberal democratic terms, albeit qualified by a religious content in some people's concerns.
- the affirmation of eclectic, energy based, holistic and natural healing traditions as part of the main stream, after a period in which modern allopathic medicine had almost eliminated its competitors;
- exponential economic growth through techno-industrialization combined with merchant banking and consumer credit based spending;
- in the McWorld Consumerist Paradise Theme Park[®], marketing replaced ministry and entertainment replaced worship, the simulacra became more real than reality engendering a hypereality in which 'reality becomes the best representation of itself'
- the emerging dominance of the rapacious psychopathic translegal corporation, which by the end of the century had become also transnational, promoting a fundamentalist capitalistic globalization of economic management that bypassed national and local self regulation, Canada's Fraser Institute proposing that every aspect of every natural feature of the planet should be owned, while GMO corporations patented living organisms, extending corporate control into the heart of nature's genetic diversity;
- the ascendance and then transcendence of nationalism, which in the early part of the century supplanted kingdom and empire as the body politic of social identity, with 20th century corporations becoming first international, then multi-national, then transnational, in some very fundamental ways trumping national political control over local economic policy and resource management;
- electricity galvanized the 20th century in Western culture providing a level of power never before available to ordinary people, alleviating much mundane housework drudgery, lighting up the night, powering hand tools

and appliances, and changing habits of hygiene (eg. hot water) and public health (eg. refrigeration).

- industrialization of agriculture (agribusiness, requiring extensive use of pesticides and herbicides), factory-style battery farming (requiring extensive use of antibiotics), providing massive quantities of cheap food to western nations (sometimes of dubious nutritional value and possibly implicated in degenerative diseases), such that while 3rd and 4th world citizens still suffer endemic malnutrition, western citizens now suffer from diseases of affluence, such as epidemic obesity, diabetes and other lifestyle diseases, including environmental allergies, while genetically-modified super productive organisms threaten epidemic disease in a vulnerable biosphere;
- in the late 20 century, organization development and management training became a growth industry, with management of the 'human capital market' becoming a high-end development of the more traditional labour relations model (which had been necessitated by the rise of unionized labour), providing for a chaotic fluid approach to career planning, based on the expectation of mobility in the workforce, requiring both higher attentiveness to workers by management and constant upgrading of skills by workers, all in an atmosphere of endemic workplace uncertainty;
- the rise of the cult of robotic efficiency in the mass production assembly line, Americas' corporate man, bureaucratic Soviet style communism, time management studies, outcomes studies, accountability, the profit-driven power over dominance drive of the psychopathic corporation, statistics as the absolute basis for irrefutable facts, the primacy of the economic bottom line, *Star Trek's* Borg, the hyper-rational robotic space alien invader of movies, anime's *Ghost World* robohumans, *RoboCop*, and Philip K.Dick's Androids dreaming of electric sheep;

Political and Military Changes

- the birth of fascism, a revolutionary right wing divine child phenomena, whose militaristic fury swept the mid-century with its idealization of violence, nationalism and racism, a Manichean mythology of the elimination of evil 'otherness' (foreignness/impurity/weakness), a lawless

psychopathic power drive in which economics is subject to politics, an ideology of totalitarian propagandized “radicalization of the truth” in which “the Leader and the Movement” are freed from all social constraint, giving birth to the quasi-religious messianic “new man,” through apocalyptic “permanent struggle,” the upshot of which is a world war where around 100 million people die amidst massive widespread devastation, resulting in the fascist theme being subsumed quietly into the emerging American world empire. (*New York Review of Books*, Oct. 21, 2004, Adrian Lyttleton “What is Fascism”);

- the terms ‘war crime,’ ‘crime against humanity’ and ‘genocide’ are coined as part of the attempt to come to terms with the horrendously inhuman and ethnic based mass slaughter of the 20th century, in which tens of millions of people are murdered through legitimized state-sanctioned organized military and para military activity. various transnational organizations (such as the UN and ICC) taking up the policing of these quasi-legalistic categories of crime.
- genocide and humanitarian intervention start to become the basis for some international military action, promising to one day supplant the lawlessness of self-interested, unregulated ‘might-is-right’ aggression, supported by the UN (United Nations) and ICC (International Criminal Court), war crime trials becoming a prominent feature of the century, based on a widely recognized code of military behaviour (Geneva Convention) with NGO organizations such as Human Rights Watch and Amnesty International keeping an active and respected oversight;
- the movement from identification with well established historically defined, though loosely bound, royalist and empire based cultural self definition to one of intense local ethnicity and nationalism;
- the pervasive popular perception of a universal right to self determination and freedom;
- bohemian communality, Romantic mysticism, and a Marxist/psychoanalytic socialist critique combine to form a counterculture of individualistic, egalitarian equality based in complex holism, spirituality

and left wing politics, that by the end of the century has, in part, become enshrined in legislation and a general liberal ethos;

- global organizations (sociopolitical – UN; legal – ICC; economic – World Bank, IMF, GATT; media – CNN, BBC) become a major feature of promoting and regulating international affairs, ‘think globally, act locally’ becoming a watchword and ‘globalization’ (variously seen as threatening or promising) a seemingly inevitable feature of world economics and culture;
- the first two ‘world’ wars in human history are fought, with widespread, massive devastation, around 125 million dead (including an increasing number of civilians, part of the ‘total war’ theme of this century) and the first atomic bombs exploded (Hiroshima killing 110,000 in an instant), one result being a serious concerted (though not entirely yet successful) effort to establish civilized guidelines for fighting war (Geneva Convention) and a means to minimize the necessity (United Nations), around 250 million people dying in the 20th century from various forms of military activity;
- the self enforced apologetic retrospective acknowledgment of an ethnic cleansing genocidal theme and a culturally devastating colonialism theme in Western culture;
- in the late 20th century/early 21st century, asymmetric warfare established itself as a methodology of stateless, disaffected, violent, radical groups, who, in a postmodern media oriented style, utilized the simulacra of mass civilian terror as a means of promoting ideological and territorial political claims, constellating a massive fascistic reactionary blowback, the combined fascistic/terrorist dialectic dance of death threatening to profoundly destabilize the liberal democratic internationalism that had been so perilously and painstakingly crafted in the 20th century as a way of managing the cold war and the burgeoning global economy;

Reality Deconstruction/Reconstruction in Science, the Arts and Religion

- a pervasive apocalyptic theme focused through the genocidal holocaust of World War II, the always impending nuclear holocaust (now catalyzed by the War on Terror), the threat of catastrophic climate changes and the poisoning of the biosphere, (including the possibility of plagues produced

by the release of genetically modified organisms), the announcement of the end of history by McLuhan, Fukuyama, and retrospectively Hegel and, of course, Y2K, which was actually postponed to 9/11;

- in the early 60's, the humanism of the second Vatican council and the Camelot idealization of John F. Kennedy made "a promise of old certainties crumbling and new worlds in the making ...everything seemed to point to an apocalyptic break with the past" (M. McLuhan, *On McLuhan By McLuhan*, eds. P. Benedette and N. Deltart, p 122);
- the beginning of an exponential curve in world population doubling, the total reaching around 5 billion by 2000, with [x] predicted by [date], and a similar exponential explosion in the rate of change in many fields, across a broad spectrum of human endeavour;
- mind boggling reality deconstructing scientific discoveries that undermined the post enlightenment, rational, common sense, materialistic, every day understanding of mundane reality, as well as providing fantastical , almost mystical, understandings of the deep subtle structure of reality, including the scientific formulation of the anthropic principle, the 'biocosmic' idea that there is a life creating intentionality in the structure of the universe, reflected in the very precise values of the six or so fundamental constants that seem to make life a manifestation of 'intelligent design', rather than chance derived;
- derealization became a theme in the pervasive trend of virtuality, through abstraction, conceptualization and minimalism in art, digital sampling in music and the reconstruction of photos, computerization, hyperspace, internet information processing, virtual reality, movie special effects, extropian transhumanist dematerialization.
- pervasive 'what is reality?' fiction, including romantic irony literature and movies, science fiction by writers such as Philip K. Dick, time travel fiction, War of the Worlds fiction, as well as 'UFOS angels and aliens' fiction;
- a theme of alternate/separate/fragmented realities is popularized through books (such as the Castaneda series, *The Da Vinci Code*), the magic of radio/cinema/tv (including science fiction such as Philip K. Dick's novels/movies, *The Matrix* series, Japanese anime and romantic irony

movies such as those written by Charlie Kaufman) multiculturalism (including Eastern and Shamanic cosmologies), psychedelic/entheogenic experiences that became imagistically encoded in pop culture as a style in movies and marketing ads, psychologies that recognized sub personalities and multiple personalities and sociologists who wrote of the socially constructed fragmented self;

- the emergence of a new form of intelligence on Earth that is silicon based rather than carbon based, created by human intelligence and technological skill, and promising (in a relatively short period of time) to surpass its creator in intelligence, bringing into question the very nature of what it means to be conscious and human.
- the dethroning of meaning and understanding (eg. Romantic philosophy and depth psychology) in favour of explanation and solution (eg. science and CBT) in the latter part of the 20th century, where formulation becomes diagnosis and long-term characterological therapy requiring an intimate transference relationship becomes short-term solution-oriented interventions requiring only impersonal methodological skill;
- new languages were created in the 20th century, including the millennium-speak of the late 20th century teenage text messenger, the street-smart vernacular Ebonics of Afro-American (hip hop) youth, the electric-based morse code of early 20th century telegraph, the complex enigmatic military codes of World War II, the computer languages of the late 20th century digital age and Esperanto;
- transgressive modern art and literature, which in going beyond the expositional illustrative and didactic, exploded the staid Victorian social fabric of doctrinal truths, conventions, pieties, taboos, delighted in giving offence and erasing conceptual boundaries, defiled beauty, brought the magical mundane particular to the forefront, showed the irrational symbolic dream like nature of everyday life as surreal, showed the absurd banal pointlessness of waiting to be saved, made psychological depth exploration a central theme, speaking in the crude vernacular of the times, telling tales of existential antiheroes and wild ravenous women going beyond all imaginable boundaries, including the sex and violence taboos;

- 'hip' is born in the USA from a mongrel grail melding of African body rhythm, slavery/liberation/alienation, the European intellectual avant garde, discordant non-conformity, Romantic poetry, American individualism and bohemian communality, socialism, homegrown existentialism, jazz/blues/rock 'n roll and drugs (John Leland, *Hip: The History*).
- the creation of a new form of western music – jazz, blues, rock n'roll and derivatives – from a grail melding of gospel religious music, West African slave subculture diaspora music, southern hillbilly music (with its Celtic roots), and the sex, drugs and protest movement of the 60's, the discordant blue note celebrating the rhythmic body, sexual adventures, radical freedom, individuality and communality;
- music and entertainment becomes widely available, (including cheap recorded performances) creating a multibillion dollar industry, the star system and a *nouveau riche* aristocracy, while providing for the common folk a level of choice previously available only to royalty and the old aristocracy.
- zines become a prominent cult style form of youth literature, with a unique multicultural writing and visual style (eg. Japanese manga and anime being widely popular in the West), spawning both a literary and an art genre, as well as commentary style magazines and spin offs into videogames, television series and blockbuster movies.
- acid dreams in which psychedelic visual style becomes integrated into books, movies, videos, anime, advertising and the drug trip becomes a symbol of an intense, satisfying, erotic, mind expanding experience, (such as in Mars Bars ads) whereby we all fall down a 20th century rabbit hole of mind expanding, reality ripping, space time fabric distorting, identity fragmenting big adventure.
- the romantic irony, self creation theme in literature, theatre and movies, and the identity deconstructing time/space transcending, dislocated, fractured narrative of late 20th century art, together with the criminal, erotically liberated existentialism of 60's French New Wave *auters*, adapted into the 70's American innovative, experimental, sex-drugs-and-

rock 'n' roll style of the new Hollywood, soon to be displaced by the epic, wide screen, computerized special effects blockbusters that, once again, re-established the heroic mode as predominant;

- video games – small screen, first person packages of role playing mythology, drawing on European hero myths, fairy lore, existential noire themes, as well as Japanese manga and anime, bringing dark complex other worlds into being, including the post human world of robotic transhumans;
- media, with the medieval simultaneity of radio and TV – everything, everywhere, all the time, streaming infoadtainment into the living room;
- electronics revolutionized communication and information processing, the silicon computer chip making fact out of science fiction, providing almost unlimited and timeless access to information and other people, creating new possibilities for transhuman identities.
- photography captured the subject in stop action sequences and frozen moments, revealing matter in its microscopic detail (electron microscopy) stars/galaxies in their immensity, earth in its radiant beauty via photos from space, and the inner workings of the human body (including Nielsen's books of photographs of the reproductive system, pregnancy and birth).
- Christian certitude crumbled, with bible scholars debunking the historical Jesus, discrediting any significant historical validity and, in general, deliteralizing the bible, leaving it as a man-made (albeit god influenced) historical creatrix of uncertain authorship, with a mythic and cultural nature based in its set of social relationships, prompting a fundamentalist backlash that by the end of the century had begun to have significant political impact, based in part on the Sodom and Gomorrah, Hollywood, Babylon social decline motif, encapsulated by G.K. Chesterton as "When men stop believing in God, they don't then believe in nothing, they believe in anything" (*McLeans*, December 20, 2004, "? *DaVinci Code*," Brian Bethune).
- Western religion expanded beyond the traditional Christian definitions to validate other religions in an ecumenical and acceptable spiritual practices

expanded to include other cultural traditions, such as aboriginal/shamanic practices, the neopagan tradition with its psychedelic/entheogenic theme, and mysticism (Western – such as Kabbala, Gnosticism, Neoplatonism, alchemy, the Rosicrucian tradition; Eastern – including Hinduism, Tantra, Buddhism; and middle eastern – including Sufism), while yoga and meditation became staples of many people's approach to a healthy lifestyle;

- in the early 60's, the Second Vatican Council of the Catholic Church commenced a revolutionary liberal change in church doctrine (since strenuously opposed by reactionary conservatives) as part of keeping up with the times, such that “the Church fathers broadened the canons of scriptural interpretation, invited other churches and denominations to engage in friendly dialogue, ... attempted to understand the strengths of the modern world, ... defended religious freedom, condemned anti-Semitism, and recalled the traditional notion that the Church was made up not just of its clerical hierarchy but also of its laity, (and) approved the translation of the liturgy into vernacular texts.” (*Atlantic Monthly*, Jan./Feb., 2004, p 40);
- Mary is granted co-redemptrix status in the Catholic Church and widespread Marian visions continue to be a source of popular affirmation of the feminine in the divine, while creation and liberation theology so deeply challenge traditional power structures that the Pope begins to travel the world;
- discovery of ancient long-buried religious texts (called *tormas* in Tibetan Buddhism) such as Nag Hamadi and the Dead Sea Scrolls;
- the 20th century saw the end of the prevalence of the idea of free agent cosmogony, where it came instead to be seen as apparent that the creator is bound to creation and is, in fact, created by creation, or more phenomenologically strictly speaking, is created by the act of creation, (the act creates the fact – Whitehead) i.e. the *ex nihilo, deus absconditus*, hidden creator God of nothingness, of the cloud of unknowing, the unknown God, is the god born in and for the creature, out of the unknowing creature.

These changes took Western culture by storm, undermining notions of normalcy at the everyday sociopolitical level, and in all areas of cultural functioning. The twentieth century, we may say, has been a century of the explosive, violent, erotic, material deconstruction of reality and identity (both personal and social) in Western culture, concomitant with the cosmogonic, messianic world savior theme of an exponentially emergent divine/human identity, all set in the context of an apocalyptic 'end of the world as we know it' theme, ranging from fundamentalist religious literalism, through counterculture and liberal environmental literalism to the neo-conservative sociopolitical and military war on evil.

2 The Faster Promethean Lurid Carnival

2.1 The Faster Promethean Lurid Carnival

Tom Wolfe in *Hooking Up* is described on the dust jacket as observing "the lurid carnival actually taking place (in the USA) in the year 2000." In his chapter "The Great Relearning" he gives a thumbnail sketch of the twentieth century that is relevant to this book. He suggests that "relearning – following a Promethean and unprecedented start from zero (approach) – seems to be the *leitmotif* of the twentieth century, citing the Bauhaus "start from zero" slogan, hippie refusal of social codes, the Soviet (and other communist states) attempt to sweep aside not only "the old social order but also its religious ethic ... and reinvent morality," and the sexual revolution. In other places in the book he cites postmodern "Rococo Marxists" in academic and intellectual circles as undertaking a twentieth century return to zero in the definition of what is knowledge and how to develop it. He also cites the art world as returning to zero through a denigration of skill and naturalism. He makes similar claims in the area of literature, particularly American literature.

Nationalism, socialism, self determination and ethnicity became defining 20th century revolutionary themes. In WW I the French army mutinied, forcing concessions from the high command, and half the Italian army either surrendered or deserted. In Britain, disruptive general strikes, including in the essential mining industry, forced major working condition changes, with concessions made by the Prime Minister himself. The Red Scare of 1919 in North America followed the 1917 overthrow of the Russian Czar's international empire by a small band of revolutionary terrorist agitators, not unlike

Al Qaeda. Despite a ruthlessly repressed German revolution, the call for workers of the world to unite was responded to world wide. General strikes in Winnipeg and Seattle were followed by a wave of essential industry strikes across the US, including a police strike in Boston. Bombs exploded in the offices of mayors and judges, including a suicide bomb attack on the home of the US attorney general. Five thousand aliens were detained and many deported from the US in 1919-20. (Ignatieff, *The Lesser Evil*, p. 55) The 1916 Easter Uprising in Dublin led to the United Kingdom granting independence to the Irish Republic after WWI. According to the journal *Foreign Affairs*, by doing this “it acknowledged the fundamental principle of self-determination – a concession, some observers have noted, that spelled the end of the British Empire and perhaps of all European empires. In the twentieth century, three waves of disintegration – the first induced by nationalism and World War I, the second by World War II, the third by the collapse of the Soviet Union – brought an end to the empires that had dominated the three previous centuries: the Austro-Hungarian, Turkish, British, French, Dutch, Portuguese, and Russian.” [July/August 2004, authors, p. 55]

Quantum physics participant observer reality creation based in non local atemporal uncertainty and the dual nature of the subatomic world, relativity’s derealization of common sense space-time based identity and chaos theory’s exposition of complex holistic dynamic order hidden within apparent disorder, all contributed to the deconstructions of Western culture’s mundane reality. The telegraph, telephone and radio, in a direct day-to-day experiential manner, further deconstructed the early 20th century familiar space/time//locality/identity continuum. McLuhan’s mediated global village returns us to the mystical medieval ‘far nearness’ in Teresa of Avila’s account of the divine human relationship, and to a tribal style of intimacy, CNN and the BBC bringing audiovisual world convergence into the living room, creating a non-local, atemporal world space, and the omnipresent internet never sleeps.

Tom Wolfe, in *Hooking Up*, quotes Pierre Teilhard de Chardin as giving us a word to describe one of the most intensive and extensive twentieth century themes, described by James Gleick simply as *Faster*, the title of his recent book. Teilhard said, “With the evolution of Man, a new law of Nature has come into force – that of convergence”. Biological evolution created “expansive convergence” and human technology created “compressive convergence”, which has been exponentially facilitated in the 20th century. Teilhard suggested this convergence would lead to a “thinking skin,” a “noosphere”. With the microchip computer based creation of the

Internet, this has become a practical daily reality. In the September 1998 issue of *Upside* magazine, its editor in chief, Richard C. Brandt, says “I expect to see the overthrow of the US government in my lifetime. But it won’t come from revolutionaries or armed conflict... The culprit is more obvious. It’s the Internet, damn it. The Internet is a global phenomenon on a scale we’ve never witnessed.” Wolfe also quotes a Japanese story that suggests the future of convergence is in passing from the Manual Age to the Digital Age. Louis Rosetta, cofounder of *Wired* magazine, in a speech to the Cato Institute, quoted Teilhard’s convergent idea of the noosphere as he championed the digital revolution. Faster revolutionary convergence of a globally interconnected digital technological web of local sites. Between 1992 and 2000 (the period of the Clinton presidency) the internet went from around 50 sites to around 50 million.

The explosion of technology since WW II can be seen as archetypal in its inspirational human empowerment, while its darker threatening aspects are Satanic. Andrew Collin’s *From the Ashes of Angels*, shows that this manifestation of new forms of technology, along with warfare, consumerism, female adornments, theurgy, healing and herbology, is mythically associated with the origin of humanity from the activity of ‘fallen angels’ in Middle Eastern and Eurasian lore. In these areas of mythological association with fallen angels, the twentieth century stands out as dramatically embodying this theme, consumerism, fashion, modern warfare and pharmacology being four striking examples. Other world visionary experiences (as given, for example, in 20th century UFO lore and the psychedelic/shamanic theme in late 20th century counterculture spirituality) and the apocalyptic tenor of the times are also characteristic of fallen angel genesis mythology. In Pacifica Graduate Institute’s programs of study, it teaches the archetypal phenomenology of a re-enchanted postmodern cosmology that is simultaneously radically deconstructed and tentatively re-constructed, revealing the world as a co-creative, personified, existential project of inner/outer reconciliation, a Genesis theme that, experientially, returns us (via depth) to our cosmological origins. The Philosophy, Cosmology and Consciousness program, at the California Institute for Integral Studies, focuses on Thomas Berry’s geocentric theology and cosmogony, Emerson’s community of subjects and an experiential/process oriented psychological/philosophical approach to a multidisciplinary study of cosmology, where the cosmos is seen as a sacred Great Work of unfolding self organization, in which humans carry a particular role as co-creative self conscious earth stewards, the earth

being seen as a self regulating sentient entity in this relationship (James Lovelock, *The Gaia Hypothesis*).

The 'revolutionary angel' of evolving divine/human self creating identity has been generally and widely active in the twentieth century. The humanistic/existential/archetypal nineteenth century revolutionary proposition (which, as delineated by Holl in *The Left Hand of God*, was inspired by the Holy Spirit) that the human/divine world is a manifestation created by self/Self perception, was further elaborated, in the twentieth century, in the following areas of cultural activity: Freudian psychoanalysis and Jungian depth psychology, with their deconstruction of the moralistic, religiously defined social fabric and socially mediated individual identity, the Freudian free associating pair being radically deconstructive of the rationalist Enlightenment project of 'rising above', communication here being, rather, 'down below', in that free association methodology requires an unconscious attunement through a day-dreamy soft focus, paying loose attention to marginal, apparently irrelevant clues – where the demonic divine lives; William James' stream of consciousness self creation; 20th century experimental psychology, which says that we construct the world by constructing our experience of the world, based on memory, expectation and the set of relationships within which we observe/interact with the world; the quantum observation that the experimental observer, by defining the experimental conditions, defines the actuality of quantum reality, and the relativity principle that details of observed macro reality also depends on how it is observed; Joyce's medieval profanely sacred non-linear epiphanic 'a-day-in-the-life-of' *Ulysses* and the Burroughs/Gysin//John Cage compositional methods based on chance; dada and surrealism's dream state juxtaposition of the mundane and the phenomenologically metaphysical in their deconstruction of how 'reality' is constructed in 'normal' social conventions, including Monty Python's frame breaking restaging of the theatrical gaze; the artistic deconstruction of the singular linear perspective, in works such as Cubism, abstract expressionism and conceptual art; the phenomenological tradition in epistemology, which says that, in essence, subjectivity is the key to objectivity; the postmodern tradition, in literature and social criticism, of the perspectival ambivalent co-creation of narrative reality and identity.

2.2 The '70's Explosion of Normality

In *Easy Riders, Raging Bulls* Peter Biskind portrays the changing scene in the new Hollywood of the '70's. Scorsese, Coppola, Friedkin, Ashby, Beatty, Nicholson et al over indulged in sex and drugs without really shocking anyone – and made some of the most memorable art of the century. They temporarily changed the way Hollywood functioned. The new upstart “fuck you, I'll do it my way” Luciferian, antiheroic auteurs, for a short time, led the way as the old patriarchal, studios crumbled and ‘newer more radical’ came to be the order of the day. The *Apocalypse is Now, Being There* transcends social roles, the *Exorcist* cannot exorcise a devil who taunts him with “your mother sucks cocks in hell” as the *Mean Streets* become more true to life.

In the '70's we saw the first pictures of earth from space. Mother Earth, not God the father, filled our vision. The Gaia hypothesis of earth as a self regulating sentient entity was proposed scientifically. However, the earth is more typically seen as female – Goddess culture is earth based culture. The earth picture said – ‘this is our home, live in me, live in earthiness, live in materiality, live in the body.’ Also ‘take care of me, protect me, don't exploit me.’ Richard Tarnas lecture to the “Psychology at the Threshold” Archetypal Psychology Conference in 2001 spoke of the sentience of the earth as a respondent to enquiry. He suggested the earth would open her secrets to a suitor who respected her sentience and beauty rather than an exploitive investigator who wanted to extract information. In the '80's Pre and Perinatal Psychology similarly showed the sentience of the child *in utero*. This view was popularized in Dr. Thomas Verny's *The Secret Life of the Unborn Child*. Australian psychiatrist and primal therapist Dr. Graham Farrant spoke of cellular consciousness. Nielson's book *A Child is Born* showed beautiful pictures of conception, gestation and birth – inside the body. Stanley Kubrick's divine, omnipotent, foetal space child from *2001: A Space Odyssey* gazed at planet earth and wondered what to do with it. A perinatal psychology explanation was attempted regarding UFO experiences. ET phoned home.

The twentieth century UFO phenomenon has demonstrable perinatal morphology and phenomenology. The gestational archetypal mother and the emerging archetype of the divine child as foetus were part of creating a new cosmology that continually dethroned the fascistic father as the prevailing archetype in Western culture. Normal was no longer normal. UFO experiences represent liminal conceptual challenges to Western culture's grip on reality - flickering in the millennial glare of the holocaust. They are uterine angels bearing alien Holy Spirit divine children with redemptive messages. They are also sometimes seen as Satanic sinister experimenters on humankind, who

are apparently returning to see how the experiment is doing – classic fallen angel lore. There is an extensive Middle Eastern (Enochian) and Eurasian (Kurdistan's Yezidi and Yaresan) mythology of fallen angels as founders of the human race. These ancient Middle Eastern fallen angels are winged serpent figures with radiant countenance and giant stature. It is interesting that the Hebrew root of horn and radiance are the same (Moore *Artemis and the Puer*).

In the '70's Grotowski and Peter Brooks brought an intense, improvisational, experiential, total immersion Luciferian style to theatre. It was about the lived moment. Happenings were happening. Lucifer loved it. In the '50's comedians such as Lenny Bruce and Mort Sahl had begun mocking the American dream. Hip humour was born and with it the Beats, who through poetry, jazz and a Bohemian lifestyle, undermined middle class mores and social convention in full on Luciferian style. In the '70's Monty Python deconstructed our sense of existential framing in a surrealistic "who's filming us?" skit tradition, [quote from review] while Saturday Night Live further undermined and enlivened America's sense of sanity and decency using actors honed in improvisational techniques. Ken Kesey and the Merry Pranksters took their bus Further down the road with *The Electric Cool Aid Acid Test* (Wolfe). Anything could happen.

According to Tom Wolfe in *Hooking Up*, Foucault in his 1971 visit to California argued for the abolition of all conceptions of normality in all areas of life. For a time he was a most influential thinker on social attitudes to sex, gender, sanity and criminality. He suggested that "sado masochistic sex is the body made plastic by pleasure". The Village People repeated over and over the Luciferian mantra "Freedom, Pleasure". Gay and straight revellers danced to the pounding disco beat of Donna Summer's orgasmic sounds. "That's the way I like it, uh huh, uh huh". Sexual liberation was seen as an act of civil disobedience. In a 1982 interview Foucault invoked a pleasure "so deep, so intense, so overwhelming that I couldn't survive it. I would die." According to a companion, this death Foucault speaks of "had something to do with death as a kind of presentation of self, death as indication of self, death as a distancing of self". Shades of Lacan and Freud – and of Genesis.

Valentino, the first male movie star was a lover, not a breadwinner. Interestingly, his first movie was "The Four Horses of the Apocalypse". Hefner's subversive *Playboy* message of the 50's directed readers toward pleasure rather than social status and career. Later, '60's drop outs, protesters, draft dodgers and deserters chanted "Hell no, we won't go", and "One, two, three, four, we don't want your fucking war," defying the

fascistic paternalistic authority that, in World War I, poet Wilfred Owen called “the pity of War”.? *All Quiet on the Western Front* [? Author] de-glorified WW I and Farley Mowat in *And No Bird Sang* de-glorified World War II. Unfortunately, *Saving Private Ryan* (Speilberg/Hanks) and other post 9/11 American heroic world saviour movies are in the process of re-glorifying it. The incredible ease and success of the Gulf War and the War on Terrorism (so far) make this an easy sell. Then came the twenty-first century in which America cleaned up the world and made it safe for democracy, i.e. McDonalds, whose ad slogan, “resistance is futile”, placed simply under a picture of a hamburger says it all. This is the watch word of the Borg in “Star Trek”. They are hive mentality – every Borg is *the* Borg – “we will assimilate you”. Meanwhile CNN’s America the Just beams directly into our living rooms. So say the fascists.

Along with the explosion in sexuality and lifestyle mores in the ‘70’s came an explosion of spending. In the nineteenth century, merchant banking (borrowing against future profits) had catapulted America to world industrial and financial prominence. Credit was extended to consumers in the Roaring ‘20’s through buying on the installment plan. In the ‘50’s the first credit cards were introduced. Between January 1968 and January 1982 in the USA, consumers credit card debt skyrocketed from \$1.4 billion to \$63 billion. By century’s end it had reached \$576 billion. This coupled with a lightening of bankruptcy laws that allowed entrepreneurs to try and fail without being ruined forever, created a fantastic spirit of enterprise in the last two decades of the twentieth century in America. According to Frum’s *How We Got Here* it also lowered American commercial morality. “You cannot empower the creative without emboldening the hustlers, and you cannot constrain the hustlers without stunting the creative”.

2.3 Sex, Violence and Materiality

The twentieth century has been a century of sex, violence and materiality. “We took their orders and are dead” rhyme World War I poets. “Voulez-vous coucher avec moi ce soir” sings Lady Marmalade. “Cos we’re living in a material world and I am a material girl” sings Madonna. The twentieth century of military violence saw two world wars, the Korean War, the Viet Nam war (the first war to be televised), and numerous smaller conflicts, with a total of over 250 million dead, massive devastation and widespread political dissent that exploded western culture’s social fabric. Out of the trench war, high explosive, machine gun horror of World War I came Dada, surrealism

and “the roaring twenties,” with the “It girl,” (“It” being sex appeal), living for the moment, intoxication and material excess. Out of the total war, mass civilian terror and holocaust of World War II came the apocalyptic splitting of the atom. From the very heart of (the) matter came the explosive deconstruction of the core of Western culture’s world domination/world saviour persona, and the revolutionary beat generation, teenagers and rock ‘n’ roll. The North American remnants of West African music (preserved in Voo Doo) combined with Celtic and hillbilly music to create a unique twentieth century form (Ventura, *Shadow Dancing in the USA*). Elvis Presley was “a white dude... acting like a black dude... jumping with his guitar, shaking his legs”. The gyrating pelvis of Elvis was not allowed to be shown on the Ed Sullivan show. Still teenage girls went wild and swooned. Rock around the clock. Add in Viet Nam war protest, civil rights, gender politics, psychedelic drugs and general prosperity and we have the revolutionary counterculture of the ‘60’s. This included the sexual revolution which was permitted and supported by freely available birth control and burgeoning political freedom. The violence of racism and fascistic acts of political repression, such as the Kent State shootings, fuelled this drive to “Freedom”. “I have a dream” spoke Martin Luther King. Millions of people, black and white, wanted to share that dream. [PoMo 60’s book]

The scientific study of sexuality and increasing availability of birth control through people such as Margaret Sanger, Marie Stopes, Havelock Ellis, Kinsey, Masters and Johnson, throughout the first half of the twentieth century, provided a consistent drive toward sexual liberation, consistently opposed, both socially and legally, by authoritarian state figures such as Comstock’s National Board of Review, The Catholic League of Decency, J. Edgar Hoover and the Hays Office, whose head in the ‘30’s, Joseph Breen, singled out Mae West (“a hard man is good to find”) for persecution. He called her “a monster of lubricity”, a curiously overt direct reference to the lubricated nature of female sexual excitement. Early female film stars, (vamps and *femmes fatales* such as Theda Barra) showed the way in the pop form of this liberation.

In both Britain and America legal standards re obscenity were radically changing in the ‘60’s. Appeals judge Justice William Brennan said “Sex and obscenity are not synonymous”. Justice Douglas in the 1966 Fanny Hill obscenity trial said “self control and self expression are at opposite ends of the continuum... If we want people to behave in a structured and predictable manner, then the ideal of creativity cannot have meaning”. Samuel Roth could distribute *The Kama Sutra* and Henry Miller’s steamy books. Nudity became permissible in cinema and on the beaches. Legal standards

were becoming referenced to “the average person in the community” and the public good of “all-things-to-all-men”, a truly Luciferian perspective.

Meanwhile visual pornography has become a multi billion dollar Californian industry, is easily available on cable TV and the internet. The twenty-five year old American Swingers Club annual convention is shown on Sex TV, where a woman sitting on a dildo is coached to an ecstatic orgasm in front of thirty people. In “My Messy Bedroom” on the Women’s Television Network, three women speak frankly and humourously about their experience of cunnilingus and fellatio. Ex-porn star and sex celebrity Annie Sprinkle openly conducts public workshops on female masturbation with mutual viewing of genitalia. Sex sells in advertising, on magazine covers and in lurid headlines. *Playboy* circulation reached 1 million soon after its inception in 1953 and became the most emulated magazine in the world. The first nude playmate was Marilyn Monroe. By century’s end, in *Happiness* a young boy’s first ejaculation is partially shown as a ‘cum shot’ (what used to be seen only in pornography), which the family dog licks up. The dog then goes into a family meal where the boy’s mother blithely, casually kisses the dog on the snout i.e. the boy’s first ejaculation is, in essence, into his mother’s mouth. This is a successful mainstream, albeit independent, movie. Meanwhile in other mainstream Hollywood movies such as *Last Tango in Paris*, *Zandalee*, *Basic Instinct* and *9½ Weeks*, sex is very explicit. In *Basic Instinct* the *femme fatale*, while being interrogated by several police officers, uncrosses and recrosses her legs, revealing definitely that she has no underwear on. The cops, those first line protectors of our morality, stop and gape. They too are interested. They too are human. Beyond their jobs, beyond their social roles they are sexual beings. “Jesus fucking Christ now I’ve lost my appetite”, casually swears *Sex in the City* while the four sex obsessed stars visit the Playboy mansion. It’s a hit. One show featured ‘cunts’ – huge, painted on canvasses hung in a New York gallery. Another featured heterosexual anal sex while *Queer as Folk* features homosexual all kinds of sex. Meanwhile Dr. Ruth gives sagely frank advice to real people on any and all sexual matters. There are erotica sections in major book chain stores, high end intelligent erotic magazines such as *Yellow Silk* and lesbian feminist port magazines such as *Tits Up*. Women’s pornography took off in the ’70’s. Although considered soft and read openly it took on extreme content – because of its commercial success, weak anti pornography laws and relaxing social mores. Not to mention women waking up to their own archetypal appetite for sex and violence. It proceeded through stripping and raping the orphaned

heroine (*The Flame and Flower*, selling 4.5 million copies in six years) to the heroine being abducted and repeatedly gang raped (*Far Beyond Desire*, selling 2 million copies in a year). A literary pornographic industry was born, fuelled by women.

2.4 Erotic Transgression

Transgressive art has a particular part in this 20th century theme of errant explosive deconstructive revolutionary change. This includes visual and sculptural art, literature, poetry, music, theatre and performance art, cinema, radio, television and videogames. In *Transgressions – The Offences of Art*, Anthony Julius reviews the transgressive theme in the visual art of the last 150 years. He proposes “the transgressive as being... a determinate aesthetic... during the modern period.” (p 10) He starts with Manet’s *Le Déjeuner sur l’Herbe* of 1863, a painting in which a nude female sits in a pastoral scene with a fully clothed man, casually and boldly observing (and displaying her body to) the viewer. Although this now seems very ordinary, at the time it caused outrage and sparked a burgeoning theme in art of challenging social convention. “(T)he 1850s and 1860s marked the beginning of a period in which cultural certainties began to collapse. What was taken to be true was questioned; what was taken to be good was subverted; what was taken to be beautiful was mocked” (p 54). Julius identifies transgressive art as follows: “the denying of doctrinal truths, rule-breaking, including the violating of principles, conventions, pieties or taboos; the giving of serious offence; and the exceeding, erasing or disordering of physical or conceptual boundaries.” (p 19) He identifies Georges Bataille as being, in large part, responsible for the high regard given to the transgressive theme in 20th century art. For this ‘excremental philosopher’ (André Breton), essayist, social critic, student of the mystical and scholar, “erotic transgression is by implication the type of all transgressions.” (p 22) [Insert re Surrealism and Coucha] For Julius, the transgressive in art has become so overused and commonplace that it is now not *avant garde*, but cliché. In the messianic/apocalyptic, neo-conservative, fundamentalist (both religious and capitalist) backlash against the pluralistic, egalitarian, liberal, democratic 20th century, there may still be a place for transgression as an aesthetic and cultural cutting edge. This book suggest there is, particularity in the implications of the romantic irony/*homo dei* theme of divine/human co-evolution, with its transgression of fundamental reality and identity parameters in the erotic apophatic union experience. The relation between the mystical and the transgressive will be further explored later in section 6.5, The Medieval Postmodern *Desoeuvre*.

For now, drawing on Theodore Adorno's epigram "Every work of art is an uncommitted crime" (*Minima Moralia*), we may let the Dada manifesto speak the artistic criminal transgressive theme.

TO THE PUBLIC:

Before going down among you to pull out your decaying teeth,
 your running ears, your tongues full of sores,
 Before breaking your putrid bones,
 Before opening your cholera-infested belly and taking out for
 use as fertilizer your too-fatted liver, your ignoble spleen
 and your diabetic kidneys,
 Before tearing out your ugly sexual organ, incontinent
 and slimy,
 Before extinguishing your appetite for beauty, for ecstasy,
 sugar, philosophy, mathematical and poetic metaphysical
 pepper and cucumbers,
 Before disinfecting you with vitriol, cleansing you and
 shellacking you with passion,
 Before all that,
 We shall take a big antiseptic bath,
 And we warn you:
 We are murderers.

(Quoted by Georges Ribemont-Dessaiges in Motherwell's *The Dada Painters and Poets*, given in Julius p. 228)

The 2004 Toronto International Film Festival headlined some remarkably explicit and visceral sexuality that evokes the revolutionary erotic deconstructive/cosmogonic theme in Western culture. From the hard core sexual scenes set within an ordinary relationship of Winterbottom's *9 Songs*, through Breillat's *Anatomy de l'enfer* with its questioning of our Western repulsion at exposed and penetrated menstruating female body parts, to Honoré's transgressive, incest taboo defying cinematic translation of the Georges Bataille novel *Ma Mere*, the 2004 TIFF challenges mainstream cinema to deal with 'real' sex, at least to the extent it currently deals with 'real' violence. For most of us extreme violence is not part of our ordinary life. Most of us do, however, have explicit, graphic, penetrating sex regularly in our ordinary life. Yet this sex is forbidden to be shown publicly. It seems this is about to change, as Katrina Onstad lays out in her National Post article [check date]. She quotes TIFF co-director Noah Cowan, "Cinema that might have caused a scandal is now ho hum", listing films such as *The Tin Drum*, *Pretty Baby*, *Carnal Knowledge*, *I Am Curious Yellow*, *Last Tango in Paris*. [give director & year of movies]. More recently, Breillat's *Fat Girl*, Gallo's *Brown Bunny*, Solandtz's

Happiness and [director] *In The Cut* have all shown the darker, unsocialized part of sexuality, with a sympathetic humanism. [Give other movie eg.s]

There is of course, something quite irreducibly extraordinary and challenging about sex and eros that cannot be simply contained by its emerging mainstream acceptance. It is one of the abiding animal preoccupations that has led human beings to extraordinary lengths to both get it and control it. It is at once desirable (the language of desire is typically structured in an erotic style) and to be feared. Early Christian attitudes to the body reflected a Pauline disdain for the flesh that has resonated throughout 2000 years of Christian history. The binding of eros has been said to be the psychological basis of fascism by Wilhelm Reich, Herbert Marcuse and Eric Fromm. The liberation of erotic desire was championed by the Frankfurt School (Horkheimer, Adorno, Benjamin, Marcuse et al) as a primary vehicle for deconstructing traditional family values in the basis of western culture.

In the non dualistic “radical therapy” tradition of Laing et al, in Jungian/Archetypal Psychology and in Humanistic/Existential Psychology there is a perspective which says that it is impractical, perhaps even unethical, to attempt to deal with individual life dysfunction without also attempting to deal with the social context within which this is created – the family, social mores, attitudes to work, attitudes to emotion, attitudes to the psyche in general, as well as to the body, sexuality and spirituality. In freeing individuals up from their psychological self-limiting, self-imposed conditioning, there has to be a breaking free of restrictive social conditioning. In the early days of primal therapy, for example, participants spoke of the need to address ‘cultural neurosis’ i.e. in each individual a certain (perhaps, it was debated, fundamental) aspect of their neurotic self denial and lack of authenticity came from Western culture’s social conditioning. Not that it was thought that Western culture was uniquely neurotic. Rather, any culture, by its prescribing/proscribing tendency, would tend to create self-limiting individuals, who in their attainment of full unique individuation, would have to transcend or go beyond their ‘cultural neurosis.’ In those idealistic early days of primal, it was also thought that this would then act back on the culture and ‘change the world.’ The Frankfurt School, Reich, Fromm all suggested that erotic liberation, in particular, was essential to general psychological and cultural liberation, and that this would, ultimately, effect change in the general conditions of freedom or repression that defined social codes of how one should live one’s life. Erotic

liberation was, philosophically and practically, seen as being a powerful tool in this work of cultural transformation -- with some success it would seem.

This is evidenced by a conservative perception of the near-terminal state of 'traditional values' and way of life. Pat Buchanan has written of this in *Death of the West*, where he outlines, in great detail, the inroads that the latter part of the 20th century has made into traditional western culture, relating it to multiculturalism, ethnic dilution, the decline of traditional Christian values (in regard to, for example, family, sexual mores, birth control, etc), and the cultural swing to the left mediated by the counterculture under the influence of the Frankfurt School. The Frankfurt School, which provided the main philosophical, psychodynamic and political basis for much of the social criticism of the 60's popular self-arising movements, had proposed that the impact of sexual liberation on the cultural substrate of individual self-limiting attitudes and behavior would be profound, i.e. they proposed both a collective and an individual impact toward more personal freedom of choice and self-expression, not just in the area of sexuality per se but in the whole personality, and in the social conditions within which individuals struggled for self awareness, self affirmation, and self expression. The atmosphere of sexual permissiveness that has increasingly developed since the 60's is a theme that emerged from the politics and psychology of the counterculture, with its activation of deep unconscious psychodynamics of a personal and archetypal nature. In addition, the revolutionary social criticism aspect of the counterculture orientation, ever since the 60's sexual liberation drive, has involved pushing sexual dynamics and activities past socially conditioned boundaries. This was focused both on the theme of personal liberation but also as something that would act back on the culture.

There has been, however, a neoconservative groundswell backlash against this liberalism. It particularly gained ground in America since the 80's and is peaking into a tidal wave of neo-Victorian puritanism and militarism (including US fundamentalist religious and world domination motifs) since 9/11. The current American neo conservative power elite's rise to prominence is based in large part on reaction against the sixties countercultural 'sex, drugs and rock n' roll' undermining of mainstream culture, and, in particular, the counterculture's encoding in various traditions and institutions in the seventies (feminism, environmentalism, liberal humanism, civil rights, expanded unionism, multiculturalism, libertarian grass roots pluralism, alternative spiritualities).

In TIFF, Bruce LaBruce's *Raspberry Reich* revisits this theme, through his portrayal of a present day Baader-Meinhoff type sexual revolutionary who denounces monogamy as a repressive bourgeois tool. The satirical style of this "agit-porn" must be contextualized by the genuine iconoclastic nature of La Bruce's work and the recently emergent iconic status of the Baader Meinhoff Gang. Sex, drugs and rock n' roll, a *liet motif* of the sixties counterculture is the basis of Winterbottom's *9 Songs*. John Water's *Dirty Shame*, a "catalogue of perversions", features a "venereal messiah upon a quest to find the holy, never-been-done sex act that will bring on the divine Resursexion" (73) Although this is tongue-in-cheek entertainment, we also know that it is intended deconstructively by Waters, as have been his previous humorous polemics, including his bursting upon the transgressive scene through his transvestite star, Divine, eating dogshit on camera.

Alejandro Jodorowsky (whose sexually explicit and graphically violent *El Topo* was a 70's counterculture cult hit) visited Toronto in August 2004 for a showing of *The Holy Mountain*, (his account of the search for true identity through the magical realism of reality deconstruction/reconstruction), as well as *Santa Sangria*, (where the theme of Oedipal incest as the basis of identity and the constructed nature of reality are dealt with). Jodorowsky's personal appearance included the promise of a new movie in collaboration with Marilyn Manson.

On Sept 18, 2004, feminine psychoanalyst Muriel Dimen presented a workshop for the Toronto Society for Contemporary Psychoanalysis entitled the "Eew! Factor," where she highlighted the role played by "excited disgust" in our psychological construction of sexuality, identity and relationship, drawing on Kristeva's theme of abjection as being foundational. She explored lust, erotic unknowing, shame, embarrassment and humiliation, not as experience to be moralistically controlled and avoided, in the service of politically correct security, but as part of 'normal' human interactions, including 'healthy' sexuality. She is a PhD psychologist, a leader in the field of psychoanalytic and feminist studies, soon to be editor of the psychoanalytic cultural journal *Studies in Gender and Sexuality*.

Esther Perel is on the faculties of the New York Medical Centre, Department of Psychiatry, and the International Trauma Studies Program, New York University. In an article in the May/June 03 *Psychotherapy Networker*, she suggests that "Eroticism can draw its powerful pleasure from fascination with the hidden, the mysterious, and the suggestive ... sexual excitement is often politically incorrect; it often thrives on power

plays, role reversals, imperious demands, and seductive manipulations.” She is critical of the current emphasis in sexual attitudes toward idealization of politically correct, unambiguous clarity. “I believe that the emphasis on egalitarian and respectful sex – purged of any expressions of power, aggression, and transgression – is antithetical to erotic desire for men and women alike.” She quotes Mexican essayist Octavio Paz to lyrically support her thesis that curiosity, ambiguity, power imbalances, hiddenness, depth, darkness are essential to eroticism, which Paz says is “the poetry of the body, the testimony of the senses. Like a poem, it is not linear, it meanders and twists back on itself, shows us what we do not see with our eyes, but in the eyes of our spirit. Eroticism reveals to us another world, inside this world. The senses become servants of the imagination, and let us see the invisible and hear the inaudible.”

3 ~~Truth, Identity and Reality~~

3.1 (Im)mediated Identity

In the 1960's, Marshall McLuhan, working at the University of Toronto's Centre for Culture and Technology, published *The Gutenberg Galaxy*, *Understanding Media* and *War and Peace in the Global Village*, all of which highlighted an explosion in communications technology and media influence that brought a medieval, tribal identity erasing/defining simultaneity into focus. “Unlike previous environmental changes, the electric media constitutes total and near instantaneous transformation of culture values and attitudes. This upheaval generates great pain and identity loss.” (p 98, *On McLuhan* by McLuhan, ed. P Benedetti and N. De Hart, ? original source).

McLuhan's message made him a media star for a period of time, somewhat longer than the 15 minutes he suggested would be allotted to each person in the new mediated environment, but not much longer. His ideas fell from favour in the 1970's and his centre was closed. However, the personal computing and then internet revolution of the 1980's and 1990's, played out many of his aphoristic descriptions of the cultural impact of technology and media and in 2005, in Toronto, the First McLuhan International Festival of the Future was held. This week-long, multi-site event was McLuhanesque in its demonstration of new decentralizing and citizen empowering media. [review festival, *Walrus* article]

McLuhan suggested that, in the global village of an electronically mediated environment, “a world of instant awareness to which the categories of perspective

space and sequential time were irrelevant and in which a sense of private identity was untenable.” (*The New Fontana Dictionary of Modern Thought*, ed., A. Bullock, S. Trombley) “there is no more history: it’s all here.” (p 184 Benedetti/De Hart, ? original source) This apocalyptic attribution to the 20th century is being born out in the 21st century, with Fukuyama and others writing of the end of history also, as the apocalyptic *Pax Americana*/McWorld neoconservative global messianic agenda plays out. One of McLuhan’s predictions regarding the 20th century Western identity loss that he saw happening was that violence would ensue. And it has. And it is.

Another key McLuhan theme – “the medium is the message” (p 106, Benedetti/DeHart, ? original source) – has been taken up in critical theory and post-modernism, where mediated identity and the identity defining nature of the means of mediation have become central. At the McLuhan International Festival of the Future, the language of this tradition informed the Centre for Technology and Cultures’ presentations. This reflexive self creation theme – “the tools we shape shape us” (p 33 Benedetti/De Hart, ? original source) – has romantic irony and *homo dei* implications. McLuhan is suggesting that by our complex technological achievement we are in a creative position, whereby we are (both destructuring and) (re)shaping our (fractured) identity, and that we should strive to be aware of this. The critical theory/postmodernist focus on text/context/hypertext is referenced here, as is their almost obsessive concern with what is the nature of the process of creating any particular experience/event/idea/perspective. The relativization of content by context (i.e. how is this created, by whom and what for), further contributed to the 20th century derealization of our everyday sense of identity, locality and temporality. McLuhan’s message drew attention to this.

McLuhan’s writing style of “a mosaic field effect” (p 34 Benedetti/De Hart) is deconstructively/reconstructively postmodern, partaking also of the early 20th century exploded multireferential p.o.v. of Cubism and the compositional complexity of the use of diverse found objects in pop art, as well as being medieval (with its ahistorical, non-local representational style, in which a single point of view/point in time and singular intention are not the binding reference). “He rejected linearity, sequential advancement of argument, and a sustained point of view ... in *Understanding Media* ... there is no discernable progress from beginning to end.” (p 34 Benedetti/De Hart). McLuhan’s approach to understanding cultural phenomena is holistic and gestalt, reflecting similar developments in the humanistic, existential and systems theory traditions that emerged

into prominence in the 1970s. He particularly applied this to technology, attempting “a comprehensive, effects-oriented approach – an attempt to grasp the whole pattern of change” (p 34, Benedetti/De Hart, quoting McLuhan’s biographer, Phillip Marchand). This de-emphasis of origin and causality refocused attention from morality and objectivity to open-ended enquiry and subjectivity, two abiding themes of the pragmatic, non-religious, liberal democratic, postmodern, latter 20th century. McLuhan said both “Stop saying ‘Is this a good or bad thing?’ and start saying, ‘What’s going on?’ ” (p ? Benedetti/De Hart, quoting Liss Jeffries) and “You are the bond of the thoughts – you, the reader” (p 34, Benedetti/De Hart).

Patrick Watson described McLuhan as a poet. McLuhan’s swirling, aphoristic, imagistic, poetic mosaic of field effects (which be related to Yeats, Pound, Joyce, Eliot), was “based on the identity of the process of cognition and creation” (p 35, Benedetti/De Hart), refraining the postmodern theme implicit in Genesis (perception through distinctive naming creates reality, vesting creative power in the human subjective reader), the apophatic theme in medieval Christian mysticism and the Sufi tradition, the *homo dei cosmopolitos* theme of this book.

3.2 Manufactured Realities

Author Philip K. Dick plays with the structure of reality (as sensation, perception, memory), and identity (as divine humanness), focused through the themes of fate, free will and determinism, long time philosophical and religious/metaphysical concerns in western culture, now also the subject of epistemology, neuroscience, the science of consciousness, depth psychology, postmodernism and pop culture, especially in romantic irony movies, but also in art, literature, theatre and advertising. It is the *homo dei* theme of this book. Dick is the most widely popular and successful romantic irony/*homo dei* author of the 20th century. He brings in the futuristic theme of technology, and, in particular, the technological redefinition of humanity theme of the latter 20th century, taken up by the Transhumanist and Extropian movements. [*Frankenstein*].

A recurrent theme in his writing is that technology, which was/is created by humanity, redefines humanity, raising deeply troubling identity oriented questions. Are our memories created by memorabilia? Is our everyday life simply (and not so simply) a reassuring dream we give ourselves (or are given) to pass the time in the Gnostic

nightmare of the Demiurgic world? Will our memories turn out to be not actual memories but identity-oriented self-generated perceptions? This is a theme refrained by Christopher Nolan in *Memento*, where the amnesic hero 'creates' his identity by engraving 'memories' on his body. Shades of the self created human, first given in the Genesis inscription, engraved as the basis of western human identity – 'I choose to know difference,' 'I choose to make a distinction between this and that,' 'this is one and that is another.' (see re Lacan's 'Big Other,' p 40, *Enjoy Your Symptom*, Žižek). 'The Other is evil and I must eliminate the other in order to return to the One' is the fundamentalist response to Genesis that leads directly to the *Book of Revelation* and the current War on Terror. Hence the messianic-apocalyptic *Pax Americana* McWorld theme park, *Pleasantville*, and *The Truman Show*. Is it possible, however, that the western worldview/mindset of 'otherness' (which we create by defining our selves 'against') as the basis of identity is undergoing an evolutionary challenge?

This theme resonates throughout Philip K. Dick's stories, most written in the 50's and 60's, and has been brought to us through six major motion pictures (whose gross will total more than \$300 million), with three more in the works: *Blade Runner*, (1982, director Ridley Scott); *Total Recall* (1990, director Paul Verhoeven); *Screamers* (1996, director Christian Duguay); *Imposter* (2002, director Gary Fleder); *Minority Report* (2002, director Steven Spielberg); and *Paycheck* (2003, director John Woo) (*Wired*, December 2003, p 208 "Philip K. Dick," Frank Rose). And not just Dick's work. *The Matrix* series, *Vanilla Sky*, *Dark City*, *The Thirteenth Floor*, *Existenz*, *Memento*, *The Truman Show*, *EdTV*, *Pleasantville*, *Being John Malkovich*, *Adaptation*, *Confessions of a Dangerous Mind*, and others, refrain the Philip K. Dick theme of the construction and deconstruction of identity-based reality, positing, in various forms, subtle and not-so-subtle hidden reality generators. These are sometimes personal (as in *Memento*, *Adaptation*, *Confessions of a Dangerous Mind*, *Big Fish*), sometimes corporate/cultural (as in *The Truman Show*, *EdTV*, *Pleasantville*), sometimes technological/cultural (as in *Vanilla Sky*, *Total Recall*, *Blade Runner*, *Existenz*), and sometimes technological/metaphysical (as in *The Matrix* series and Japanese anime such as *Ghost in the Shell*).

Paul Verhoeven, director of *Total Recall*, based on Dick's 1966 short story "We Can Remember It for You Wholesale," says this: "People cannot put their finger anymore on what is real and what is not real. What we find in Dick is an absence of truth and an ambiguous interpretation of reality. Dreams that turn out to be reality,

reality that turns out to be a dream. This can only sell when people recognize it, and they can recognize it when they see it in their own lives.” (*Wired*, December 2003, “Philip K. Dick,” p 204, Frank Rose).

Not only do people see it around them in the consensual lullaby of the *Pax Americana* McWorld theme park, but, postmodernism, in its philosophy of knowledge, has elaborated romantic irony into a basis for an epistemology that refrains Alice’s questions on emerging from the looking glass, “Well, Kitty, we must ask ourselves who it really was that dreamed it all?” God is dead (Nietzsche), the author is dead (Barthes), linear narrative is dead (Joyce/Burroughs), literature is dead (Ehrman) and even the human as a knowable essence is dead (Beckett). In our victimized characterization as suffering subjects, we are ourselves alone, asleep at the wheel of a ship of fools. The inmates have taken over the asylum. Will it be a reign of terror? How can the victimized character accept responsibility for authorization without becoming the ‘tyrant’ which has just died?

Philip K. Dick was preoccupied to the point of obsession with the corporate ‘Big Other’ generated reality definition: “We live in a society in which spurious realities are manufactured by the media, by governments, by big corporations, by religious groups, political groups. I ask, in my writing, What is real? Because unceasingly we are bombarded with pseudorealities manufactured by very sophisticated electronic mechanisms. I do not distrust their motives. I distrust their power. It is an astonishing power: that of creating whole universes, universes of the mind. I ought to know, I do the same thing.” (*Wired*, December 2003, “Philip K. Dick,” p 204, Frank Rose).

But Philip K. Dick was actually most deeply concerned with metaphysical reality creation. As Erik Davis points out in his book *Technognosis* and in *Wired*, Philip K. Dick’s vision is darkly Gnostic. “In 1974, undergoing a psychotic and/or mystical break, Dick encountered a cosmic force he later called Valis, which stands for Vast Active Living Intelligence System – a cybernetic God. ... To sneak into our fallen world, Valis must disguise itself as TV ads or trash, or pulp sci-fi engagement. ... Soon he came to believe that all political tyrannies were facets of one cosmic oppressor: the Black Iron Prison, a timeless archetype that he associated with the Roman Empire. Dick sometimes thought that history was an illusion and the Nixon administration dirty tricks only proved that ‘The Empire never ended.’ ” (*Wired*, December 2003, “The Metaphysics of Philip K. Dick”, Erik Davis, p 207).

The idea that an omnipresent, but hidden, reality generator, subtly, but very powerfully, organizes our conscious everyday perception and experience, is the basis of psychodynamic psychology in its psychoanalytical and existential form. In the Jungian/archetypal tradition, through the ideas of synchronicity and the psychoid archetype, in which the depth of the unconscious is extended laterally into the world, (Brookes, *Jung and Phenomenology*) we see this elaborated into a possible way of understanding how events, and, in particular, patterns of events, in the external world can reflect interior structure and dynamics i.e., not just experience and perception, but the actual flow of everyday external reality itself, can be seen as a construct of identity, played out in the world.

This is a Shakespearean idea also, elaborated, for example, in *Hamlet's* "play within a play ... by which we'll catch the conscience of the King," where "all the world's a stage." Harold Bloom, American literary critic and Shakespearean scholar, allocates the invention of the modern Western human to Shakespeare [*Genius*, Harold Bloom]. It would seem that the postmodern self-creating human has gone so far as to subsume the creator god's identity in popular culture. Jethro Tull suggests in *Aqualung* that we create God in our own image ("and the graven image, you know who, with his plastic crucifix, we got him fixed"), and asks us to "lean upon him gently." If we can't fall back into the absolving God, who will forgive us our sins? Tull suggests that "we are our own saviour," a theme questioned and refrained by John Lennon ("God is a concept by which we measure our pain" – "God," *Imagine*), Bob Dylan ("How does it feel to be on your own, with no direction home, a complete unknown, like a rolling stone" – "Like a Rolling Stone," *Highway 61 Revisited*), Tom Waits ("got to get behind the mule in the morning and plow" – "Get Behind the Mule," *Mule Variations*), Van Morrison ("Out on the highways and the by-ways all alone, I'm still searching for, searching for my home, I'm searching for the philosopher's stone" – "Philosopher's Stone," *Back on Top*), Patty Smith ("Jesus died for somebody's sins but not mine. My sins my own they belong to me." – "Gloria," *Horses*). Laurie Anderson's "Monkey's Paw," (*Strange Angels*) warns against the hubris of self creation as if from a catalogue, while Nirvanas's "here we are now, entertain us" expresses the eternally yearning, arrogantly demanding, "Teen Spirit" that doesn't necessarily actually want to be responsible for dreaming it all. [*In Utero*]

3.4 Quantum Chaos Relativity

In the early twentieth century Einstein's Special Theory of Relativity put the lie to everyday common sense reality. The 'truth' of a Newtonian Cartesian universally predictable world turned out to be a limited truth, an illusion. Actually, it all depended on where you were looking from and how fast you were travelling at the time. And of course, time was not what it used to be. It turned out that the faster you travelled the slower time passed. It also turned out that the faster you travelled the heavier you became. And substantive matter and immaterial energy turned out to be interchangeable. Then Schroedinger, Bohr, Heisenberg and friends came up with the quantum view of the material world. It turned out a cat hidden in a box could be both dead and alive, or at least you didn't know which it was until you observed the cat in the box and it seemed that your observation "collapsed the wave function" so that a cat that was potentially both dead and alive became actually either dead or alive. The act of perceiving created the reality to be observed. Shades of Genesis. In the beginning was naming, definition, perception – the word. And the word was made flesh. Shroedinger's Cheshire cat grinned at us from the world tree, flickering on and off like the neon sign of a seedy downtown hotel in the *noir* red light district. Meanwhile Heisenberg said that the more closely we observe, the less we know – that uncertainty rests at the heart of materiality, that seemingly most definite and definitive aspect of being. Then it seemed that the conditions under which an experiment was conducted somehow determined the outcome of the experiment – a kind of irreducible subjectivity had crept into the hardest of objective hard sciences. Then it turned out that light behaved as if it were both a particle and a wave, depending on how you observed it. The same for subatomic energy. This was rationally incomprehensible. The only way to grasp this radical contradiction was as a paradox.

And then it turned out that quantum physics contradicted relativity. Einstein protested, "God does not play dice with the universe". But it seemed that God did. It seemed that there could be instantaneous communication between subatomic particles that had been separated but which were previously connected. This violated more than common sense. Physicist David Bohm proposed a solution that sounded similar to the psychoanalytic unconscious. He suggested that our everyday common sense world (the explicate order) was a particular local readout of a non local atemporal subtle world (the implicate order). More recently *Scientific American* published an article entitled "Is

the Universe a Giant Thought”. Quantum physicist Amit Goswami in his book *The Self-Aware Universe* suggests that the primary basic element of the phenomenological existential world is consciousness and that matter is a manifestation of consciousness. Whitehead suggests that the phenomenon of materiality derives from experiential events. Science then is turned on its head. Fred Alan Wolf, a quantum physicist, suggests in his book *The Dreaming Universe* that, from the quantum point of view, the world is better understandable as a dream than as what used to be common sense, rational, waking reality. Strangely enough this is the point of view of one of the oldest cultures still extant on earth – the Australian Aboriginal culture, which understands the everyday world as a derivative of the “dreamtime”, rather than understanding dreams as residue of the day’s activity or unfulfilled wishes (as in psychoanalysis) or as fantasy superimposed on biochemical brain activity (as in neurophysiology). What is the truth? It’s hard to know for sure. What used to be true is now not and what is true here and now may not be true in a parallel universe, another proposition created by quantum physics.

Quantum physics and relativity deal with the subatomic and the macrocosmic. Chaos Theory, on the other hand, deals with the everyday world of biology, populations, dripping taps, stock markets and the weather. Dynamical systems theory, as it is known scientifically, suggests that within apparently chaotic disorder there can be a hidden order that is defined by ‘attractors,’ some of which are ‘strange’ – shades of the psychoanalytic idea of the unconscious and the Jungian idea of an archetype. Meanwhile Nobel Laureate mathematician Ilya Prigogine says that evolution comes from systems being pushed far from equilibrium. Rather than ideally maintaining a God-like orderly balanced steady state, energetic systems, by interacting with their environment, are naturally pushed beyond what the existing structure and dynamics can contain. Either they deconstruct and die or through deconstruction evolve to an order that contains and integrates the destructuring tendencies as greater existential tension. Shades of Genesis. It seems this is not a big mistake but simply the way things work. Benoit Mandelbrot’s fractal geometry (a part of chaos theory) showed another order hidden within disorder. Within the chaotic teeming turbulence of fractal shapes there exists an order such that patterns repeat themselves over different scales – as one zooms in on a fractal the same basic complex intricate pattern is revealed, endlessly. Peano curves showed that an infinite line could be contained within a finite space. The world we used to know, what was order and what was disorder, unravels before our

very eyes. “A great disorder is an order and a violent order is disorder” said Wallace Stevens (quoted in Peat and Briggs’ *Turbulent Mirror*), while in Greece around twenty-five hundred years ago Heraclitus said, “It is just the opposite tension of the opposites that creates the unity of the one”. (quoted in Stamps *Holonomy*). We are led into the twenty-first century where the *Atlantic Monthly* in its January 2002 issue asks, “Is the great order created by a superpower a destabilizing great disorder?” and suggests that the US, instead of attempting to eliminate tension and conflict in the world by dominating the world politically, economically and militarily, recognize the inevitability, necessity and pragmatism of cooperative competition, where existential tensions are held locally and regionally, rather than being controlled and eliminated by a global good guy – a world saviour.

3.5 The Evil of Self-Organizing Evolution

In the 70’s and 80’s, a scientific paradigm called self organizing systems theory developed that echoes the Baudrillard and Jungian description of evil (without, however, any theological reference) and extended it, as does this book, to an evolutionary model. An alternate term for this tradition is the evolutionary paradigm. David Bohm (*Wholeness and the Implicate Order*) and Karl Pribram (*Language of the Brain*) were prominent early figures in this tradition, also known as the holographic paradigm. A key component of Bohm’s model is flow “...all is flux. That is to say, *what is* is the process of becoming itself.” (48) The revolutionary angel is quintessentially the agent of flow and flux. *The Evolutionary Vision: Toward a Unifying Paradigm of Physical, Biological, and Sociocultural Evolution*, edited by Erich Jantsch and *The New Evolutionary Paradigm* edited by Ervin Laszlo, present a sampling of scientific writings on this subject. Dynamical systems theory (popularized in James Gleick’s book *Chaos*) is a part of this model. Jeffrey Stamp’s *Holonomy* also brings in the humanistic/existential tradition, focusing in particular on the emergent aspect of evolution and the function of conflictual complementary polarities in nature as part of the emergence of increasing levels of differentiated complexity. In holonomic theory, freedom and complexity are interrelated. “Qualities, complexity and freedom increase successively, while quantities, stability and predictability decrease.” (88) In this model, the outcome of the irreversibility of the arrow of time is not so much the product of God’s plan as it is the *telos* of Life – Life as the “playful self experimentation of a deep dynamic invariance” (Guenther, *Evolutionary Vision*). In this sense, God is part of Life as the creator, not

separate from and prior to Life as the creator. The conductor of this passion play, the agent of *telos*, is the revolutionary angel.

The essence of this theory, in its self organizing/evolutionary aspect, is given by Ilya Prigogine's theory of dissipative structures. It says that there is an innate tendency in discrete, open, identity based, energetic systems (such as a human being, a culture, an ecosystem) for perturbations or disturbances to occur, and that this is natural and desirable as it promotes an evolutionary tendency toward increasingly complex and sophisticated dynamic structures that have integrated the disturbing influence, holding it in greater existential tension. According to Prigogine, the natural state of evolutionary aliveness for a system is far from equilibrium, and that near equilibrium systems tend toward stasis. His book *Order Out of Chaos* (with Elizabeth Stengers) expresses this revolutionary motif and details a model of systemic aliveness which is comparable to Baudrillard's position that attempting to suppress/control or overly manage 'the accursed share' of evil prevents the evolutionary manifestation of complex holism. The implication is that this qualitatively diminishes the freedom of life as diversity, flexibility, depth, resilience. The vulnerability of pesticide and herbicide supported, genetically engineered mono-cropping to devastating epidemic infestations and disease is an example of problems associated with this narrow protected rigidity. The vulnerability of global McWorld culture to a single terrorist attack, such that it constellates an 'end of the world' scenario, is another.

In chaos theory, this is known as the butterfly effect. This says that in critical change periods in a system (known as bifurcation points), small events can have large effects on the future evolutionary direction of the system. Prigogine says this is a probabilistic model, rather than a deterministic one. It reflects the uncertainty and indeterminacy of points in evolution where a system is in such a perturbed state that it will, irreversibly, move in only one of two directions. According to Prigogine, luck or chance plays a role here. It seems God does play dice with the universe. We may also suggest that, at these probabilistic bifurcation points, archetypal influences may play a subtle, but powerful, role in shaping the future of the manifest world. The insignificant ignominious criminal's death of one mystic Jewish revolutionary 2000 years ago, at the dawn of the Platonic Age of Pisces, would be an instance of this. We may then ask what 'rough beast [now slouches] toward Bethlehem,' at the dawning of the Age of Aquarius?

The complex birth of new, more adaptive evolutionary forms through emergent self-organization is illustrated by 200 years of linear, oppositional, allopathic attempts to eradicate the coyote in the US “A cumulative total of \$3 billion (in 1997 dollars) has been spent over the past 100 years to underwrite bounty hunters, plant poisoned bait, field a sophisticated array of traps, and introduce tasty contraceptives to limit the fertility of females ... (Since 1800) as a direct result of the aggressive programs to eliminate them, the modern-day coyote has migrated (from 11) to all forty-nine continental states and has been seen in suburbs of New York City and Los Angeles. What’s more, the coyote is physically 20 percent larger and significantly smarter than its predecessors.” (*Surfing the Edge of Chaos*, 151). [Do adversary elaboration]

Prigogine’s theory of dissipative structures, for which he was awarded the Nobel prize in chemistry in 1977, says that, paradoxically, new order emerges because of the tendency toward disorder, known as entropy. Dissipative structures are discrete open energetic structures that exchange energy with their environment while yet maintaining an identity. They build ordered internal structure by exporting entropy into the environment. Dissipative structures are non equilibrium systems, by nature unstable and ceaselessly fluctuating. In this model the heroic ‘driver’ of the system is also ‘driven’ by the system in its non-linear state. When the number of interactions in the system reach a critical level, structurally disturbing perturbations begin to occur, and the system moves to a new more complex sophisticated evolved level of order. This is a principle of self organization. The brain functions in a non-linear self organizing manner. The chaotic disturbing perturbations of the revolutionary angel functions in this manner.

The dissipative structures model suggests that the laws of linear causality are not a good general description of evolution, but rather describe an atypical limited situation. It specifically suggests, for example, that learning occurs more efficiently when the brain’s fluctuations are augmented, and that states of consciousness that enhance fluctuations produce more insight. This theory, therefore, supports the importance of not suppressing fluctuations in the system. Psychologically, this would affirm the notion of the importance of emotions, specifically the more disturbing ‘negative ones’. This is a Satanic theme. It is also given in this theory, however, that a system may destructure beyond reconfiguration if the perturbations are not, to some extent, managed. This would support the idea of method, a tradition, a framework as being important in facilitating change through the amplification of fluctuations.

This model, in its essence, correlates with the revolutionary theme of this book, and specifically with Baudrillard's formulation of the problems of fundamentalist rigid devotion to stability and certainty as the basis of security. In Prigogine's words, "In a world of absolute prediction, there could never be innovations ... Security is a false concept; there is no complete certainty. We're part of a game, part of an evolution – both spectators and actors as Niels Bohr used to say." (*Brain Mind Bulletin*; V4, N13, May 21, 1979) At the cultural level, the theory of dissipative structures could model how a single dramatic event (such as 9/11), mediated by a creative, dynamic, determined, brutally ruthless, extreme risk-taking minority (the Al Qaeda terrorists), could trigger large scale global social fluctuations leading to a manifestation of new forms of social organization (such as the dawning American Imperial World Order).

3.6 Postmodernism's Errant Truth

Postmodernism is revolutionary in its perspectival, deconstructive nature – taking apart the ground on which we stand, thus challenging our understanding.

In Freedman's postmodern account of Shakespeare in *Staging the Gaze* she uses an examination of his comedies to undermine our implicit attachment to a naturalistic, common sense, everyday identity and reality. She reveals error and distortion, ignorance and misrecognition, denial and projection as a means of challenging our naïve, immediate, given sense of what is right, and of revealing a more true, more complex deeper identity. For example, in *A Midsummer Night's Dream*, the "right sight" of patriarchal perspective is counterpointed with the "erring sight" of the infatuated lovers, such that our sense of right versus erring becomes utterly confused, and our sense of relation of the knowable to the unknown is challenged. This is a motif stated in Genesis and recapitulated in the Renaissance. It is the basis for an evolutionary dynamic that drives Western culture to this day. In the *Comedy of Errors* it is even more radical. "The play champions not objective truth but erring as truth... Truth is portrayed as that which wanders errantly and can never be pinned down". This also "radically undermines any principle of identity".

In a book surveying postmodernism, ironically entitled, *The Truth About the Truth*, Roland Barthes has the last word in his article, "Why the Truth and Not Lies." The book title itself undermines our everyday notion of 'Truth.' If there is a need to 'tell the truth' about 'the truth,' it implies that there is some lie in the truth that needs to be

exposed. Exploring the lie in the given truths is quintessentially postmodern, but also the existential essence of Genesis. This is exemplified in the humorous mystery tradition initiatory aphorism ‘everything you know is wrong.’ As we go forward on our evolutionary journey, through our various paradigm shifts, we look back on where we were and realize our prior ignorance. We could also say that we have been lying to ourselves and others, living in a state of self deception, which, in our need for cognitive consonance, we had elaborated into the truth. A most glaring historical example of this is the cardinal’s looking through Galileo’s telescope and refusing to see the moons of Jupiter because they ‘could not’ be there as they weren’t spoken of in the Bible.

[Expand from *Truth About the Truth* and 60’s PoMo book]

4 Transforming the Darkness of God

4.1 Transforming the Darkness of God

Edward Edinger in *The Creation of Consciousness* elaborates a central theme of the 20th ©. “As it gradually dawns on people, one by one, that the transformation of God is not just an interesting idea but is a living reality, it may begin to function as a new myth.” (113)

In a 1956 letter Jung speaks explicitly of the consuming incarnation and transformation of God, suggesting Christ’s “self sacrifice means admission of the Father’s amoral nature” and that “he taught on the other hand a new image of God, namely that of a Loving Father in whom there is no darkness.” He goes on, however, to caution that we don’t know “how much of God... has been transformed.” (92) In *Answer to Job* he explicitly suggests that there is as yet untransformed, unconscious, unintegrated, dark aspects of Western culture’s Self that the Christ incarnation does not deal with. The divisive, legalistic, punitive theme in The Book of Revelation is evidence of this. He highlights the horrors of the two world wars of the 20th century and the dawning Nuclear Age of around the time of the writing of *Answer to Job* as evidence of the particular urgency of this theme for Western culture, and by implication, because of Western culture’s dominance, the whole world. His lines from this 1956 letter “it can be expected that we are going to contact spheres of a not yet transformed God when our consciousness begins to extend into the sphere of unconsciousness” [source] could be an epigraph, hopefully not an epithet, for the late 20th and early 21st centuries.

John P. Dourley in *The Illness That We Are* suggests “that in the general morphology of their thought both Jung and Hegel perceive the absolute to be engaged in the process of fulfilling itself through conscious conflict in history. Both believe that higher or more inclusive states of consciousness result through conflict being first constellated and then resolved (a cornerstone of Jung’s psychology and in fact his understanding of the purpose of neurosis).” (46) This is Satanic in it’s implications of the inevitability and necessity of suffering and in affirming a facilitation of suffering for the Luciferian purpose of the self gnosis of God. Dourley suggests both Jung and Hegel propose that “what precedes historical consciousness is involved in it’s completion through historical processes. Both believed that humanity is charged with the historical task of bringing to full consciousness it’s divine precedent and in so doing to redeem the contradictions of opposites that exist in the precedent ... Jung emphasizes human interiority where the divine contradiction is to be experienced and resolved toward more harmonious and inclusive unities, while Hegel locates external historical conflicts as the arena in which the contradiction in the ground of being is incarnated and moved to it’s resolution.” (46) With humanity being a central agency bearing the burden of this divine transformational incarnation, in the messianic/apocalyptic age of impending *Pax Americana*/McWorld domination and global terror, it would seem wise to make a priority of moving this conflict into interiority, through psychological and artistic means for example, rather than play it out historically in economic, environmental, sociopolitical and military forms.

4.6 Our Pentecostal, Messianic Age

This paper’s understanding of the present stage of the approximately 4000 year divine incarnation project of Western culture is pentecostal. Ours is a messianic age in which humanity faces the apocalyptic challenge of integrating an omnipotent, spiritual creator nature and an instinctual, creaturely nature – as Jung puts it “not merely the empirical man, but the totality of his being, which is rooted in his animal nature and reaches out beyond the merely human to the divine” (109). Jung suggest in *Answer to Job* that this is mediated by The Holy Ghost, as does Edinger in *The Creation of Consciousness* – “motivated by the autonomous urge to individuation (The Holy Ghost), the ego must strive to know the Self and to realize it consciously” (109). He specifically relates this theme to our age – “the messianic age signifies psychologically the coming of the Self, the achievement of individuation.” (110) Edinger draws further on Pentecostal

mythology suggesting that the Annunciation (involving the archetypes of Gabriel, the Holy Ghost, Mary/Sophia and Christ) must be further enacted in our day. “The holy Ghost, the autonomous transpersonal spirit that connects man to God, has been lost to modern man. Like the Gnostic Sophia, it has fallen into the darkness of matter... Asleep and constrained within mortal flesh the Holy Spirit (must be) carried to its goal... The Holy Spirit, which has lost its sacred connotations during its descent into matter, must now be rescued by the conscious ego and restored to its rightful connection with God” (112)

Jung warns that unless (Western Culture) reconnects with the unconscious energies “that the Enlightenment was convinced it had expelled from the human domain,” it will remain “dangerously unaware of the manipulative powers of it’s own depths... in the form of ‘isms’ and ideologies that invariably move into the void created when reason too smugly thinks it can dismiss the religion-making dimension of the human psyche.” (37) Jung suggests, that the various ideologies of the “twentieth century’s political faiths” (37) – marxism, fascism, capitalism – have left a body count that surpasses “the carnage left by the crusaders, inquisition and the Holy Wars following the Reformation.” (37) Ralston Saul (*Voltaire’s Bastards*) presents a similar point of view, calling the 20th century the “second Hundred Years War” in which around 250 million people have perished in military conflict [Globe & Mail article, early March 2004]. Edinger concludes a chapter on the transformation of God in this way. “Ours is a time of great promise and great peril... the danger is greater the more psychologically naïve one is. For us an adequate knowledge of the psyche is probably a matter of life and death. If the emergent God that wants to be born in man is not humanized and transformed by a sufficient number of conscious individuals, it’s dark aspect can destroy us.” (113)

Jung suggests that a compensation will be constellated by the collective unconscious through “the suffering attendant upon one-sidedness, in interplay with the intent of the unconscious to sponsor, indeed compel, human wholeness.” (31) It is the theme of this book that the revolutionary angels Lucifer and Satan play a vital role in this, as does The Holy Spirit and Sophia. Lucifer and the Holy Spirit in carrying and evolving the human desire for freedom and full self gnosis, and Satan as the adversarial compelling sponsor, leading us into the participatory suffering necessary to accomplish this, and Sophia as the gestational, natal archetype of specific embodiment.

Jung insisted “that only the individual is the bearer of meaning and so the maker of history” (72) and that “humanity cannot divest itself of its God-making tendencies” (75) cautioning that “unless mankind comes to terms with this intensely divisive, and often murderous, side of itself, then it is likely that the logic of transcendence will be acted out globally in a final solution, demanded by the final revelation(s)” (76) – the global War on Evil that is playing through the corridors of power in Washington and lurking furtively in conspiratorial caves and cells around the world. The ‘logic of transcendence’ may be subverted through self doubt. The need for the nihilistic existential Satanic self doubting of Western culture in the 19th and 20th century is seen as essential by Jung in mitigating the fascistic righteousness of religious and political orthodoxy. “...doubt in the adequacy of any current (political and) religious configuration to meet the full range of human religious need would become the mother of hope in a movement toward more adequate and potentially less destructive human religiosity (and politics).” (79) Satan, as defined in this book, is the quintessential Western agent of doubt and therefore, in a paradoxical dialectic manner, of redemption. To accept the general Christian formulation of “the mutual antagonization of Christ and Satan as final and irreconcilable, the basis for an eternal separation” (62?) of the just and the unjust, the righteous and the damned, would mean a profound failure in the human project of redeeming “the absolute conflicts that characterize (divinities) life.” (64)

4.3 A Clash of Fundamentalisms

The hyper-charged structural tension and explosive dynamism of this Western and global bifurcation point is reflected in the inherently contradictory situation of global sociopolitical evolution at this time, which enacts the dialectic tensions in Western, especially American, consumerist capitalist culture. The birth of the Western cosmological god/human takes place in the midst of this global constellation of a ‘clash of fundamentalisms’ (Tariq Ali). The tension between the messianic world saviour/world dominator theme in US global imperialism and the apocalyptic terrorist backlash is played out in the context of a set of seemingly absolute contradictory dualities: the cracking of the heart of matter, potentially providing apparently infinite energy but also threatening to destroy the world through post nuclear winter and radioactive poisoning; the cracking of the genetic code, providing a means for generating new life forms and for the ultimate magic bullet heroic treatment of diseases such as cancer, but also threatening catastrophic release of genetically modified organisms into a vulnerable

biosphere; the globalization of terrifying uncertainty counterpointed by a fascistic drive for security through omniscient and omnipotent control; a messianic/apocalyptic War on Evil enacted by the very culture that is creating a threatened global environmental catastrophe and the spread of devastating 3rd and 4th world poverty; the democratization of communication via the internet juxtaposed against the Hollywood/Disney/CNN propaganda machine serving up prepackaged heroic consumerist infoadtainment.

4.5 “If humanity is God’s differentiator and God is a neurosis...”

Corbett sums up the religious function of suffering, evil and chaos – the dark side of the Self – as follows.

“If the sacred manifests itself directly via the psyche as the spirit or archetype at the core of the complex, then psychopathology can be conceived of as an experience of the dark side of the spirit. This darkness either causes outright suffering or evil, or it produces chaos, which is often retrospectively recognized as an attempt to break down pre-existing intrapsychic structures for the purpose of establishing a new level of order... The archetype which is dominant is essentially the god to whom we have to answer, by means of the complex it forms as we develop. Our suffering thereby indicates our unique relationship to the divine, and the divine’s unique incarnational pathway to us.” (202)

If humanity is God’s differentiator and God is a neurosis (136), then Satan as the adversarial prosecutor is accusing us of unconsciousness. ‘Here look at this, don’t you want to know yourself’ – and know God. God as yourself and yourself as God, the ‘self to be known’ (Zimmer/Campbell). Lucifer/Satan/ Sophia/The Holy Spirit are agents of our becoming (becoming all in all, all that we can be, all that we are able to be), and remembering (remembering all that we have forgotten of who we are, all that we have repressed, denied, displaced, projected of who we are because it is too ego alien, too other, too primally painful).

*In order to arrive at what you are not
You must go through the way in which you are not.
And what you do not know is the only thing you know
and what you own is what you do not own
And where you are is where you are not.*

(Eliot, *Four Quartets*, East Coker)

The way in which we are not is a Satanic/Luciferian way. Sophia is not. The Shekinah is not. The Holy Spirit comes through abjection.

“The sufferer comes face to face with the unpalatable fact that the spirit both causes his or her suffering via the complex and also resolves it by means of direct contact with the numinosum, by the experience of the symbol, and by the experience of the Self...” (153)

Corbett has a succinct, beautiful line that sums it all up: “Humanity is then God’s growing place.” (202)

4.6 *Homo Dei Technosapiens*

In the late 20th century in Western culture, particularly North America, there arose an elaboration of the gnostic/Irenaen and Arian debates regarding the nature of this world as a fallen world of ignorant, stepped down limitation, from which we will be liberated by recognizing our inherent self transcendent ‘divine’ capacity, through our human wisdom and skill. In his book, *Techgnosis*, Erick Davis delineates this pervasive culture phenomena, relating it to the late 20th century technological explosion in information processing that highlights the God/Machine nature of an exponentially emergent, revolutionary leap in the human condition. He presents a survey of cultural and technological developments that highlight this theme, with chapter titles such as “The Gnostic Infonaut”, “The Spiritual Cyborg”, and the “Datapocalypse”. Without espousing this particular perspective, and while critiquing it, he shows that in areas such as computerized information processing (including the internet and artificial intelligence), nanotechnology, life extension technology, electronics, computerized bodily extensions, robotics and genetic engineering, there is a theme of transcending self imposed/nature imposed/‘god’ imposed limitations, such that a ‘post human’ era is dawning – at least in terms of how the culture views itself, especially in particular eschatological strands of the culture.

The World Transhumanist Association, formed in 1998, carries this theme, as does the Extropian movement. These “Homo Cyber” types (a term coined by Mark Derey in *Escape Velocity*) espouse a view of human nature that is not limited by the existentialist, entropic tendency for things to fall apart and the ‘merely human,’ but, in the spirit of the age of information, for human beings to take their destiny into their own hands, go beyond the ‘meat based’ physicality of the ‘natural’ body, becoming

potentially immortal and effectively omnipotent. Using information and electronic-based technology, they plan to beat the rap, turning entropy into extropy, becoming ‘God-like,’ subject neither to random natural selection nor to the will of an omnipotent spiritual abstraction.

Mark Walker, in his “Becoming God-like” presentation at the Faith, Transhumanism and Hope section of the Transvision 2004: Art and Life in the Post Human Era conference in Toronto, August 2004, specifically suggests “...if there is a God, this could be God’s plan for us, to become self-made Gods”. Patrick Hopkins, at the same conference, speaks of “Transcending the Animal”. In the rest of the conference, several transcendent revolutionary *homo dei* themes are presented – the “right to self-modification,” “Avatar and Machine Intelligence,” “Citizen Cyborg,” “Angelic Bodies,” “Quantum Miracles and Immortality.” While it is easy to dismiss these as weird marginal fantasies, reading the biographies of presenters does not bear this out. Many are university faculty members – including Oxford, Cambridge, Harvard, – with backgrounds in philosophy, artificial intelligence and wearable computers.

One extropian/transhumanist theme is relevant to the apocalyptic nature of our times, as delineated in this book. They speak of the “singularity”, a term in astrophysics referring to the state of the initial conditions of the universe. The Big Bang theory suggests that an explosion of this singularity has given rise to the universe as we know it. Transhumanists, starting with Vernor Vinge in 1993, (V. Vinge, “The Coming Technological Singularity,” *Whole Earth Review*, Winter Issue, 1993) use this term to refer to a Genesis-like exponential quantum leap in human capabilities that they see as being under way, such that within decades “the world might be transformed beyond recognition ... (A) post-singularity society might be so alien that we can know nothing about it” (*World Transhumanist Association Handbook*, p 40-41). This singularity “is likely to happen as a consequence of advances in artificial intelligence, large systems of networked computers, computer human integration, or some other form of intelligence amplification” (p 41).

In the *Age of Spiritual Machines*, Ray Kurzweil writes specifically of the computer based aspect of this singularity phenomena in relation to the *homo dei* theme this book, though he not does use this term. He asks “Can an intelligence create another intelligence more intelligent than itself? Are we more intelligent than the evolutionary process that created us? In turn, will the intelligence that we are creating come to exceed that of its creator?” (p. viii). He is speaking of the possibility that the computer (a

thinking machine) which humans have created, will exceed humans in their thinking ability. “Ultimately, the computing conducted on extremely slow mammalian [carbon-based] neural circuits will be ported to a far more versatile and speedier [silicon based] electronic (and photonic) equivalent” (p. viii).

Based on such ideas as neural nets, evolutionary algorithms, complexity theory, self organization and holographic theory he suggests a “speeding up of evolution a million fold” (p. 81), to the point where “intelligent beings consider the fate of the universe” (p. 253). A thinking machine, created by humans, merges with humans, creating a new form of intelligence that could perhaps be termed *homo sapiens techne*. Kurzweil suggests that before the end of the 21st century, computers will exceed humans in their capacity for intelligent thought and will bring into serious question the issue of “what is human?” and “what is consciousness?” This has actually already started in the various Science of Consciousness conferences & the Transhumanist movement itself.

He considers this to be a natural part of the evolutionary process, and suggests we are at a kind of new Big Bang or Genesis point. “Evolution has been seen as a billion-year drama that led inexorably to its grandest creation: human intelligence. The emergence in the early twenty-first century of a new form of intelligence on Earth that can compete with, and ultimately significantly exceed, human intelligence will be a development of greater import than any of the events that have shaped human history. It will be no less important than the creation of the intelligence that created it, and will have profound implications for all aspects of human endeavor, including the nature of work, human learning, government, warfare, the arts, and our concept of ourselves.” (p. 5)

For a human (!), Kurzweil must be considered quite intelligent (and he is no New Age flake). He has won various mainstream awards for his science writing, was named inventor of the year by MIT in 1988 for his work on reading machines and speech recognition, has received nine honorary doctorates, and honours from two US presidents.

The romantic irony theme is also present in the transhumanism movement, in which it is suggested that in transhumanist art, the “art becomes self-conscious for the first time” (The *World Transhumanist Association Handbook*, p 98). *Now* magazine reports the transhumanist augmentation romantic irony/*domo dei* project as based in the

view of “The human being as a work of art in progress” (V 23 No. 50 Aug 12–18, 2004, p 16).

The *World Transhumanist Association Handbook* closes with a quote from Julian Huxley that expresses, in a certain way, the *homo dei*/romantic irony theme of this book: “ ‘I believe in transhumanism’: once there are enough people who can freely say that, the human species will be on the threshold of a new kind of existence, as different from ours as ours is from Peking Man. It will at last be consciously fulfilling its real destiny.” (Julian Huxley, ‘Transhumanism,’ in *New Bottles for New Wine*, London, 1957, p 17).

According to Davis, Gurdjieff may be considered “the Spiritual god father of the Extropians” (p134 *Techgnosis*). The ‘self remembering’ of Gurdjieff is not so much a remembering of the past as it is creating oneself as soul in the future – it is remembering that one can become a self-made work against nature not defined by one’s god-giveness. In this book, it is suggested that what is remembered is our original wholeness, the wholeness of the (unconscious) primordial creative (demiurgic) God, such that something new and never-before existent is created *ex nihilo*, out of our essential no-thing-ness. Individual self-consciousness becomes God Self-consciousness as we, *homo dei*, bring evolved divine-self consciousness into existence, according to the evolutionary model of the Axiom of Maria, through the Sufi *fanā*’ experience – as we disappear into God, God disappears into us. In this model, God self creation is like polishing a mirror, so that our true self reflection is revealed. What is polished is the mask of the hidden unborn god as our very own ugly paltry ego mask of ignorant self deception. It is here that the new God is born from, which marks the 20th century and dawning 21st century as exponentially fruitful in this regard.

[Note: re: Augustine criticism of Gnostic docetic Christo Simulacra, in which Christ only seemed to have a human body, p 124, *Techgnosis*.]

There is a strange, perhaps not too strange, correspondence between postmodernism and the transhumanist movement. To the extent that modernism began in the Renaissance humanism of the doubting *res cogitans*, with its personal political freedom to create anew by looking at things as they are, postmodernism is posthuman. The postmodern critique of the supposedly essentialist human attribute of the capacity for autonomous existential choice focused instead “on inhuman forces of heteronomy complicating authenticity, clouding commitment, distrusting engagement and dissolving responsibility [p 187, Grove/Beckett]. Samuel Beckett, perhaps the quintessential 20th century author in his absurdist existential humanism, may be said to ultimately eschew

and deconstruct the notion of “stable selfhood (the human as a goal or a destination)” preferring to show the human as a “hypothetical, ... permanent possibility... (i)ts pursuit ... enabled by the minimal provisional condition of being ...: the impetus to produce narrative, the need for self-scrutiny, the obligation to express... The *sui generis* ‘humanism’ that can be glimpsed from this pursuit involves a dehumanization of orthodox notions (the human as a knowable entity, possessing certain essential attributes.)” [check next lines] (p 266 Grove/Beckett).

The non-knowable human, lacking a predefined essence, is a key theme in the posthuman/transhumanist tradition. While it is possible to take 20th century existentialist essential nothingness and postmodernism’s perspectival socially mediated essential nothingness in a mystical direction, the trans/posthumanists take it into a triumphalism of *homo faber* as *homo techne* prevailing over the Satanic adversity of the limiting human conditions, leading into the technologically enhanced invincible posthuman.

This is one route that naturally follows from the deconstruction of essential human knowness/knowableness. But it is a regression to an imperial colonization model i.e if ‘God is dead’ and the human is ripe for redefinition, let’s define the post-human as (self) creator god. There is no vulnerable world participating in this omnipotent resolution of the 20th century explosion of the known world. A more co-dependent, co-creative, conspiratorial divinization of humanity would manifest an evolution in the ancient patriarchal model of the fascistic psychologically insecure creator God of Job, who asks “where were you when I created the world,’ by way of rebuking and intimidating Job, who has questioned His morality. A postmodern, existential, mystical Job might say “well, I was the one who gave a name to you and names to all you created. I am the one who creates you by knowing you. In that I receive your creative impression I mold you, giving you shape, coloring, specificity.” This humanism is a humanism that recognizes its divine conspiratorial power, but does not arrogantly claim to be creating *ex nihilo* according to its consumerist desire for exactly what it dreams it wants. It is a working with, rather than a technological power over. It is not transcendent, but engaged. It does not define itself by choosing from a catalogue of desirable attributes, but surrenders into the continually emergent existential manifestation of a deep essence, an essence that is not preexistent and predefined, but only becomes essential through the actuality of manifestation and recognition. The Sufi aphorism “my mother gave birth to her father” [Corbin] sums this up. The creator is created through (the) creation and the creation is a disappearance (*fanā*) in which

creator and created disappear into (become) each other as the transcendent dialectic synthetic third of accomplishing completion that is immanently the evolved ever present origin as the unifying fourth of a returning completion.

4.7 Alien Divine Children

There are various themes relating to the 20th century emergence of the divine child as an evolutionary/revolutionary archetype that connects to the revolutionary theme of this paper. It starts with the emergence of psychoanalysis as a manifestation of the repressed wounded archetypal feminine and the abused oppressed archetypal divine child. Freud listened to and wrote down their stories providing the clinical foundation for the genesis of psychoanalysis, based in the sentience of the sexual/aggressive child and the emotional embodied woman. The pivotal Oedipal story is a divine child story. The Romantic tradition that is a fundamental part of the basis of psychoanalysis is a divine child tradition, with its Bohemian theme and artistic spiritual naturalism [*Revolutionary Romantics*]. WW I deconstructed the pseudo adult maturity illusion of European regal/aristocratic imperial dominance, with its schoolyard bully mentality. The roaring 20's flappers' focus on irresponsibility and play represents a divine child manifestation. The "Do what thou wilt" of Alistair Crowley, with his emphasis on the quintessential Egyptian archetypal divine child, Horus, is an early 20th century divine child manifestation. *The Book of the Law* was 'channelled' in Egypt in 1904. The depressed 30's leads to infantilization of the working class and empowerment of the fascistic dynamic authoritarian masculine character, who proceeds to blow up the world in a fascistic adolescent power tripping moralistic borderline rage. "A child is born" initiated the atomic bomb sequence that ultimately led to the adolescent nation of America coming to world dominance. The Fifties lead to father knows best but also constellates the adolescent rebel without a cause. 'Teenagers' are born. In the 60's, the teenage rebel found a cause – youth said "Hell no, we won't go," and youth counterculture was born out of post war liberalization, prosperity, protest, sex, drugs, and rock 'n' roll. In the 70's, this was elaborated into the divine child traditions of humanistic and transpersonal psychology, holism, civil rights, feminism, grass roots politics, egalitarianism. Pre and perinatal psychology was born. Nielsen published actual pictures of conception, implantation, gestation, and birth. 1977 was the UN Year of the Child and the UN held a conference on The Rights of the Child. Legislation recognizing the pervasive and devastating impact of child abuse began to be passed.

Psychohistory wrote of changing child rearing habits, from the 19th century/early 20th century benign (at best) instructive dominance to a cooperative service model in the late 20th century, where the child is assumed to be adequate, capable of forming relationships, knowing what it needs, and communicating. Psychoanalytic self psychology elaborated this. The parental responsibility then became reading the text of the naturally evolving child, i.e. children are not just little irresponsible ignorant adults who need to be instructed and disciplined. In the late 20th century, the Aspergers Syndrome/Attention Deficit Disorder/Learning Disabilities/Indigo Kids theme emerged, with these children now potentially being seen, in a way, as advanced evolved spiritual beings who can teach us about reality, if only we could hear what they are saying. [Also re environmental sensitivity/fibromyalgia and Rowan re Chinese Chi Quong TV show] A quantum leap that refrained the uterine UFO/divine child/alien theme, with foetal ET's bringing perinatal dynamics and morphology into pop consciousness as communication from an 'advanced civilization.' In *Childhood's End* (date), Arthur C. Clarke prefigured this with his story of an advanced species of humanity being born as children who were destined to lead the human race into their future as space colonizers. The Galactic midwives who came to earth to facilitate this birth of the Cosmological human have the morphology of the devil. They are perceived as evil because they portend the end of the human race – as we know it. They are also agents of revolutionary evolution and of advancing human knowledge –classic fallen angel mythology. Arthur C. Clarke and Stanley Kubrick took this further in *2001: A Space Odyssey*, where, by returning to a mysterious origin in space consciousness we reconceptualize our destiny as the alien foetal divine child, who at the end of the story gazes at the blue, green and white planet floating in space, playfully, omnipotently wondering what to do with it.

The gestational earth which has intrinsically nourished us, is no longer sufficient – agribusiness has taken over the role! The placental waters and oceans, which have absorbed our excremental poisons, can no longer do so. Human toxic waste now threatens the biosphere – we have become a toxæmic pregnancy. [TRV re amniotic world] The only viable solution is for us to get born already, as a new form of humanity – *a homo dei cosmopolitos*.

5 The Battle Between Good and Evil

5.1 Fascism – The Revolutionary Right

In his review of *Anatomy of Fascism* by Robert Paxton, Adrian Lyttelton (*NYRB*, Oct 21, 2004, p 33-36) asks “What is Fascism?” Paxton uses a number of different countries in his discussion, but, as Lyttelton points out, “Historians are mostly in agreement that fascism was a phenomenon of pan-European significance”, and “Ernst Nolte’s, *Three Faces of Fascism*, (writes) of interwar Europe as the ‘epoch of fascism’ ” Germany and Italy bear particular examination in this, though Spain, France, and Britain were also participants, while in “Austria, Romania, Croatia and Hungary...fascist movements achieved wide social support and a share in power”. Lyttelton also suggests fascistic traditions, ideologically traceable to the 1930’s, can be found in fundamentalist Hinduism, Israel’s extreme right, the Christian Lebanese Phalange, the Baath party of Syria and Iraq, as well as the present-day United States.

According to Lyttelton, Paxton argues that in Italy and Germany the fascist “exercise of power was originally based on a ... coalition consisting of the leader, the party, the beurocracy, and traditional institutions”. In Germany, “the doctrine of the supremacy of the movement and its leader” became predominant. Paxton distinguishes fascism from traditional authoritarian dictatorships, which “would rather leave the population demoralized and passive, while fascists want to engage and excite the public”. In this sense (and others) fascism is a characteristic of the revolutionary 20th century, “a form of modern mass politics”. The word itself did not exist before 1919. ‘Fascism’ refers to a type of militaristic organization, *fasci di combattimento* (combat groups).

Fascism is a revolutionary 20th century socio political movement defined by the following: idealization of violent militarism, nationalism, and racism; a Manichean mythology of the elimination of evil ‘otherness’ (as foreignness/impurity/weakness); a lawless psychopathic power drive in which an ideology of totalitarian propagandized “radicalization of the truth” is practiced, where “the Leader and the Movement” are to be freed from all social constraint, giving birth to the quasi-religious messianic “new man”, through apocalyptic “permanent struggle.” The ultimate failure of the overly militant forms of fascism can, in part, be attributed to “the closed economy (which) could only be maintained though conquest”. The fascistic imperialism of the 20th century was a new twist on an old story. “As late comers to the imperial banquet, the fascist leaders did not want to end empire but to redistribute it. They believed that the liberal imperialists in France and Britain, as with their domestic policies, lacked the necessary ruthlessness and vigor to govern their vast empires. They had either to make way or to shape up,

becoming fascist themselves, and in either case, the ‘young nations’ could not be denied their share.” (*New York Review of Books*, p 36)

Fascism is a perverse divine child manifestation, unregulated by dialogical 20th century liberal maturity, with its penchant for negotiated multicultural solutions and tinkering with the economic/sociopolitical status quo in a rationalistic pragmatic manner, that particularly focuses social policy through an idealization of caring – taking care of the poor, the marginal, the weak, the oppressed, the abused, the underprivileged. Fascism, on the contrary, eschews weakness. It has reset the ancient ‘throw ‘em in the deep end’ bootstraps model of tough love paternal parenting in an extreme adolescent mode, plugging into the beauty, vigour, absolutist idealism, capacity for commitment and violent energetic drive of youth. “Power seeking men of action” are the driving centre of the fascist dynamic of “young nations.” This is consonant with, for example, the emergence of teenagers in the 20th century as a significant social phenomena, the idealized revaluing of the child and the preoccupation with creative innovation as a way to ensure continued growth and progress. It is a thesis of this book that the 20th century, like the Renaissance, is quintessentially a divine child phenomena.

It is relatively easy to look back on the fascism of Nazi Germany, Mussolini’s Italy and Japan’s Asian empire building as brutally evil. This first fascistic Axis of Evil engendered massive world wide united Allied opposition, resulting in the defeat of these Axis’s powers. In a dialectic, paradoxical manner, however, the resultant world stage saw the rise of perhaps the worst, most brutally repressive and inhuman, totalitarian regime the world has even seen, the Stalinist Soviet Union, with its concentration camp Gulag, 15 million dead in the Ukrainian holocaust, overwhelming dehumanizing penetration of State imposed mores into the fabric of daily life and brutal omnipresent repression of dissent. In a more covert, subtle, liberal, democratic manner, the USA set about, following World War II, to eliminate its world empire rivals, and in so doing became the dominant world power. The US had managed its involvement in two world wars so as to ‘allow’ Britain to fade from the scene as a world power. After World War II, in fact, Britain was so indebted to the USA (essentially bankrupt) that America could dictate repayment terms. In order to negotiate workable terms for repayment, Britain had to agree to abandon its overseas colonies, such as India. This meant Ghandi’s nationalist movement was guaranteed success, as Britain withdrew into its homeland, leaving the old empire as a commonwealth and setting the stage for the emerging American empire. US conduct of the Cold War ‘saved’ the world from communism by

the end of the 80's, leaving America as the remaining super (soon to become hyper) power. [China from *Superpower Syndrome*]

Never before has such a successful, widespread, popular, liberal and now fascistic empire been established with so little public awareness and so little opposition despite persistent, though often covert, military action. The Vietnam War is an example. As Chomsky points out, [DVD] the Vietnam War didn't start in the 60's. Tens of thousands of Vietnamese were killed in the 50's. But it was virtually impossible to raise public awareness of these events. It wasn't until the mid 60's, with daily televised images of the war and body bags coming home, and with the general upsurge of the counterculture, that real protest began. While most people know that around 52,000 US soldiers died in the war, most people do not know that around 2.4 million Vietnamese died (R. McNamara, *The Fog of War*, Eroll Morris). The brutal American fascistic Empire building interventionist policies in Asia, the Caribbean and Latin America [General ? in Vidal *Perpetual War*] have largely gone unrecognized as such – until recently. Since the shocking, public horror of the death of around 3,000 American civilians on September 11, 2001, American fascistic world dominating empire building intentions are being written about. Not just in left-wing magazines, such as *The Nation* and *Mother Jones*, but also in liberal magazines, such as *The Atlantic Monthly*, *Harpers*, *The New Yorker*, and even mainstream newspapers such as the *Toronto Star*, the *Globe & Mail*, and the *New York Times*. For some, such as *The Toronto Star's* columnist Richard Gwyn, it is a reality that we simply must adapt to. For the *Globe & Mail's* Robert Fulford, it is a joyous occasion, to be celebrated. As Chomsky points out, [DVD], one distinguishing characteristic of this period in the naked revelation of US empire building is that public opposition is deep, organized, global and immediate. It took a decade of war in Vietnam before public protest manifested. Within months, as the war in Iraq rhetoric heated up, world wide public protest, involving millions, occurred. Although it is tempting to dismiss this as ultimately inconsequential, a lot of sound and fury signifying nothing (the war in Iraq went forward), as Chomsky points out, many of the post World War II liberal-left social changes have actually come through popular movements – feminism, civil rights, environmentalism, multiculturalism (including the counterculture), new spiritual traditions. What is it that is being protested? Is America the covert fascistic world dominating imperial power that is being protested against?

In *Adbusters*, July/August 2003, vol. 11, no. 4, Chris Johansen quotes Michael Ignatieff, the director of the Carr Center for Human Rights Policy at Harvard, from his

"Empire: The Burden," *New York Times Magazine*. "[America is] the only nation that polices the world through five global military commands; maintains more than a million men and women at arms on four continents; deploys carrier battle groups on watch in every ocean; guarantees the survival of countries from Israel to South Korea; drives the wheels of global trade and commerce; and fills the hearts and minds of an entire planet with its dreams and desires.... The 21st century imperium is a new invention in the annals of political science, 'an empire lite,' a global hegemony whose grace notes are freemarkets, human rights and democracy, enforced by the most awesome military power the world has ever known."

In the same issue, Richard Falk (University of California, Santa Barbra, global studies, and professor emeritus of international law at Princeton University) was interviewed by James McKinnon. Falk has named "global fascism," as a new global political development, arising out of the recent American trend to militarize and ideologize the emerging integrated global order as the product of a classic fascistic nation state based security agenda. Falk sees "the discourse of terrorism" as validating "extreme forms of violence and a war mentality... reinforced by [an ultranationalist] sentiment," which we have seen, is particularly characteristic of the early 20th century form of fascism. He also suggests that the new global form of fascism exists in "a distinctive form in the United States and in the world ... conditioned by the American political culture – which is resistant to the language of fascism." It is "a concealed fascism that is occurring within the framework of a constitutional democracy."

In the same issue, *Adbusters* adapted a piece from *Thinking Past Error: Islamism and Critical Theory on the Left* (London and New York, Vergo, 2003) by Susan Buck-Morss of Cornell University. In answer to the question "Is America becoming fascist?" Buck-Morss has this to say: "(A)fter repeated and open corruption of the normal electoral process, several declarations of global war, adventurous and unprecedented military doctrines, selective suspension of the Bill of Rights and clear signals that a declaration of emergency is on the horizon [we must pose the question]... American fascism taps into the perennial complaint against liberalism: that it fails to provide an authentic sense of belonging to the majority of people. America today wants to be communal and virile; it seeks to overcome what many have been convinced are the unreasonable demands of minorities and women; it wants to reinvigorate ideals of nation, region and race in order to take control of the future; it seeks to overcome the social divisiveness of capitalism and democracy, remolding the nation through

propaganda and leadership.” She goes on to suggest that “about a third of Americans today are certifiably fascist; another 20% or so can be swayed around to particular causes with smart propaganda.” In reviewing Stanly Payne’s classical general theory of fascism, she notes increasing similarities to America, highlighting a revolutionary right wing fascist agenda and style.

Anis Shivan, in *Adbusters*, Vol. 11, No. 5, Sept/Oct. 2003, writes similarly of a veiled American fascism, but suggests it is becoming increasingly realized, using George Mosse’s *The Fascist Revolutions* to highlight this. Shivan suggests American fascism is becoming normalized by drawing on the “pillars of respectability” (as did the Nazis) and the popular consensus of an anti-intellectual strand in US culture, as well as the media’s “trivialization of ‘mass death’ and elevation of brutality as a ‘great experience’ ” and the sexy aesthetic wow of dramatized war technology in news reports, movies, video games. The re-elevation of the authoritarian masculine principle (previously relativized by the feminist, postmodern/critical theory trend in democratic liberalism), and, especially, the raising of the “office of the president to an icon of celebrity,” are classic fascist themes. She concludes that “all 14 characteristics of [Umberto] Eco’s matrix of ur-fascism [from his 1995 article ‘Ur-Fascism’] apply to America to some degree.”

In the sense that fascism is an authoritarian, revolutionary, Manichean, messianic/apocalyptic imperialism in a divine child form, it is particular to the 20th century. The liberal, democratic, decadent, multicultural, ambivalent, rationalistic European context in which 20th century fascism arose is, itself, only a relatively recent form of sociopolitical organization for the culture. It is modern. Fascism itself does, however, have roots in traditional Western culture as a whole, which shares some basic fascistic characteristics in its mythological structure, variously manifested at different times throughout history. I will trace its development in mythological terms. The human interpretation of the will of God and the Divine right of kings alongside territorial and cultural imperialism are all foundational themes in the history of western cultural fascism. The Yawhist tendency to personalistic idealization and moralizing control is an essence of fascism. From Greek mythology the Apollonian drive to purity and perfection, Zeus’ predilection for authoritarian behaviour and Chronos’ devouring of his children also contribute to Western culture’s fascism. To this mix Christianity has particularly added the cosmological Logos principle of a “world saviour,” and the attempt to persuade through absolute moral terror.

In *Voltaire's Bastards: The Dictatorship of Reason in the West*, John Ralston Saul critiques the authoritarian theme in Western culture (though he would term it the rationalistic theme), through his historical and sociological analysis of the impact of valuing reason above other human characteristics. He suggests that this particularly crystallized in the seventeenth century with the relative devaluing of spirit, appetite, faith, emotion, intuition, will and, "most significantly, experience". This is a Luciferian/Satanic point of view although he does not use these terms in his book. These characteristics have persisted in the Romantic subculture, and also in fascism, albeit in a somewhat perverse form. Within recent Western culture as a whole, Saul contrasts elitist rationalistic heroic technocrats with common sense pragmatic humanists. He suggests the theology of the twentieth century was "pure power – power born of structure". He suggests one of the unfortunate derivatives of the idealization of reason is an overvaluing of efficiency, in implementing rational idealistic technocratic methodologies. [see also J. Stein *Cult of Efficiency*]. But he also suggests that because of this "the question which arises is whether the rational approach has not removed from democracy its single greatest strength – the ability to act in an unconventional manner." Acting in an unconventional manner is a quintessentially Pentecostal and Luciferian attribute, as well as being a defining characteristic of both the Romantic and fascistic traditions. He concludes his section on "The Theology of Power" with these words: "It took us four and a half centuries to break the power of divine revelation, only to replace it with the divine revelation of reason. We must therefore break again, this time with arbitrary logic and the superstition of knowledge".
Shades of Genesis.

He also points out (what I will call) a Luciferian/Satanic dialectic contradiction, that "the twentieth century which has seen the final victory of pure reason in power has also seen unprecedented unleashing of violence and power deformed". He describes the twentieth century this way. "Fascism, Nazism, Communism, Marxism, Socialism, Democracy and Capitalism, among others, began to maneuver their intellectual, military and economic armies around the West. Indeed, around the globe. By mid century, Fascism and Nazism had been destroyed, thanks to a temporary alliance among the others. Now Communism and Marxism may be on the point of being eliminated in their turn. Capitalism and democracy, with some socialistic tinges, reign almost supreme after a century of confused general battle. It has been the second Hundred Years' War." In the century that exploded more people (250 million) have died in military

conflict, in particular more civilians, than in all previous wars in the history of humanity. What has this struggle been about?

In the 20th century war between 'good' & 'evil,' the rationalistic forces of liberal democratic capitalism gained the ascendancy in the years following World War II. In the latter part of the century, and in the early 21st century, fascism is making a comeback in the USA, meeting many American's need for passionate belonging, inspirational leadership, idealistic superficial morality, traditional values and a tough, energetic, triumphalist national ethos. Never mind the lies (the WMD 'noble lie' in the Iraq war), social insensitivity ('too much privilege has been given the marginalized underprivileged anyway'), nonsensical/fantastical economic Horatio Alger idealism ('it could be me') and militaristic brutality ('they got what was coming to them'). Uncle Sam is 'good to go,' once again. Just don't look down at the huge debt that the American dream is built upon, or the unsustainable means of production, or the environmental degradation or the monumentally imbalanced utilization of global resources, or the arrogant selfish aggressive trade practices that keep developing countries 'in their place,' or the previously covert, now overt, militaristic control over the world sociopolitical order permitted by the wild lawless cowboy mentality of US international policies. But, of course, it could be worse. The USSR could have won the cold war – this would be worse for sure. Or there could be total international chaos without a dominant strong man global cop – maybe this would be worse. Or the 'feminazis,' 'ecofascists' and 'zero tolerance' moralists could be controlling the regulatory agenda in universities, secondary schools, the workplace, and the culture as a whole – which they actually are, sort of.

The theme of continuous, active, ongoing power struggle is a defining 20th century phenomena. The two world wars were about imperial socioeconomic political power. The Frankfurt school/critical theory/postmodern social critique is about cultural power. The discourse of racism, feminism, classicism, ableism, agism is about legalistic social power. The marginalized abused victim has been legally and sociopolitically recast in a covertly dominant unassailable power position in the liberal democratic cultural mythology. Neocon global fascism is one response to this power struggle theme. This book is an attempt to suggest others, as outlined, in particular, in chapter 6, *Homo Dei Cosmopolitos*, but also throughout the book as an ongoing theme of the existential romance of revolutionary evolution.

[recast as apocalyptic *End of Evil* power struggle by the neocons (Perle/Frum – *The Superpower Syndrome* Lifton and Perpetual War for Perpetual Peace, Vidal)]

5.2 The Battle Between Good and Evil

The battle between ‘good’ and ‘evil,’ so nihilistically constellated in the 20th century, still rages. The forces of ‘good’ still plan to take over the world and eliminate ‘evil’. The forces of ‘evil’ go underground, toss a monkey wrench in the machinery of conformity and oppression and subvert the ruthless drive for security, purity and perfection, seemingly ‘creating’ chaos and suffering. The current War on Terrorism is a case in point. The war mongering polemic of the USA and Britain set the stage for a justification of almost any extreme measures, including the use of ‘weapons of mass destruction.’

Immediately following the internationally broadcast US National Prayer Service shortly after the September 11th, 2004, attack on the World Trade Center, on CNN, Rev. Billy Graham’s son Franklin was interviewed. Rev. Graham had been a major figure in the prayer service. Franklin, a friend and confidant of President Bush (who credits Franklin with saving him from alcoholism) says explicitly that America should be prepared to use “weapons of Hell”, “weapons of mass destruction” – meaning nuclear weapons. In President Bush’s address to the US Congress he asks the psychological question “Why has this happened to us?” But his answer is political and militaristic. “Because we are the good guys.” In a front page article in Canada’s *National Post*, a right wing ideological mouthpiece, on the day after September 11th, in an article entitled “Lack of Moral Courage,” the article suggests that it is because Western culture, specifically North America, has become soft (focusing, for example, on education and health care instead of military spending) that the attacks happened.

An ideological justification for mass destruction, in the service of the triumph of ‘Good,’ characteristic of both liberalism and fascism, is reflected in the World War II action of Allied Bomber Command, in which the mass destruction of civilians was a considered, deliberate and legitimized means of conducting total war. On March 9, 1945 ten square miles of Tokyo are razed by massive civilian carpet bombing, killing between 130,000 – 200,000 in a fire storm. Subsequently, according to Robert McNamara in Eroll Morris’s *The Fog of War*, 50 to 90% of the 67 major cities in Japan

are razed by similar massive civilian carpet bombing. In a day long series of carpet bombing raids on Dresden on February 13 and 14, 1945, a similar number are killed. Kurt Vonnegut's novel *Slaughterhouse Five*, which dramatized this event, was subject to severe censorship attempts in the USA because of its antiwar message. The Hiroshima atomic bomb killed 110,000 people in an instant. In the European campaign of deliberate, planned and relentless mass civilian terror, it is estimated 600,000 German civilians died. (*Natural History of Destruction* [? Author] This was a bombing campaign aimed precisely at civilians, designed to terrify and demoralize the population. Its mastermind was General ("Mad Bomber") Curtis Le May, who was also one of the main militant hawks pushing for America to proactively engage in nuclear war with the Soviets during the Cuban missile crises. It seems that the 'good guys' of Western culture, in the service of an ideology of opposition to evil, can justify mass destruction of hundreds of thousands of people. In a world where progress is imperative and progress is constructed on the basis of a war against evil, this seems necessary. It is hard to argue against the necessity of opposing the brutal horror of mid twentieth century German, Italian and Japanese fascism. Opposing fascism in the WWII manner of the Allies, however, did not eliminate fascism. The opposition of evil through the use of evil is given as a necessity by Robert McNamara in the *The Fog of War*. McNamara was LeMay's assistant in devising the massive carpet bombing campaign carried out by the US Air Force in World War II. McNamara states explicitly that if the Allies had lost the war, he and LeMay would have probably been tried as war criminals.

MSNBC's exclusive documentary "The Tip of the Spear", aired on Dec. 31, 2001, showed the now fascistic the American military at its most sharp, shiny and bright. With orchestrated propaganda style cinematography, narration and content, it is reminiscent of Leni Riefenstahl's *Triumph of the Will*, going into soldiers' family backgrounds, showing them holding babies and tearfully kissing good bye to wives and sweethearts. The American 25th Airborne Marine Emergency Unit (MEU) is "the 911" of the armed forces, according to its commander. This unit can do all and everything, including care for sick civilians and provide relief for starving refugees. But the essence of MEU, again according to its commander, is dirty fighting – "We're dirty street fighters" he says proudly, as he unblinkingly stares bold faced into the camera. One of the unit's fighting men (there are only 3 women in the unit) sums it up this way: "When we get through with *this* nobody will come into *our* house again". They were shown on their way to fight in Afghanistan to bring back, 'dead or alive,' Osama bin Laden and eliminate the al

Queda terrorist organization. No doubt patriotic hearts filled with pride watching this. Blitzkrieg. Don't piss these guys off. They're good guys until you get on the wrong side of them. Then they're dirty street fighters. Shades of Dirty Harry and all the Rambo like vengeful justice stereotypes of Hollywood and American pop culture. But this is the real thing.

The American military machine is the most efficient killing machine that has ever existed on the planet, albeit in the service of 'good' causes. In the Gulf War of 1991 for example approximately 75,000 Iraqis died at the cost of 125 American lives. Most people are aware that in the Vietnam war around 56,000 Americans died. Most people are not aware that around 3.4 million Vietnamese died (Robert McNamara, *The Fog of War*) in this particular battle in the 20th century war between 'good' (the capitalist democratic Americans) and 'evil' (the Communist nationalistic Vietnamese). My point here is not to say that more Americans should have been killed, but to remember that the ideology of good – a 'good cause' – can justify the most atrocious human behaviour – sometimes in fact no less atrocious in substantive effect than the activity of 'evil' ideologies. bazooka

Given the socio political construction of the reality of the mid twentieth century I would not wish to argue retrospectively for an enactment of Christ's words from the Sermon on the Mount, "resist ye not evil" as a way to respond to European and Japanese fascism. My point however, is that in the twenty-first century we may say that it is the war between good and evil that is the problem, not evil per se. The enemy now, however, is no longer the enemy. The enemy now is enmity. *The enemy now is the war itself*. As the twentieth century has so brutally demonstrated to us we can no longer afford this dualistic Titanic battle between 'good' and 'evil'. It threatens to destroy the biosphere – life as we know it on this planet. A new approach of reconciliation and integration, while maintaining dialectic differentiation, is called for. What alternative is there to war on evil? A psychological perspective can suggest a self questioning that deliteralizes the view of evil and questions the location of evil in 'the other.' A good illustration of the questionable designation of evil comes from the medieval persecution of witches (who engaged in a non-Christian religious practice, midwifery, herbology, magic and spiritual healing) in which it is estimated from one to three million people died, usually after horrific torture. The theocratic state apparatus of the day considered it was a 'good' thing to torture and burn heretics. The prevailing ideology said that pain and suffering inflicted in this life on a person's body, that led to a recanting of

unchristian views was a blessing. This now seems horrendously absurd, inhuman and politically untenable. Not so at the time of its perpetration, where the enemy of the state, of civilization and of the 'good' life was the enemy of Christianity.