

NIKOS KAZANTZAKIS

and thought leadership

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(Hors Texte

DIE AMAZONEN

<i>Kommen denn die Amazonen</i>	<i>Schon die Amazonen kommen,</i>
<i>oder kommen sie doch nicht?</i>	<i>weil sie so was nicht tun,</i>
<i>Reiten sie auf Himmelszonen</i>	<i>denn sie reiten so vollkommen,</i>
<i>oder nur auf Erdschicht?</i>	<i>scheinen jetzt, verschwinden nun).</i>

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I. ABSTRACT.

The reader of the present paper should be ready to face it as its author's attempt to give with it a vivid example of what we people really mean, whenever we speak of "thought leadership", (innovative thinking).

This very same paper shall also be considered as a vivid example of the fact, that our Journal – Athens Journal of Social Sciences – provides the opportunity to its authors to act as thought leaders across the "field of management scholarship". Whereas as "field of management scholarship" we understand any solid ground on which we and/or objects stand or move in a way, that follows the logical design of a freely chosen trajectory subject to its outmost precision and exactitude.

The surface of an engraved, painted, printed or pressed matter such as the pages of a book or even the pages of our Journal may easily be seen as constituting that kind of solid ground.

II. KEYWORDS.

The main function of a key is either to lock or to unlock whatever we want to keep closed with safety in a suitable place for this purpose.

Most of the time the use of a key is proof for lack of confidence among people. On the contrary among people, who trust each other, such a use is needless. The key just stands there, where it stands, having only a decorative or a symbolic meaning.

A word may similarly play the role of a key in two ways. It locks and/or it unlocks.

When it locks, it keeps secretly and firmly inside it a deeper meaning compared to the one apparently perceived at first sight.

When it unlocks, it clarifies that deeper meaning revealing in reality the literal function of the word. Thus like a source of light it enlightens hidden truth for ever.

To emphasize this key-like function of words we call them keywords.

The keywords playing this role in our paper are the four words composing the title of our Journal:

Athens Journal of Social Sciences.

Why that?

III. CONCEPTS and TERMS.

Our paper's concern is all about the concept of time, terms of which are end of time and the beginning of it.

Two notions are valid with respect to the real meaning of the word time. Both equivalent one another belonging to one and the same reality. Visible the one, invisible the other.

The visible aspect of time is that one formulated by Einstein and imposed by him as obligatory learning at our schools due to everybody's and every day's experience. Time based only upon our senses dilates, when space contracts and it is contracting, when the space is dilating. The other concept, the invisible one, based not only upon our senses but using also simple logic, follows the Hellenic education according to which the day shall come, when the two terms, end of time and the beginning of it, shall be undoubtedly proven identical to one and the same mathematical point. A case called by Aristotle ENTELECHY.

Now let us see briefly the historical evolution of those two notions of time.

Till early in the 20th century science accepted the notion of time absolutely. 'Absolute time' used to be a Hellenic philosophical notion of reality alone, independent of space; also a political vision of an unchanging picture, invisibly escorted by a cosmic soul, forever immortal. Like an unwavering, imaginary rock in the middle of a boundless sea, imperturbable by any fluctuations, absolute time safeguarded one, "unified present" for the whole of humankind. Expected to be mathematically demonstrated this notion of time, from a religious point of view, was considered to be identical to the so called Second Coming. Great supporters of this 'absolutism' included renowned scientists such as Galilei and Newton in the 17th and 18th centuries.

At the beginning of the 20th century, though, Einstein, the physicist famous for his theories of relativity, meticulously dealing with this notion of 'absolute time' in reality found himself unable to reconstruct and represent the appropriate framework corresponding to its mathematical demonstration. Therefore, he introduced instead the notion of time "relatively". This 'relative time' is dependent upon space. It

contracts wherever the space widens and it dilates whereas the space is shrinking. On Einstein's claim this relative time is obligatory learning in our schools nowadays. However, in spite of this, it is expected and it is even foreseen by Einstein, that it will be sighted motionless in situ -in a mathematical point- allowing reconstruction of the appropriate frame of coordinates or '*closed time-lines*', (in German '*geschlossenen Zeitlinien*'), mathematically proving time to be absolute.

This forecast made by Einstein, among other reasons, justifies our paper's concern. All about time.

IV. INTRODUCTION and PROBLEM STATEMENT.

Nikos Kazantzakis, the Hellene writer of International recognition, was born in the biggest Greek island, Crete, in the city of Herakleion, on 18 Feb. 1883. He died in W. Germany in the University's Medical Clinic of the city of Freiburg im Breisgau, on 26 October 1957 and he was buried on the Martinengo Bastion of the Venetian Walls surrounding the place of his birth, Herakleion.

His epitaph reads: I hope nothing, I fear nothing, I am free.

The meaning of this inscription lies in the continuity of a well equilibrated life, even after death, since it uses present tense to be expressed. A life having nothing to gain or nothing to loose, free from all kinds of expectation. Is it really so? Is the writer telling us, like an other Socrates, that he knows one thing, which is nothing? Is absolute zero or as he calls it in Spanish NADA the unshakable fundament upon which he builds his life?

Kazantzakis became world widely known after the release of the films Alexis Zorbas, (Zorba the Greek dancing a Greek dance of world fame named SYRTAKI), Christ recrucified, (Greek Passion) and Last Temptation (of Christ), all of them based upon his novels.

Most of Kazantzakis readers or admirers know him only from his novels. They believe he is a great novelist. Very few of them know that he also is a great producer of all genres of literature:

Translations, Travel books, Novels, Plays, Letters, Memories, Articles, Essays, Interviews, Lexica, Poems (epic), Children books, History, Philosophy, Thesis.

Even fewer among them know, that he characterizes all of his works "side-works", except his epic ODYSSEY, for which he uses the Spanish word OBRA.

This information is of extreme value for the reader, who wants to examine, if Kazantzakis is offering a solution to the problem of time already stated under the previous chapter, CONCEPT and TERMS. A problem which has to do with the duality of the notion of time. Visible the one, invisible the other. Both however tangible. Therefore for accurately presenting further our paper we shall focus our attention only on Kazantzakis epic ODYSSEY.

At this point however it is worth saying that the author's solution to the exposed problem of the concept of time satisfies also many other formulations of apparently different problems, such as

unified field theory; unification of the two relativities, (special and general); unification of gravity and electromagnetism; transmutation of matter into spirit; cause and effect in one; existence of perpetuum mobile; nature teaches the existence of Zero; copyright; brake down of all laws of nature; globalization; thought leadership and so on.

In fact if two or more persons make an identical choice of one and the same mathematical point in order to get acting, you cannot say where or to whom this point belongs.

V. SOLUTION APPROACH.

We approach the solution to the already stated problem of time – as to prove the existence of an imaginary geometrical figure, inborn in every human being, awaiting out there to be revealed – by following Kazantzakis with respect to his ODYSSEY via three ways:

1st Places where ODYSSEY was written

Poros – Aiyina – Gottesgab, (Bozi Dar).

2nd Various Comments made by Kazantzakis on his ODYSSEY

- In Spanish OBRA - An invisible Monarch is its Governor
- In French " *mon cercueil et mon flambeau* "; our translation in English: my coffin and my torch.

3rd Numbers and Letters used for measuring the epic

For each Volume – for the totality of its lines – for its spatial dimensions.

An Analysis of those facts follows.

VI. ANALYSIS of RESULTS and CONCLUSION.

1st Places where ODYSSEY was written

- Poros

Poros is a suburb of Herakleion.

One of the meanings of this word, most important for our research, is skin pore. It is known, that Skin pores among other functions also help our organism to breath. Since the Greek verb describing this function is composed of the first letter alpha,(α), and of the last letter omega,(ω), of the Greek alphabet, (αω), Kazantzakis is telling us, that he is continuously breathing, therefore alive.

Further with those two letters he is giving to us at once the beginning, (α) and the end, (ω), of his action. He is completely aware of his own existence and he uses the name of the place of Poros for transmitting to his next this information about self knowledge.

- Aiyina

It is a Greek island known from ancient times, which is lying in a short distance from Athens. The name is apparently of Hindu origin having the meaning of eye, (*ayin*). It also has the meaning of the number two, since we all have two eyes, and of the number Zero, as long as we look at things without affecting their state of being.

Aiyina was in antiquity the very first place all over Europe to mint money.

We feel well justified at this point to propose a sole circulation of DRACHMA as the only currency to be of worldwide acceptance in exchange with all others.

- Gottesgab, (Bozi Dar)

The place is situated in Bohemia near the German border in a height of more than 1000 m. It means in both languages a divine gift, a grace of God.

With his ODYSSEY Kazantzakis offers to the whole world a unified field of all forces, theories etc., subject we all voluntarily confess the simple truth, that spirit comes first, matter thereafter.

2nd Various Comments made by Kazantzakis on his ODYSSEY

- OBRA (Spanish)

The word has several meanings. It comes originally from the latin *opus*, work. We mainly focus though to its meaning of spiritual production. We consider ODYSSEY as being a system offered by nature and we call the surrounding of that system the world. In order to facilitate our examination we simplify the analysis by performing an already executed spiritual CUT between the system, (ODYSSEY's spirit or author's soul) and the world, (ODYSSEY's body or matter). It is our own free choice, therefore our own responsibility, if we are going to make our own comments on ODYSSEY's body or if we are going to follow the author's comments on ODYSSEY's spirit. Mortality on one hand, immortality on the other.

- An invisible Monarch is ODYSSEY's Governor

Some poems written by Kazantzakis and published under the title of TERTINES play the role of so called CANTA, (songs), escorting his epic. According to an elder tradition every chapter of a longer poem or epic is escorted by a CANTO, (song). Kazantzakis calls those songs his ODYSSEY's bodyguards and he appoints an invisible MONARCH as their Governor.

In fact the meaning of the word MONARCH says, that someone is leading an action by himself, quite alone, without any external interference.

This case applies to everybody's brain or to simple logic. Simple logic, indisputable reality is the corner stone of the ODYSSEY's history. Though the history itself may be forgotten and the body or the matter may vanish, the corner stone as a mathematical point continues to exist.

- My coffin and my torch, (*"mon cercueil et mon flambeau"*)

Light and truth.

The coffin symbolizes the inevitable truth for everybody, which is death and the torch is supplying the necessary light to face that truth in an immortal way. Contradictory?

Kazantzakis ODYSSEY is his coffin, therefore it contains not only his body but also his mind. His way of thinking. Like an other carpenter, who has in mind the shape or at least some basic guidelines needed for manufacturing his coffins, Kazantzakis has in his mind a specific form corresponding to specific numbers for producing the volumes of his ODYSSEY. The whole work being a praise to the sun, permanent source of light enlightening everything.

3rd Numbers and Letters used for measuring the epic.

- For each Volume.

Each Volume is marked by a number from 1 up to 277 or by a letter from (α) alpha up to (ω) omega. Putting all Volumes together one upon another in order to form a column we obtain a height of 300 Volumes.

- For the total number of lines per Volume.

33333. In poetry we have two kinds of products, the inner and the outer one. The inner product would be the result of the multiplication of the number 3 by itself and so on successfully five times one after another, ie., $3 \times 3 = 9$, $3 \times 9 = 27$ and $3 \times 243 = 729$. Thus we obtain the number, which symbolizes the distance between justice and injustice according to Plato (POLITEIA).

According to the Pythagoreans a year has $364\frac{1}{2}$ days. We may say that a day has $364\frac{1}{2}$ days of light and $364\frac{1}{2}$ nights. Thereafter dividing Plato's number 729 by 2 we obtain $364\frac{1}{2}$ days of light or of darkness. The choice between light and darkness is ours. The result in numbers remains unchanged.

- For its spatial dimensions.

Kazantzakis makes use of this number $364\frac{1}{2}$ while constructing his ODYSSEY as an edifice in order to take place in the so called spacetime.

Noteworthy at this point some other meanings as well of the word OBRA:

- Edifice under construction - result of an action – Action from a moral point of view – Manufacturing License, consequently poetic license – Thought leadership and so on.

VII. RELATED WORK.

Kazantzakis with his ODYSSEY proves to be a real thought leader (an innovative thinker). The author is presenting to us this work, which is for sure something. However at the same time he is also presenting to us an invisible way of thinking or a path to follow apparently being nothing, till the day shall come, when it will be shown, that this nothing exists!

This shall be really thought leadership or innovative thinking.

An other function of Kazantzakis ODYSSEY is its admiration for the sun. Since it is well known, that nothing is new under the sun, Kazantzakis admires this ability of the sun to project light to everything enlightening even nothing!

Nature is offering two characteristic examples corresponding to this dual function of Kazantzakis ODYSSEY:

Monarch Butterfly and Calendula

Calendula, no matter the change of its position due to the change of the hour of the day, is steady facing the sun, recognizing in this way the sun's overall sovereignty.

Monarch Butterflies immigrating, when the weather changes from colder climates to hotter climates, they know their way back to, where they started from, no matter the fact, that meanwhile some four generations have died. The information about the path to follow passes from one generation to the other. So ODYSSEY does.



Photos elaborated by Konstantina Kountourioti.

"The Calendulas". This painting created by Sophia Zaglari, has obtained the 1st prize due to its brilliant distinction, while exposed in an exhibition organized during the decade of 2000 by the LIGUE FRANCOHELLENIC.

"Monarch butterfly". A photo offered among others thanks to GOOGLE.

VIII. FUTURE WORK.

Our future work shall be the publication of the final solution to the problem of time in our coming soon issue of AJSS.

We quote by the way two apparently different formulation made for this problem by

- EINSTEIN: "unresolved problem of closed time-lines", see

'CONSTANTINOS CARATHEODORY' in Greek language by Stavros Theophanidis, Professor of Applied Economics in Panteion University, (PUBL. Piraeus Bank, Athens 2002), p. 66, Einstein's letter in German language to Caratheodory, in which Einstein says verbatim: *"...If, though, you answer the closed time-lines question, I will kneel before you with crossed arms. There is something hidden here, which deserves the best men's sweat..."*

Then further below, on p. 78, in another letter: *"...Would you like to consider something about the closed time-lines problem too? Here is the core of what is still unresolved part of the Space-Time problem..."*

- D. NANOPOULOS: "redistribution of nothing", see

"KATHIMERINI", 17 Sept. 2000. His interview in Greek.

Finally our Journal's formulation says:

"Based upon the function of time $f(x)=ax^2+bx+c$ and upon the spatial dimensions of Kazantzakis ODYSSEY how one may give one "unified present" for the whole of human kind?"

This is our answer, so far, to our question – Why "Athens Journal of Social Sciences" are the keywords of our paper.

IX. ACKNOWLEDGMENT.

To my ancestors, my grandparents, my father Georgios Zaglaris, son of Ioannis and Sophia, and my mother Sophia, née Kitsi, daughter of Dimitrios and Olympia, herewith my gratitude for having taught me how to apply the rules of conduct in an unchanged way no matter if in public or in private.

Many thanks further for their assistance to me in various ways permitting me to compose this paper to

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At this point I also must say many thanks to His Lordship John, 11th Earl of Sandwich. His grandfather, the 9th Earl of Sandwich married Alberta Sturges, who was the niece and sole heiress of Joe Mac Leod. Joe was the sponsor of Kazantzakis ODYSSEY and Kazantzakis dedicated this epic to her. For someone, who would like to judge objectively about the rights emanating from Kazantzakis ODYSSEY, those rights should be equally shared between Kazantzakis himself and Joe Mc Leod or between their heirs: natural heirs respecting Kazantzakis will, i.e. the Hellenic Nation and heirs at law for Joe, i.e. the successors of the Sandwich Earldom. Sometime ago since I was planning to publish a small booklet about "Einstein & Kazantzakis", no longer making sense after the presentation of this paper, I have asked His Lordship John for His permission to dedicate to Him this booklet. His reaction was spontaneously positive and very friendly. Therefore I feel very much obliged to mention His name at this point.

At the end a special reference must be made to Dimitrios N. Koumparoulis, Editor in Chief of AJSS and his assistant Anastasia G. Vlachopoulioti in acknowledgment of their promptitude to publish this paper.

X. REFERENCES.

- a) Mathematics,
specific numbers and Geometry.
- β) Hellenic and Roman alphabet.
- γ) Arabic and Roman numerals.
- δ) Google.