

EPILOGUE

In the epilogue, a man is depicted at dawn, laboriously progressing over the plain by digging holes in the ground with a two-handled implement. His process involves striking the rock with his tool, creating sparks and igniting the stones within the holes. Behind him, figures wander in search of bones, some actively searching while others simply move through the light with a mechanical, almost robotic quality. Their halting movements suggest a semblance of thoughtfulness or caution, though it is indicated that this reflects no genuine inner life.

As these wanderers traverse the plain, they follow a series of holes that stretch to the horizon. This journey appears less a pursuit of continuity and more an affirmation of a deeper principle—one of validation through sequence and causality. Each hole, perfectly round, seems to owe its existence to the one prior, embedded in a desert landscape scattered with bones and the remnants of those who gather or choose not to gather. The man, after igniting the stones, reclaims his steel and joins the others in a continued journey across the land.

The text conveys a cyclical nature of existence and the relationship between creation and decay, with the act of digging serving as both a literal and metaphorical quest. The repetition of motions and the connection between the gatherers and the ground beneath them suggest a deep continuum where every action is influenced by the remnants of what came before it. Thus, the epilogue ends with this image of continuity, and as the characters progress, it echoes the relentless forward motion of life itself—their journey goes on, driven by the same principles of existence.

In this way, the narrative concludes, leaving behind a lingering sense of quest and existence, encapsulated by the simple yet profound imagery of the plain, the holes, and the beings that traverse them.

THE END.