

- Di Kupe at its appearance, undoubtedly had a revolutionary impact
- it did not even bemoan "the martyrs" but proclaimed that — they gave off a stink
- this was the courage of a materialist who refused to go to the people ... as the carrier of absolute ^{natural} truths.
- naturalism is then used to emphasize the negation of their ~~total~~ insignificant life and unworthy death.
- but by calling all the gods to the kupe and returning their Torches to them, Markish was doing a purely literary exercise
- this was not even blasphemy simply because neither Markish nor his readers believe in God any more. Thus the part about struggling with God was primarily theatrical (96)

[illegible]

(100) But for all that, Di kupe still remains within the self-contained national drama. No mention of external or even internal social conflict that gave rise to the kupe

The program genre calls for a predetermined poetic that is religious,
self-contained and independent (101)

(1920 - 21)

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