



## Permiso para morir: cuando el fin no encuentra su final

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“Permiso para morir” (License to Die: when the end finds no ending) addresses an issue of the utmost importance to man: death, accurate everyday life stories threading through denials of death and of the human dignity to accept it. The book also warns us about the enlightenment of reason assisting death with its usual, cold, selfish suit, ignoring that man is thrown to death with the comfort of affection, the true miracle we can work for the ‘other’.

### CONSCIOUSNESS AND DEATH

Tragedy comes from human perception, whose understanding of death is the core issue of man. Only consciousness realizes that to die is to cease being in the universe. Death cannot be considered a problem since it is irreversible, turning it into the nontransferable, inevitable, extreme, own resolution of the being. With its absolute connotation of inevitable premeditation, death is not technically but philosophically interpreted; regarding the question ‘What is man?’ it goes beyond any scientific rationalism. It is the central act for human conscience. Existence would be absolutely different without it. Death ends up governing human behavior and transmuting life into something imaginary and unfortunate. Death has triggered the cyclopean action of ‘being’ to hold the destiny of ‘not being’. Trends, dogmas and systems have been built to find an explanation to the awareness of death, and intertwine from religion to science as historical fetishes. Another essential component, art, was the most refined gesture in an attempt to achieve human validity after death. Only with philosophy can it be analyzed from high perception, guarded by ethics, aesthetic and morals –the most valuable human products–, to make the immanent, nontransferable, individual death complete the authenticity of being, thus open to the freedom of not being. With this suggestion, death is not limited to a technical interpre-

tation. Consciousness of death turns man into a tragic being, despite overcoming the death of others; man is accompanied by death throughout his life because he never envisages his own end. The mastery of the *tekné iatriké*, the Stoics, the Epicurean, and the religions have attempted to ease the misunderstood reality of death in which postmodernity currently incurs, with its fall into the changing and fragmented communicational, technological and capitalist lifestyle. Science, transformed into the power tool, usurps the makeup of speculative imagination, whittling down human reality. Such degree of awareness of time and death, unfair and cunning trait of evolution, lacks an explanation because it flows into the not-being at the very moment of birth. As soon as man is born, he is old enough to die. Man is a being towards death, as Heidegger puts it.

Eros and death drive the pulse of human life, an alchemy that joins the instinct in its act with the despair of consciousness. This instinct returns with determination to overcome the existential fatigue, the pessimism that claims to know about death as the closure of being, and to support the determining concepts of man’s life: origin and end, both of them given by his state of consciousness. Once the being emerges, it is thrown into a project of possibilities in life that flow into the only certain destiny: death, which nontransferably resolves in each man. Existentialism must be accepted with our self-perception. Its natural limitation accepts no bias in perception ranging from optimism to skepticism. In the meantime, eros and death will continue stimulating the instincts and subduing the reason.

The passing of time and the tragedy of death have always been present since the first act of acquisition of consciousness. Man intellectualized, under new guises; yet the essence of the anxiety caused by both aspects has remained intact. Paradoxically, despite rational awakening, consciousness does not cease to be imbued with

metaphysics, a mask of the ignorance with which man had tried to escape when he was still an animal. Man does not want to suffer. He escapes. He does not want to disappear either. Religion no longer shakes that feeling, and the possibility has been falling back. The stories of gods have been told by men. Today, men contemplate their adventure, without understanding the reasons for their being lucid, unable of greater clairvoyance. We only know the physical event of death, which fills man with the contradiction of knowing about his death without whittling away the 'self' in its final illusion.

When a man tolerates himself with artifices, his body cannot sustain the being, the last perception can dignify him in the final act. By preventing entering death out of choice, the morals of religions are strange to this man who has overcome the distress caused by his ignominy, who has endured to infamously become a 'being for the death', whose unreasonable goal has been restricted by the mystery and seeks to alienate him to the ultimate consequences with a dogmatic faith.

License to Die leads us to our authentic being. It reveals the reality of death that puts an end to the existing being, but not to its freedom, although this is the last contradiction our own consciousness brings us in response to the origin, dreams and destiny of men.

For the Greek, philosophy was the art of preparing to die. Death walked into the tragedy and reached the point of a brutal honesty when contemplating man in solitude, in an infinite universe, with no possible explanation, possessing a limited awareness, with no justification for such absurdity. Socrates with his passage of philosophy from myth to earth, and of reason as the heritage of man has been ironic when leaving us the tragedy of 'being authentic', man reflecting upon his reality. Opposed to the one who embraces the inauthentic, considering life as a 'fair of novelties', opposed to the one who ignores that he possesses an unfortunate consciousness.

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