



Nikos Kazantzakis: Representing transubstantiation

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Abstract

Humankind has a responsibility to progress in the direction of the acknowledgment of God. To accomplish to it one must laborer troublesome getting out behind all allurements of getting a charge out of the world severely disliking fun, charm, laughing and not end till one achieves one's target throughout everyday life. He emphatically acknowledges that it isn't the achievement of the objective yet the fight which nobles the human life. Possibly it is the most critical decency of all, the acknowledgment, the satisfaction of the target, the association with the Ruler. The pith of god is only to find opportunity, salvation, to spare ourselves from every obscenity. The most noticeable morals aren't to be free, however to fight perpetually for adaptability.

Keywords: life, battle, duality, struggle, morality, void, love, freedom, transubstantiation

Introduction

The writing of the twentieth century has a mind-boggling distraction with oneself, the nature of awareness, and the procedure of observation and investigation. Writing is often emotional and individual inside. Creators are concerned about the split of both experience and thought. In such a milieu the 'learned person' writers gave a vent to their works and thought of an unconventional style of communicating where they couldn't consolidate the ordinary standards of novel composition but then do impartiality to the subjects.

The Ancient Greece is known for its extraordinary logicians. Socrates, Plato and Aristotle were notable Greek thinkers of the time. These scholars were known for their logical aptitudes. Socrates strategy is generally utilized in the territories of science today. Greeks had contributed in the field of writing. Some of extraordinary Greek sagas of the period were Iliad and Odyssey. Greeks thought about it as the best artistic work, which was composed by Homer who lived in sixth century BC. The Greek writing is firmly associated with the old Greek folklore and it had significant effect on the western development. Greek theater or show had extraordinary effect on the western culture. Athens was the focal point of the Greek dramatization. Greek catastrophe, parody and satyrs were played during this period. A portion of the extraordinary names related with Greek performance center were Aeschylus, Euripides, and Sophocles. Western human advancement was extraordinarily affected by the Greek commitments in the field of science. A portion of the incredible researchers and mathematicians of the Greek time frame were Euclid, Pythagoras, and Archimedes. One of the most significant Greek essayists, writers and scholars of the twentieth century, Kazantzakis was born in Iraklion in 1883. In 1906 he moved on from the Athens Law School and proceeded with his investigations in Paris. During the Balkan Wars he battled as a volunteer in the Greek Army. After the Wars he headed out to numerous European and Asian nations, distributing travelogue from his outings (Spain, Egypt-Sinai, China-Japan, Russia, England, etc.). Kazantzakis, significantly more of a logician than an essayist, was

profoundly affected by the works of Nietzsche and Bergson, and the ways of thinking of Christianity, Marxism and Buddhism. In his work, he endeavored to incorporate these diverse world perspectives.

Kazantzakis saw that life consisting of and supports the very truth of logical inconsistencies and the resulting battles. His socio-political, social and family qualities impacted and formed the fundamentals of his way of thinking of life. As Kazantzakis developed as an author, Christ, Nietzsche, Buddha, Bergson, Lenin, and Odysseus started to give the magical and scholarly establishment for his political thoughts. Kazantzakis's Cretan look, his definitive philosophical viewpoint, is a combination of the impacts of his local island, family, his youth encounters and recollections of which his character is really formed. It is this special aesthetic scene of his mind that delivered the rich, complex, and amicable choice of his scholarly output. Like his impossible to miss approach it tends to be seen that different areas in Greece are additionally double in nature, and the feelings which spring from them are likewise double in nature. Harshness and gentleness stand next to each other, complement one another and pairing like a man with a lady. Kazantzakis contends that this fundamental duality stretches out from people to the geological areas in Greece.

Bien has set out, through cautious and patient investigation, to demonstrate how the different components communicate, or—to switch representations—how the different ethereal and scholarly strands are intertwined in Kazantzakis' own idea. Kazantzakis considered life to be a battle in which the imaginative power in man (fundamentally, the elan essential of Bergson) looks for continually to conquer its restrictions until it ends up celestial. He more than once talked about a procedure by which "matter is transubstantiated into soul." This battle includes a progression of vicious difference between restricting powers in the spirit: psyche and matter, soul and flesh, impulse and reason, essentialness and structure, activity and consideration. On the social and authentic level, Kazantzakis considered this to be process as requiring awful, bleeding, and calamitous changes.

As pointed out by Bien, Kazantzakis comprehended the

advanced period as a "transitional age" in which mankind was balanced between the decadence of the old human progress and the satisfaction of another essential, and freeing request. Like Nietzsche, he completely scorn liberal, middle class human progress, which he saw as being overwhelmed by innovation, realism, and a stifling solace that adored security to the exclusion of everything else. Like Nietzsche, Kazantzakis was a learned, intelligent individual who respected men of vitality and action. He proposed reclamation of agnostic imperativeness and opportunity over middle-class idleness and patience. He was keen to see middle class society cleared away in an extraordinary eradication of cruelty and destruction. He upheld whatever political development appeared right to show the enthusiasm and incensed vitality important to impact the change. As an outcome, Kazantzakis was at different occasions a patriot, an extremist, a socialist, and a communist. He was every one of them but then none of them in a way to his brain, simply a vehicle for drive a progressively essential otherworldly and social plan. He gave them a shot, discovered them needing, and lost them as heedlessly as he had initially grasped them.

So, Bien sums up; Kazantzakis was not a genuinely political scholar by any stretch of the imagination, in that he didn't include himself in the reasonable parts of governmental issues, e.g., gauging and adjusting different cases and rights, thinking about the prerequisites and constraints of equity in explicit and firm circumstances. Or maybe, Kazantzakis was essentially a religious and otherworldly figure with an "eschatological attitude" that couldn't rest content with anything short of a "meta political" venture. Obviously, eschatological attitudes do attempt to manifest their desires in legislative issues" a lot to the despondency of the world. What recognizes Kazantzakis from different craftsmen and rationalists is that he fell into such a significant number of various eschatological imprudence.

Kazantzakis view life

Kazantzakis presents the figure and picture of man as a dull, difficult to understand, a part of it in difference with, in addition to other things, God, the Flesh, and the Devil. To man, and to man alone, is given the mission of weaving out of this mind boggling some changeless texture which at the same time will hold him in time, but then discharge him for endlessness. The strain created by this mission, by this contention, is unrelieved in the human condition, in spite of the fact that it very well may be, and regularly is, covered by the bleak and thrilling requests of the flesh. This is an unpleasant blueprint of the unfortunate vision of Nikos Kazantzakis—a dream with a strain, existential maybe, or fundamental on the off chance that you like, between the old Christian-Platonic polarity of the body and the spirit, or, psychoanalytically, between the id and the superego. Inside this complex of thoughts, the picture is one of the main images of the Kazantzakian universe before endeavoring to move into the questionable universe of representative multifaceted nature, it ends up significantly that we put forward certain components of this universe. In the Kazantzakian universe, God is a supernatural imaginative power pushing toward metaphysics through the inconspicuous forces bolted profoundly inside amazing knowledge (as unmistakable from outright transcendence). God is likewise pushing toward a sort of higher love and empathy for his universe; he is looking for a God-like

enthusiastic comprehension of the manifestations of his own feeling man and his universe.

Kazantzakis believes that man's intellectual endeavor would be of no lasting value if not tempered by a regenerated heart that could love this world. Without this redeeming love, faith being dead, our imaginative efforts can produce only dead souls unable to bear any suffering and incapable of profiting from their suffering (Paulakidas, Dostoevsky, P-310).

Kazantzakis raises this idea of humanism to the degrees of political opportunity and profound liberation of the whole mankind. Kazantzakis's thought depends on the supposition that, best conditions man can know just himself and his own spirit. Man's mission is to ask forth confusion inside him. This self-request by man's soul prompts otherworldly opportunity besides, salvation, just as God's Salvation. Kazantzakis doesn't dismiss mortality, however, places eternal condition well beyond it. The move of physical sense is faced with the counter move of physical awareness, and how every person settle this encounter decides the way and heading of his own reality. On the off chance that the physical sense and awareness, the life and mortality are defied, grasped and recognized man can make his life a vital existence.

Kazantzakis speaks about the nexus between the human and the divine in terms of the theological notion of 'transubstantiation'. The transubstantiation from plant life to animals, from animals to human beings, and from human beings to God indicates three things: (a) Kazantzakis presents transubstantiation as a natural process rather than as an instantaneous act of 'hocus pocus'; (b) He nonetheless indicates the real presence of God in the process of transubstantiation, hence allying himself with Catholicism and Orthodoxy rather than with Protestantism regarding its theological understanding; (c) Transubstantiation is the key to his writing in that the sublimity of the transubstantiation that occurs in the Eucharist is spread across the whole of human life, indeed across the whole cosmos.

The transubstantiation of matter into spirit is explicitly treated many times in theoretical and symbolic terms in Kazantzakis' writings. The easiest passages to identify are those where Kazantzakis uses communion metaphors or describes the distribution of the Holy Eucharist. But transubstantiation is not merely one theme among many others, but is rather the dominant theme around which cluster the notes of subordinate ones that run counterpoint to it. Bread and wine, for Kazantzakis, are transubstantiated into the body and blood of Communion, and Communion is transubstantiated into penitence, rest, salvation, peace, paradise, and, finally, to God. Eating any food makes transubstantiation possible. In one of Kazantzakis' most imaginative passages, he has Zorba say to his boss: Tell me what you do with the food you eat, and I'll tell you who you are. Some turn their food into fat and manure, some into work and good humour, and others, I'm told, into God. So, there must be three sorts of men. I'm not one of the worst, boss, nor yet one of the best. I'm somewhere between the two. What I eat I turn into work and good humour. That's not too bad, after all!.... As for you, boss.... I think you do your level best to turn what you eat into God, but you can't quite manage it, and that torments you (ZTG.1952, pp. 66-7).

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'transubstantiation'. The transubstantiation from plant life to animals, from animals to human beings, and from human beings to God indicates three things: (a) Kazantzakis presents transubstantiation as a natural process rather than as an instantaneous act of 'hocus pocus'; (b) He nonetheless indicates the real presence of God in the process of transubstantiation, hence allying himself with Catholicism and Orthodoxy rather than with Protestantism regarding its theological understanding; (c) Transubstantiation is the key to his writing in that the sublimity of the transubstantiation that occurs in the Eucharist is spread across the whole of human life, indeed across the whole cosmos.

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For the first time since the world was made, man has been enabled to enter God's workshop and labor with Him. The more flesh he transubstantiates into love, valor, and freedom, the more truly he becomes Son of God.... This ancestor is the bulky, unwrought beast given to me to transubstantiate into man - and to raise even higher than man if I can manage in the time allotted to me. What a fearful ascent from monkey to man, from man to God! (1965c, pp. 24-25).

It would be a mistake, however, to see Kazantzakian transubstantiation exclusively in cosmic or historical terms in that Kazantzakis is also a very personal writer. One's personal life is also the theme for transubstantiation. There is much darkness in me, much of my father. All my life I have fought desperately to transubstantiate this darkness and turn it into light, one little drop of light. It has been a harsh struggle without pity or respite.... Virtue, for me, is not the fruit of my nature, it is the fruit of my struggles. God did not give it to me, I have had to labor in order to conquer it by the sword. For me, virtue's flower is a pile of transubstantiated dung (Ibid, p. 476).

For, Kazantzakis tells us in this myth, the goal of life is not the safety and security of home, no matter how one defines home, although we dream of such security – “there's no place like home” – but rather, the never-ending quest, the incessant voyage in search of home. So he sets off again. The true home is the struggle for home, the journey toward home. Kazantzakis's Odysseus epitomizes the hero who

“transubstantiates flesh into spirit,” but holds on to them both, because the spirit evolves in and through the flesh, because the spirit has no value apart from the flesh.

Within Christianity, this transubstantiation of one's personal life is focused on Christ. There is no other way to reach God but this. Following Christ's bloody tracks, we must fight to transubstantiate the man inside of us into spirit, so that we may merge with God (Ibid., p. 289).

God, for Kazantzakis, is not merely humanity spoken of in a loud voice, even if our best clue as to the nature of Ultimate Reality and Meaning comes through the God-man, Christ: He conquered every temptation, continually transubstantiated flesh into spirit, and ascended. Every obstacle in His journey became an occasion for further triumph (Ibid., p. 291). My deepest joy is to see how the mysterious force seizes hold of man and shakes him like a lover, an epileptic, or a creator. Because, as you know, what interests me is not man himself, but the being that I so imperfectly designate as 'God' (Helen Kazantzakis 1968, p. 189).

Conclusion

Kazantzakis intellectualized his own personal baggage from birth to death as far as considerations concerning human freedom. His whole life is a depiction of the way to opportunity, to a higher human presence past expectation and level headedness, depression and skepticism, conquering the numerous obstructions throughout our life. His life was a persistent fight with the void, a constant journey for immortality during a time when man has capitulated to the materialistic interests of the advanced age. It tends to be genuinely seen that Kazantzakis's life and workmanship are intertwined with the complexities of otherworldly, political and mystical issues concerning human life and God. His works mirror the battle to determine the dangerous. This is clarified in Kazantzakis's claim words as remembered by his better half Helen:

I have struggled, that's true, throughout my life. And I'm still struggling to keep my soul from dying. I know how the mortal becomes immortal. And this is precisely the great torment of my life...The major and almost the only theme of my work is the struggle of man with God, the unyielding inextinguishable struggle of the naked worm called man against the terrifying power and darkness of the forces within him and around him. The stubbornness, the tenacity of the little spark in its fight to penetrate the age-old boundless night, the anguished battle to transmute darkness to light, slavery to freedom, have been my prime motifs.

(Helen, Nikos 471,507) This untiring battle is the artistic statement of Kazantzakis. Any individual who overviews his works would find that he stays consistent with this position. Kazantzakis went through his entire life on earth trying to ace darkness and to declare human importance even on the consecrated. Darkness stays an intensely checked still, predominant nearness in Kazantzakis; however, he never enabled it to rule his mind. Amidst this obscurity, there are radiant flash of mystery and understanding. Such minutes ascend over the quiet and dimness and burst into unadulterated tune.

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