

5. WORLD

The story of Kaira presents the world of adolescents coming of age. This is the period in which our world and our house—our notion of ourselves—are formed. At this time, the things we have so far placed in this world find their place. The period of discovering one's own personality and resisting external influences marks our way of thinking for life, for it is now that the balance of power among our three minds is finally established and our character is formed forever. Puberty means, for our world, rivalry among the minds, the discovery of the truth about oneself, and thus confusion, which lasts until everything falls into place. Such is the story of Kaira as well. It is no coincidence that a girl who grew up in an almost perfect family was chosen to illustrate maturing. A father and mother bound by true love are more than just role models to their children. They devote a great deal of attention and love to them and try to be of help and support. Although it would be hard to imagine more perfect parents, growing up in this family too does not proceed without complications. It begins with Eros finding himself in unspoiled nature, where he comes upon a river—the river represents Life. The fledglings—birds fit for flight—are also a metaphor, having already left their nest. In order for Eros to continue on his way, he must leave the bank on which he has found himself; this is the world of Kaira's parents, the world in which Kaira herself lived until recently. Eros sets down his mirror and his book on a rock by the pool—by chance, in this story, they are meant for the parents. The river has yet another symbolic meaning—it also signifies an important step in growing up, the moment when a child leaves the world of his or her parents and creates a world of their own. Every child one day, in one way or another, steps onto the opposite bank, for that other bank represents his or her world. The only question is how each will cross the river. Few parents are aware of this inevitability and help the child build a safe boat in which he or she will be able to face Life without great difficulty. To most parents, life seems risky, and because they forget that they once crossed the river themselves, they want to shield the child from this danger. At all costs they try to keep the child on their bank; they make sure the child does not wade in too deep or even forbid the child to linger anywhere near it. These children must therefore someday swim the river, and it is precisely they whom Life, as the river carried Eros, carries farthest from their parents' world. But Life can also be ruinous, and most often for the children of those parents who feared most that their child would one day cross the river. For such children the river is even more ruinous than for the children of those parents who did not care for their children at all and left them at the mercy of Life from the very first day. Eros finds himself by chance on the other bank and there comes upon a construction site. Near the new house under construction stand the two houses of both parents. Yet these are not the houses of Kaira's parents as they truly are; the two houses are only a deceptive image that the girl has brought with her from the old world, from the time when she was still able to see the real world of her parents, as only children can. When we cross the river, we find ourselves, for the first time in life, in our own world. Because everyone we know finds themselves there with us, we do not even notice

this important change that has befallen us. This change marks the birth of our own world, and at the same time the final loss of the ability to see other people's worlds. The reader should not forget here that Eros too had to leave his own world in order to find himself in the world of all thoughts and in various foreign worlds. Kaira's workers each have their own way of thinking. Whoever delves deeply enough into the presentation of the three minds will recognize from the dialogue among Kaira's helpers who represents which mind. The father wishes to help Kaira create her world, and thus unwittingly influences it to become more and more like his own world. He is unaware that every person has a unique world, for he too, like everyone, knows, sees, and understands only his own world. The mother, unlike the father, does not meddle in the creation of her daughter's new world, and therefore later has fewer problems in her relationship with her. Yet she too is unaware of her influence, which is no less than the father's. This influence shows in attributing importance to certain things, such as the building of balconies. The mother merely wants to protect Kaira from the disappointment that she has not yet obtained a building permit for the balconies. She does not realize that simply paying attention to this topic may create a problem in her daughter's world that otherwise might not exist at all. Some parents try early on to instill in their children the notion that money is not the most important thing in life and does not bring happiness. This is true, of course, but how is a child to believe the parents when they repeat and emphasize it so zealously, always when they find themselves near someone whom they themselves, perhaps bitterly, perceive as financially more successful than they are. Human nature is such that we give attention to what is important and not to what is unimportant, and every child begins to realize this very early. That the balconies are a metaphor for a woman's breasts and the building permit for the genetic hereditary code, the natural given that determines when and to what extent they will develop, will surely have dawned on every reader. Building the balconies illegally represents a surgical alteration of the breasts and signifies non-acceptance of oneself. Cosmetic surgery changes the body's image, but not the vision of one's own world; therefore such people soon need new procedures, for they continue to live in the illusion that this can bring them self-acceptance. Cosmetic operations do not bring that; they bring only ever new stage sets that increasingly veil from people the truth of their world. Any dissatisfaction with oneself in adolescents can be a cause of non-acceptance of oneself. But the existence of a reason for dissatisfaction plays no greater role than the weight of meaning one assigns to it. That weight of meaning is given to things above all by the people who are close to the adolescent. The most parents can give a child during adolescence is help in accepting themselves. Whoever achieves that gives the child the best send-off for life—the key to their happiness. Such children are resistant to almost all bad influences from the environment, for they know how to decide things with their own head. Parents who do not accept themselves have a much harder task. Kaira will celebrate her thirteenth birthday for the first time in the new house, in her own world. Parents often do not understand this important change in the child, for they know only their own world. To them, everything is as it was before, but in the child's world, after crossing the river, everything is different. The

parents, too, seem stranger to the child by the day, because the child is unaware that he or she can no longer see the real worlds of the parents. This is the cause of their mutual alienation. If parents do not recognize their role in this development, they often achieve precisely the opposite of what they intended. Parents of adolescents, reflect on the sentence: "We gave him everything, and he behaves (so ungratefully) toward us!" Even if you have never said it, it is already a serious problem if you have merely felt that way. It is natural that parents want only the best for their children, but the problem arises if they do not realize that every person needs their own world, and that their child is just such a person in the process of growing up. The greatest difficulties are faced by parents who do not accept themselves, for they have found in their children their own perfected world, since the children in early childhood copied their world from them. These parents now cannot possibly accept that their child wants a different world, and therefore feel this as the child's rejection of their world. This pains them especially, since it is precisely through their child that they can finally, perhaps for the first time, accept their own world—the world they now see in the child. Such parents have striven, from the birth of their children, to perfect their own world through their children. No differently than they have perfected their stage sets all their lives, they now strive to make their children's truth identical to their stage sets. In doing so, precisely what they least desire occurs—they unwittingly impose their stage sets on their children instead of the truth, and thus the troubles of these children become similar to the troubles of their parents. Kaira's father accepts himself, but he is unaware of how strongly he wishes to transfer to his daughter's world the values that work only in his own world. Pay attention to the marked difference that appears in the attitude toward children in parents who do not accept themselves in the story of Malek, in the 9th world. His daughter Nina attends the same school as Kaira's sister Zara. The party for Kaira's birthday illustrates the destructive influence of peers on an unprepared adolescent. Adolescents in this period usually do not accept themselves, and therefore often mercilessly take it out on others, humiliating them and mocking their new builds. Those who do this are above all children who are dissatisfied with their own new builds (and likewise with adults who do not accept themselves). Each such outburst strongly affects the adolescent, and it is precisely the responses of his or her three minds to such events at this time that most powerfully delineate the balance of power among them. It is the response that will best ensure their common aim. The final balance of power among them is nothing but the answer to the sum of all external influences of early childhood and adolescence. The balance that works best in this early period becomes his or her character forever. Parents are aware of the importance of environmental influence, and so they try to protect the child by choosing friends for them and restricting socializing where the child might meet company with a bad influence. The problem is that parents cannot protect the child for life, and the child whom they try, already in youth, to shield from environmental influence will only have much greater difficulty with relationships later on, perhaps throughout life. No one can do their child a greater service than parents who allow him or her to socialize even with peers who, at first contact, might even cause some

damage to the newly arising house, and then encourage the child to fix it on their own, for only thus will the child know, next time, how to choose friends independently and ensure that socializing proceeds without harm caused by others. Children are much more teachable than parents are usually willing to admit. Peer relations are no different from relations between parents and their children. Parents who over-nurture, over-wash, disinfect, and at the first sign of a mere cold rush their child to the doctor for strong medication will weaken the child's natural defense mechanism for life, and illnesses such as allergies, asthma, and other hypersensitivities will be a constant of their life. Do not forget that our evolution over millions of years meant growing up in dirt and exposure to numerous harmful influences—and we survived. Our body is still well prepared for all this, for any change in the genetic blueprint requires a much longer period than the time that has passed since we were still healthy, resilient children who played carefree on dirty ground. A comparison between the health of children of overly careful and clean parents and the health of children of parents who care very little for cleanliness, as it was in human development over the last few million years, already gives us proof of this. Curiously, immune hypersensitivity greatly suits one of the minds, namely Reason, which can, by its way of thinking, bridge even natural non-resilience, for it can develop medicines that overcome diseases. In this, Instinct submits greatly to Reason, for by its way of thinking it is subject to the fear of possible dangers—including the fear of illness. The reader should note the behavior of Kaira's workers during the birthday party. Since each has his own character, way of thinking, values, and view of the world, they engage with the event differently. Tin has the most trouble fitting in, Jurij somewhat less, while Rem is having a blast and is not at all worried about the damage being done. Unlike Jurij and Tin, Rem gets along excellently with the father and supports his ideas for building Kaira's house. All this ties Tin and Jurij more closely together, and if Kaira wants a house different from her father's, she will have to listen to Jurij's plan and Tin's fears as well. All parents should be aware that a young person's longing for the uniqueness of their own world and house is the most natural thing in the world. Creating a world according to one's own vision, not another's, is the foundation for later self-acceptance. Parents who impose their worlds on their children often thereby prevent them from being able to accept and love themselves later in life. The struggle for power among the minds during adolescence is also to blame for teenagers' frequent fatigue, lack of vitality, the not infrequent display of signs similar to those in people with depression, and irritability. This is nothing other than the result of the difficulties the minds have with one another during this period. When the balance of power is set, the minds usually come to terms with their roles, and adolescent troubles pass as they appeared. It is also interesting that on their path adolescents discover things, activities, idols, and the like that create a truce among the minds in their heads; that is why these things fascinate them so much that for a time they practically live for them. If we look more closely at what enthuses teenagers, we will see that it is always something connected to the origin of the conflict among their minds. Parents who impose their worlds on their children should therefore not be surprised if their children are made

happiest precisely by what the parents least wanted or even tried to prevent. This is the children's response to the excessive similarity between their house and the houses of their parents, which must now be eliminated at all costs. Because of the growing power of Instinct in Kaira's life, her character soon begins to change as well. This is most evident at the start of the new school year. Although she has never worried about whether others are talking about her and gossiping behind her back, on the threshold of the classroom this time she feels as if everyone is staring at her, precisely because of her birthday party. But this did not in fact happen, for the children had long since forgotten Kaira's birthday. Yet Instinct, with its power, changes a person's perceptions. Without being aware of it, such a person sees, understands, and apprehends other people and events quite differently than those who look with Reason or Emotion. Because of Instinct's dominance one believes precisely in its truth, and one's behavior will change accordingly. Instinct is not only gloomy but also creative. Because it easily creates unusual connections, its responses are often witty. With her witty response Kaira offends the teacher—a cog in today's school system, which represents the world of Reason, entirely unsympathetic to such a way of thinking—and is therefore punished with a failing grade. Here we encounter the original problem of the school system. It is set up to suppress the thinking, values, and abilities of Instinct and Emotion while exalting Reason's way, thus allowing those with the mind of Reason to climb the social ladder most easily. In this way his complete dominance is enabled in our society. Kaira rejects her father's world, which means that she begins to reject everything in any way connected to that world. She also rejects her beloved little sister, for she no longer wants to be seen anywhere in her company. This shows how strong the desire for one's own world is and how hard it is for this very reason to understand an adolescent. Kaira finally gets breasts, and the significance her family ascribes to this lets her sense that this is indeed an important matter. Only Eros opposes attributing such importance to the building permit, but this time the others outvote him. People who, under the influence of the environment during adolescence, assign great importance to lesser matters thus create the canvases on which they will later paint their stage sets. If a person cannot accept themselves, they begin to look for reasons for it, and entirely unimportant things that society imputes importance to become reasons to conceal the truth of one's own world. In such a case, a woman who does not accept herself yet longs for the acknowledgment of her attractiveness will very quickly consider that the size of her breasts could greatly influence whether others find her attractive. The father's atrium is a metaphor for the male sexual organ. When his daughter began to turn into a woman, he grew somewhat jealous. He had not yet forgotten his own youthful days and how boys think when they are bursting with urges. Although to the attentive reader the design of the book is already clear by this point, it is still necessary to draw further attention to a few details in the behavior of Kaira's helpers—her three minds. Jurij is Reason, Rem is Emotion, and Tin is Instinct. With Rem and Tin, the last two letters of the name already reveal which mind each is linked to, whereas Jurij deviates in this respect. But this is not accidental. Jurij was the name of the imaginary friend of the girl on whom the story

of Kaira is based—she spent several years in her childhood keeping company with him, talking to him, and playing with him, until one day he mysteriously disappeared forever. The appearance of imaginary friends in children is not rare, and parents of such children should pay attention to this, for in the traits of this figure they may recognize the character of that mind which is drawing especially close to the child during that period. In the mental world in which Eros finds himself, the figure of Kaira is the girl's Ego, and it in fact has no thinking of its own. All of Kaira's thoughts, views, convictions, perceptions, all her values come exclusively from Jurij, Rem, and Tin. Although in the story Kaira participates on equal footing in conversation with the others, all her words are in truth the thoughts of whichever of her helpers she trusts most in that moment. Even this momentary trust in one of the minds is nothing but the result of the adjustment of her three minds' thinking to events, for the Ego is only a concept that Life created. Until the desire for independent shaping of her own house ripens within Kaira, Rem is very successful in her world, for he meshes excellently with her father, who likewise is ruled by Emotion. Only the shared desire of all three minds for their own world and a unique house begins to push her friend Rem—her mind Emotion—ever more into the background. Because Instinct and Reason recognize in the father a danger that they will not manage to create a house according to their own vision, they are given the strength to rise above Kaira's Emotion. In the story Rem defends the father's positions and actions the entire time. Since he sees no threat in the father—because their views do not differ due to their shared way of thinking—he longs for the time when the father was still the only role model in the girl's world. Although Kaira's three friends consistently think as the minds they represent, Rem on page 233 warns Kaira that her behavior was not in accordance with etiquette. Etiquette is nothing but one of Reason's inventions, for it consists of planned rules of behavior. Rem (Emotion) therefore cannot identify with etiquette; this seems inconsistent, but etiquette does not appear here by chance. Rem, as the personified Emotion, mentions it only to show that Jurij's—that is, Reason's—way of thinking toward the father is at this moment in conflict even with the values that Jurij otherwise upholds. Parents often try to impose their world on their children by sneering at their different views when children resist such imposition. The seemingly unimportant jibes uttered by parents at such moments are well remembered by adolescents, and from them later sprout all the oppositions and defiance that often greatly surprise parents, who have forgotten that they themselves sowed them. Thus the father sneers at Kaira's idea of a roof terrace, pricking her with the remark that the terrace will resemble the funeral of an important statesman. From this insignificant comment there later develops, in Kaira's world, an enthusiasm for communism, although the girl neither knows nor understands this social order. Three statues—the statues of statesmen—which the girl admires, though she has never heard of them, symbolize her rebellion against her father, in which the defiance itself is more important than admiration for political doctrines and national leaders. The father helps Kaira seal the terrace, but in his clumsiness he overlooks the purpose of the hole that Jurij had provided for drainage. The father and Rem plug the drain, which causes a flood in the house. At first the

father does not see that he himself caused this, and he even reproaches Kaira that she should have listened to him, since he has more experience with roofs than she does. The story teaches that we all make mistakes and that it is more important to learn something from our mistakes than not to make them at all. That is why children must learn from their mistakes, for only thus will they be able to perfect their world and build a solid house—one with which they will also be satisfied. Life also teaches us that we must act both for our own good and for the good of others. This means we must not think selfishly. Even parents who constantly give to their child can be selfish, and they do not see this selfishness in themselves. Only one who gives without expectations gives selflessly. That is why the wisdom cited here says: “What you received from us, you owe to your children, not to us. You have no right to expect anything from your children, for they owe you nothing.” This realization is exceedingly important for the relationship between parents and children, yet few people truly understand this principle and live by it. A problem here is also hidden selfishness—giving with an agenda—which parents who give in this way often do not realize. A frequent example is when parents build a large house with enough space for their children and families to live in it as well. Although the parents sacrificed and built with the aim of making life easier for their children, this is selfishness—hidden selfishness—for with their sacrifice they actually wanted, first and foremost, to secure the proximity of their children and thus safety in their old age. Such parents expect gratitude from their children, and when the children move out, they are deeply disappointed and hurt. Unable to come to terms with this action of their children, they most often shift the blame onto the children’s partners, in whom they now see a hidden enemy. Parents who wish to spend old age near their children will most easily achieve this if they themselves selflessly care for their own parents when they grow old. Caring for parents from whom we expect an inheritance is also selfish! On the other hand, parents who selfishly deny their children an inheritance risk being born in their next life to their own descendants, into more modest economic circumstances. Many parents who, in their world, plan how their children will care for them in old age will learn what the saying means: “When a person plans, Life laughs.” Kaira throws a party and invites everyone who matters. Both the excessive glorification of society’s notables and the belittling of their worth are signs of non-acceptance of oneself. The desire to please and to socialize with important people springs from a sense of one’s own inferiority. Kaira too believes that acceptance into high society will lead her to acceptance of her own world. But confidence does not stem from the perfection of our worlds, but from accepting differences and the diversity of worlds. At the party Eros offers the girl ordinary lemonade instead of the alcoholic drink she wants. Because he is unconcerned with what the girl will think of it, everything turns out well. Kaira realizes that it is much better to think with one’s own head than to blindly do what others do, even if the price might be exclusion from their circle. Kaira declines the offered cigarette. This is a sign that she has understood Eros’s message. Because of Kaira’s attempt to smuggle a bottle of alcohol out of her grandmother’s cupboard, her father loses his temper. In truth, he had been yielding to his daughter all along because he hoped

thereby to smooth the tension in their relationship. Now he was afraid the reins had slipped from his hands, and so he decided to show Kaira where the boundaries are. He wants to protect her from dangers. But Kaira understands his reaction differently; for her it represents only a new imposition of his values, and she resolutely resists it. The father, who tries so hard to be caring yet understanding, feels a stab at the sight of the inscription on the facade of his house. He has done his best, yet he finds himself where he always hoped never to be—his daughter hates him. He cannot accept this. On a visit to the hospital a detail is revealed that we could not read from Kaira's world thus far, and it shows the father's true wisdom and greatness—when Zara mentions that she is teased at school because her father is very rich. This is true, and classmates naturally envy her, for they bring from their homes fragments of the worlds of their parents, who do not accept themselves and who envy Zara's father. The father is, namely, an exceptionally successful and thus wealthy businessman, yet he raises his daughters in such a way that he ascribes no particular importance to their family's financial standing. The worlds that Kaira and Zara have thus created are entirely unburdened by valuing the material. Only thus could he ensure that they would never live in the shadow of his success. This also points to the father's acceptance of his own world, and precisely that is the condition that he and his wife could discover true love and give their children an almost perfect upbringing. In the hospital room Eros sits on the bedside table at Kaira's father's head, though in reality there is only a book there in which Eros lives. We will notice more than once later that Eros enters people's worlds with the book they are reading. Eros reveals to the father how to give a child what he or she needs for happiness in life. Good upbringing hides in a balanced ratio of expectations, praise, and punishment. Thus the problem of the whole society is shown as well, for our future depends on the upbringing we give our children. Hidden in the conversation between Eros and the father is a very precise and important record that reveals how to arrive at a society ruled by love. Parents who do not accept themselves often give their children more than is good for them and expect less from them than is necessary. In this way they raise only dependent successors who will not know how to take care either of themselves or of others and who will therefore also be unhappy, for they will always yearn for the unattainable and never be truly satisfied with anything. A society of such people is the first step toward the collapse of civilization. The general with the single-story house is Napoleon Bonaparte. The one who had only a single walnut tree planted by his veranda is Adolf Hitler, for it is known that he had only one testis. When the father returns home, Eros surprises him with a new color for his house. He likes this new color, yet he nonetheless feels discomfort at the change. With this, Eros has delivered to him the message of the unacceptability of imposing one's views on foreign worlds—even when meant entirely benevolently. The horse dropping that Kaira's father steps in belongs to Liktor, which is a sign that Ares is once again on Eros's trail.