

The Soul of the Sea

Introduction

By [Miguel A. Fernandez](#)

This novel cannot be grasped in all its overall and subtle meanings unless it is presented to the reader with a description of the context under which its creation suddenly and almost unexpectedly arose. Like occurrences in nature, where creativity blooms in the most unexpected ways, the adequate description of a given being progressively entails more approaches to other beings, then a progressive description of the entire territory it develops, and at last – ideally- the best description is that which introduces the most qualitative aspects of the entire universe that resonate with such being.

Even though this novel was finished in 2005, I was not able until very recently to understand properly the overall context that very much propitiated the spontaneous creation of this book. As a creative experience, many of the elements involved in such process were still very mysterious for me over many years. But it was precisely this mystery that constantly pushed me more and more deeply into a further need to understand and gain knowledge in countless domains, a process that in my life hasn't yet been completely exhausted.

It is sometimes assumed that the first novel written by an author is always the most autobiographical. In the case of this book I would say that 30% of its contents are strictly autobiographical. Yet such autobiographical experiences, which all took place from when I was 22 until I was 24 years old, completely altered my view of the world, as if my eyes had radically mutated... And yet at that time, the perception of my life on the part of my family and social acquaintances didn't change at all, being considered by them one among hundreds of other Industrial Engineering students in Vigo, Spain... So eventually a huge gap emerged between the "peak experiences" of my life and the "valleys" or "plateaus" of the society I was expected to live and adapt to. This tension within myself was so huge and overwhelming that I was forced to create a bridge between both domains, and such creative bridge eventually constituted this novel, as my first literary experience.



One of the core themes present in this book is precisely that of the huge barriers that exist in our society in terms of "bridging" new and creative views of the world with the actual conditions we live in, which are mostly determined by forces and determinisms that most people are still unaware of. Before I was 22 years-old I was myself unaware of the character of such forces and rather believed at that time that it was actually "money that moved the world around"... Yet it was by confronting such idea that, at that time of my life, that there

appeared suddenly in my path Ariadna, a woman who constituted my main source of inspiration for writing this book, and who encountered indescribable and tragic difficulties for materializing her dreams because of the progressive irruption at all levels of a way of relating to the world that was affecting everything.

This whole book is an attempt to honor the powerful vision of this woman. This extraordinary person was capable of perceiving the forces of our times that determine human realities, yet was completely powerless to conceptually understand, relate to and master such forces... Raised in a family that constituted one of the very last lineages of artistic tradition in Galicia, since a child Ariadna was characterized by a powerful intuition and an extraordinary capacity for vision and prevision. Instinctively aware of her fate, in no case did she ever choose to completely surrender to it, so her life struggle constituted for me the most powerful testimony of how fighting against the forces of one's time has a deep effect in the realms of the timeless... Hence the creation of this book constitutes a particular domain where, among others, she produced a deep and substantial effect in the world. I'm absolutely sure she had a deep effect as well in some other people I met during those times, yet such effect was so profound and extremely shocking in each one of us that we all decided to keep the story of her individual life very well protected, far from any public domain or scrutiny, only cherishing her memory in our hearts.

Ariadna never aimed for personal fame nor social recognition. In truth, she didn't grant too much importance to her own human individuality, as if considering that all the elements that transcended her individuality were much more important... We definitely live in times when social value, recognition and prestige are still highly granted to individualisms and narcissisms of all sorts, yet if eventually the times become more receptive to all those anonymous people whose lives transcend mere individualistic interest, then instead of perceiving in Ariadna those human traces to which she didn't grant too much importance, we might be finally capable of perceiving her according to her essential being, this is, that of a *goddess*.

The Creative Process

So when I started writing this book, my intention was basically that of *making sense* of the world in which I lived and which I could only perceive as constantly characterized by chaos and destruction. I intended to articulate Ariadna's vision the best I could in the particular

conditions she lived, which were those of Galicia during the years 1998-2003. When I started writing this book I had no idea how to describe this view, and the more I tried to conceptually grasp the conditionings of her life, the more a rebellion of images took over in my mind and I had no option other than writing down everything that was coming to my mind. I was shocked by the fact that the pen started to have a “life of its own”, to the extent that my handwriting mutated astoundingly during the entire process... The creative experience was incredibly powerful, overwhelming, and I was feeling sometimes as a “medium”. The less I analyzed all the contents that were falling into my mind, the more they flowed at amazing speed to the sheets of paper. Actually the process was so mind-boggling that it risked to become as addictive as a drug, and I had to be very careful to “dose” adequately the creative process so it didn’t interrupt my engineering studies or even the social commitments I had at that time... Still today I try to understand what was happening to me during such process and I still can’t find the words. The whole development of the plot surprised me more and more, to the point that I became intrigued by the suspense of my own writing and the future development of the plot and the life of the characters... Apart from a good friend who offered her professional skills to edit in Galician the text I was writing, I could not talk about the creative process with anyone, since I definitely risked being considered a lunatic... And yet finally when I reached to the end of the novel, I managed not only to finish the book, but in a perfect convergence and synchronicity of events, I also managed to reach myself...

Such were the main characteristics of the creative process. The only way I could release from the creative burden was therefore by finally finishing the novel. I had no other option... Once finished, the urges also disappeared, and the creative “magic” suddenly vanished as well... I have to admit that I felt immensely happy for having overcome the process without being drowned by it... In fact, I always recall such process as a sort of “deliverance” which released me in a creative way from a very intense inner tension.

So there I was, with the manuscript finished, and naively thinking that I had redeemed from the urge that completely dominated me for a couple of years. Quite immediately I thought it would be a good idea to have the book published, so I sent the book to one of Galicia’s main publishers to give them the chance to consider it for publishing. Many months passed by during which I received no notice from them until one day I was called by their main editor for arranging a meeting in order to discuss the potential publishing of the book... During the meeting the editor clearly stated to me that at that time Galician readers were not interesting in such themes, and that my book had the potential of triggering “feelings of guilt

and resentment in the reader” which could definitely compromise their business. I understood such concerns very well, and the editor said to me however that he had felt very glad to present the book to one of the main representatives of the cultural establishment in Galicia, and that such man held the book in great regard. When I heard this, I felt contradictory impressions that made me think again how tragically true were the themes presented in the novel, this is, how difficult it was to “cultivate” in practice a new vision of the world in the very specific social, economic, and political conditions of our time.

I remember feeling a little disappointed, yet I had no other option than accepting the situation. I was aware that the book could not feasibly reach the readers, yet had reached however individuals who incarnated the official responsibility of promoting culture in the region. In no case was this consoling for me... But one day I received a personal call from such cultural representative, telling me that in accordance with several institutions he had intensively promoted a project that aimed to implement the vision of Ariadna in a region such as Galicia, which she loved so deeply. The project, called “[Fondo Natural](#)” (Natural Fund), developed by the disappeared bank Obra Social Caixa Galicia (now called Abanca) intended basically to restore the natural and cultural value of Galician autochthonous landscapes and ethnography. At that time I have to say I was feeling euphoric, believing that finally some constructive effort was about to be implemented and achieved. A friend of mine actively recommended me for participating in the project, so I started to get progressively involved in envisioning some specifics of the project, even though I only had time to eventually to participate in writing a text for audiovisual productions. This was so, because as the “Fondo Natural” project menaced many tourist-economic interests, the regional government of Galicia (Xunta) was eventually forced to cancel the whole project and finally took over control of all the territories that had been bought formerly by the bank that financed the project. One of the territories was the island of Salvora, where there exists, still today, timelessly, an emblematic statue of a beautiful mermaid...

And once again, tragically, I felt in my own flesh the truthfulness of the contents of the novel and the truthfulness of Ariadna’s ideas, and how there were actually present in every day life a set of mysterious forces that impeded the materialization of views that go against interest and individual interest. In fact, individual interest was overwhelming at that time in Spain, it was everywhere; tinged sometimes with paranoia. There appeared to be no escape from it. It actually resembled in many cases a social disease in unbridled contagion... Afterwards I asked for some help in order to allow the novel to be known for English readers, and

again I noticed that people and close relatives were more and more focusing in their private lives, escaping from any responsibility that entails the acknowledgment of what is happening beyond the walls of their own homes. The somewhat annoying increase of the importance granted to banal private matters and unsubstantial trivialities was becoming inversely proportional to the actual gravity of the external changes taking place at all levels during those times. Hence, fear of the “outside world” was rampant, especially after the financial crisis of 2007... At very fast paces, people started to find refuge in the virtual and spectacular domains offered by T.V channels, social networks, smartphones and tablets... So once again, I perceived that the processes described in the novel were more actual and powerful than ever, in correspondence to the apparent paradox that the stronger the forces in action were, the less attention people in general were putting into such phenomena...

Personally I did all that was in my hands to not participate in the former “currents” of which I deeply knew the entailing consequences they at a personal and collective level, but it was not indeed easy to go “counter-current”, especially due to huge amounts of social and family pressure I had to withstand. I was deeply unwilling to participate in a way of doing things that was characterized intrinsically by the promotion of extremely destructive activities, and thus on several occasions I had to resort to ethical standpoints which finally widened more and more the gap between who I was, and the way my family, coworkers, and acquaintances perceived me, to the point they could not see *me* at all... And then in 2010, living out of Spain, I realized that I was going through exactly the same process of dangerous creative isolation that happened with Ariadna... I knew that this was going to be fatal for me, unless I made the effort to remedy it... So then I decided to be “saved by knowledge”, this is, to keep up my vision and project it in a didactic and structured way, in a way where I no longer depended on cultural institutions, editors, bank projects, etc, but only depended on myself and my own commitment. Such was my responsibility to myself. At that time I was generously helped and assisted by an American woman who has a very similar love of flowers, beauty and nature as Ariadna, and I definitely thought that that was the best moment to “take revenge” and intend to define clearly the highly determining forces that visibly and invisibly condition our lives. The result of such effort was the 1200 pages of “[The Solar Warrior](#)” trilogy of essays, which I decided to self-publish, and which are attracting extraordinary personalities worldwide. Besides, the thesis presented in my Operative Traditions volumes heavily rely on what I experienced in the last days of life of a traditional factory around 2001.

After many years since this novel was written I can now say that I have managed to identify and put names to such forces. In this novel such forces are described in their many interactions and effects at a local and regional level, yet are not assumed as a specific category of thought. If there exists an adequate term in order to define such forces, the most accurate is that developed extensively by French philosopher Jacques Ellul, who used the expression “Technological System”, this is, such forces correspond to that of a complex set of determinisms which are inherent to an impersonal ensemble of technical and cybernetic means. Such system is alien to any purely creative human act and therefore the nature of its actions is strictly destructive, at an individual and planetary level. It determines directly and indirectly the developments of individual actions, ethics, politics and economics... Very few people can even guess about the existence of such system, to the extent that a state of inevitable denial emerges whenever they are confronted with the irreversible nature of its drives.

This book is ultimately the testimony of a struggle against such forces. A struggle which is always prone to not succeed whenever there is an unawareness of such system and the deep consequences of making use of its specific means of power. Such use reinforces the individual sense of identity, yet also reinforces a progressive separation from the cosmos that can be deadly; a separation from life that can be fatal, unless we adopt a heroic standpoint in order to overcome it.

If you want to know more about my works or get in touch with me, visit <https://www.thesolarwarrior.com>