

RECENSIÓN

Loera Cervantes, Jesús Oswaldo (2019). La Condición Humana ante la muerte. Mexico: Editorial Herder. 137 p. ISBN: 1021015280001.

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The reviewing text refers clearly about the impossibility of immortality, the death and dying as equalizer facts, no matter the social conditions, the religious or ethnical affiliation, the Nationality or origin country. In this sense edges, go deeper in a distinctive feature mentioned in the Loera Cervantes text, “The Human Condition in the face of Death”: the cadaverous nature of the human being-the potential cadaver-, inevitable, unquestionable, universal. The introduced work, weave this useful subjects together, throughout the chapters in order to give the beginning of a creative comprehension about this condition which inhabit us.

The reading of this text moves us to question how we inhabit and how we are inhabited by a denier condition. In the basis of this dilemma, the author enables the analysis of three essentials:

1. The anxiety when facing with death - consciousness of death (first anthropological constant)
2. The denial of the death (second anthropological constant) and
3. The denial of the death denial (an alternative to the second anthropological constant); projecting new hypothesis and installing relevant edges.

In this way, the author presents a controversial field, turning to classic, valuable, descriptive and conceptual references; he mainly resumes Morin, Becker and Thomas. It is noteworthy how in the Anthropology field Death and Dying (named by the author as Tanatological Anthropology) move through an irrefutable avoidance on the part of a significant portion of academies, investigation groups, funding sources and extension actions; the situation becomes this work even worthy; ventured -with critical responsibility and scientific rigor- into research topics which, in general, are not “appealing” to some points of view; the Anthropology of Death and Dying is a field which deserves a deeper analysis and particular reflections in Latin America (attending, partly, to a half breed configuration of their societies and cultures).

Another virtue of this text, lies in the original claim about the human condition and the tanatological studies, namely: “the thanatology needs to think the human as a mortal being, therefore, the mortality conscience and the anxiety which it arouses, have to be the key of the human condition, naturally, thanatology speaking” (Loera Cervantes, 2019, p. 8). It should be emphasized, this approach is made with t Edgar Morin’s works recovery, eloquent and brilliant knowledge producer, hardly ever, recovered and worked epistemological soberly about death and dying, hence a big motivation to explore this material.

Remember then, how approaches about the issues of death and dying find in Loera Cervantes’ work, strong references to appeal some classic documents about the basis which are suggested like innovative, reflective and critical. His appreciations about diverse convergent paradigms qualifies to notice in this edition a material founded in the strong psycho-oncological experience and an innovative therapy and a disruption maker, referring me about Loera Cervantes training subject.

We should not forget that actually in the field of the Humans and social Science, and other interrelated subjects such as Natural Science, Semiotics, Communication, Technology, Medicine. The

readings about the suggested approaches are taking effect and an important methodological and conceptual revision (although is slow and gradual). Therefore, the contributions included in “The Human Condition in the face of Death” are successful in the awareness and the work about the unquestionable of death in the human nature, from different epistemic frameworks. We should not forget that Thomas (1983, p.7) noted, “the only we really know, even though we ignore the day and the time when it will happen, why and how, we must die”; for this reason, the journey of life has to be followed by the knowledge about the potential death that inhabit us, in the same way about the deaths of others.

Clearly, the actual work could be resumed by newcomers in the subject and by different specialists such as anthropologists, psychologists, doctors, theologians, philosophers, sociologists, jurists, teachers of several subjects and, as we said before, any particular person interested in this fraction of the human condition, as it is a simple, clear, significant and cared way of writing. This qualities do not play down the theoretical and methodological accuracy which is looking for exceeding the order of the academicism, in terms of Geertz, “in art, this impressive reduplication of what the accepted masters have made is called academicism; and I think this is the proper name assigned to our affliction, too” Geertz (2003, p. 87); thus, enriches, affirm and rework the classical ideas on the basis of an updated experiences and the dialogue between several exponents and knowledge areas.

In this way, dealing with the trans-disciplinary studies, Loera Cervantes provides clear contents in conference with several hypothesis and conjectures as a result of the play production process.

This is an exciting and systematic production process As clear as Morin’s assertion about the fear of death: “ The fear of death is, as well, the excitement, the feeling or the awareness of the individuality loss itself” (Loera Cervantes, 2019, p. 13) The individuality loss, and the self-awareness, finds in this edition a

reflective climax that is explained by the author on the basis of the assumptions which are interleaved with the human animal nature (the idea of species) and the complexity of the culturalization (symbolic animal): the death awareness - the anxiety of death, the impossibility of infinity (the infinite biophysics durability) as something unlimited; the subject for its characteristics (many times the impossibility of the endless memory: the old age and the anonymity is a deadly symbiosis). The death will not be just biological but a chronotopically built sign, thereby relative and contextual: dying.

These contributions of Loera Cervantes are built from the Tanatological Anthropology and lead them as impact areas. He builds some initial and relevant motivating statements for empirical studies about the death and dying, coordinating diverse referential and conceptual frameworks sketched throughout the play.

However we should not forget, how everything mentioned throughout the play, is a work about death and dying written by a mortal. Because of this, it should be valued as a relevant step in the knowledge production about the own situation of the mortal being: mentioning in first person I establish my own position. It does not depend on a pathology, the morbidity worship, the Greco-Roman and baroque earthy reaper, is not an unsolved fraction of the personality either; rather is given a relativist basis production, that promote the creative and motivational reflection about the disruption around of the avoidance of death: the searching of the avoidance in the face of the impossibility of its prohibition.

We cannot avoid the condition that inhabited us, our mortal condition, is because of that we have to know how to move on, understand, rework the situations and events which are triggered from its presence within us, and, thereby, the others. In this way another simple intention of this noble work is invite us to understand part of the process of dying and the adjacent attitudes.

Finally, as the last station in this journey, to this ludus, we will recommend, as properly - facing some issues- breaking

the silence, or keep them, talk about them, add them as part of us, project them. At the end, as we have learnt, and like Derrida (2005) brilliantly defines in his necrological texts and funereal sentences, she is “Each time unique, the end of the world”. Exploring the Loera Cervantes material decodes part of those meaningful contexts, conditions and realities complexly set up and inherited.

Referencias

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