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**Phenomenological Society and Centre of Interdisciplinary Sciences of Georgia
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Correspondence on subscriptions and manuscript publication may be addressed to:

George F. McLean

P.O. Box 261

Cardinal Station

Washington

D.C. 20064

USA

E-mail: mclean@cua.edu

Tel/Fax: +1-202-319-6089

Mamuka G. Dolidze

Phenomenological Society and Centre for Interdisciplinary Sciences of Georgia

29 Griboedov Street

0108 Tbilisi

Georgia

E-mail: mamuka_dolidze48@yahoo.com

Tel: +995-32-998215

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Computer Service: Paata Korkia

*The present issue is dedicated to the memory of
Meraab Kostava, the national hero of Georgia*

ჟურნალის ეს გამოცემა ეძღვნება საქართველოს
ეროვნული გმირის, მერაბ კოსტავას ხსენებას

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THEMATIC INTRODUCTION

The XXIII World Congress of Philosophy being held in Athens (04 – 10 August 2013) appeared to be the main philosophical event of the current year. The Congress was devoted to the following problem:

“Philosophy as Inquiry and Way of Life”

The sculpture of Aristotle in the entrance of the University of Athens turned into the conventional place of meeting of the hosts and the guests – the Greek philosophers and thinkers from around the world. This enchanting show of modern philosophical thought (more than 3000 participants) certainly displayed the everlasting life of philosophy – the blossoming branches of the philosophical tree rooted in great achievements of the ancient times. It was indeed the carnival of modern ideas in alliance with classical traditions!

The spirit of creativity has been penetrated into all sessions and workshops of the university. The warm, amicable atmosphere of the congress gave the participants the feeling that they were gladly welcomed to the city of Athens, the city of beauty, art and philosophy. Scientific reports and debates revealed the true essence of globalization of cultures while retaining the uniqueness of national traditions and values.

With respect to globalization of culture it is worth noting the contribution of the Council for Research in Values and Philosophy (RVP) which was emphasized in the Awarding Ceremony of the Global Dialogue Prize 2013 to the Council and to its President, professor George Mclean (04 August, 2013). The name of Father George Mclean has been highly respected in Georgia. At the end of the 20th century together with Georgian philosopher Nico Chavchavadze he established an academic link between the Institute of Philosophy of Georgia and the Catholic University of America which works up to the present day.

The important philosophical event of the World Congress was the honorary session for Jurgen Habermas (06 August, 2013, section of Cosmopolitanism) in which the famous German philosopher delivered the lecture about the common constitution for the whole world which could serve as a foundation of peaceful interaction between the nations.

The World Congress presented the trends of modern philosophy and wide ranges of its practical applications (political philosophy, philosophy of physics, mathematics, ethics, aesthetics, philosophy of globalization, philosophy of law, bioethics, ontology, philosophy of education, epistemology, philosophy of art, phenomenology, etc).

The scale of practical usage does not deprive the philosophy of its metaphysical status. The practical issue of modern philosophy goes beyond pragmatic attitude. Most likely the reason is that phenomenological inquiry reveals the vital essence of philosophical thinking which refers to the human experience, but at the same time it presents the end in itself since the existential phenomenology unveils the metaphysical origin of life.

The extension of life in immense distance of 'being in itself' echoed the major topic of the Congress - "Philosophy as Inquiry and Way of Life", but this topic was especially considered in the session of phenomenology of life devoted to the philosophical achievements of Anna-Tereza Tymienicka (05 August, 2013, RT70). The articles of Daniela Verducci (Italy), Francesco Tolaro (Italy), Francesco Alfieri (Italy), Dario Sacchi (Italy), Maija Kule (Latvia), Velga Vevere (Latvia), Carmen Cosma (Romania), Salahaddin Khalilov (Azerbaijan), Konul Boniadzade (Azerbaijan), Mamuka Dolidze (Georgia) were devoted to the problems of modern phenomenology.

The President of the Hellenic Organizing Committee Konstantin I. Boudouris in his welcoming speech mentioned that the apt theme of the 23th World Congress of Philosophy invites philosophers to ponder over the Socratic question – "How is one to live?" – and to explore the diverse types of life of all peoples on Earth, to approach philosophy as an art of living, and to return to the crystal springs of philosophy.

The Georgian philosophical school was represented by the participation of two philosophers from Tbilisi State Javakhishvili University – Professor Valeri Ramishvili with the article "Explanation of Human Dignity in Heidegger's Ontology", where the contemplation of being was treated as an essential dignity of man. Professor Mamuka Dolidze presented his new book "Developing Husserl's Ideas in the Contexts of Phenomenology of Life and Modern Georgian Philosophy". He also had the report on the section of philosophical anthropology – "Theatrical Transformation, Human Condition and Phenomenology of Life". The act of artistic transformation was considered by him as a fundamental law of vital being, as a basis of unity of uniqueness and regularity of life.

The Institute of American Studies at Ivane Javakhishvili Tbilisi State University and the Georgian Association for American Studies held the 14th International Annual Conference on American Studies (16-18 May, 2013), organized by professors Vasili Kacharava and Elene Medzmariashvili.

The conference was dedicated to the 150th Anniversary of Abraham Lincoln's Gettysburg Address. This year the annual conference traditionally embraced all fields of American Studies: politics, history, education, philosophy, social and women issues, arts, literature, economics, law, journalism, medicine, etc.

The aim of the conference was to:

- develop Georgian-American relationship study
- support the development of democratic values in Georgia following the examples of the history and contemporary life of the United States

-
- provide scientific and educational activities in the fields of American Studies on a professional level
 - popularize this knowledge not only in academic circles but in all parts of Georgian society
 - assist young professionals interested in American Studies
 - strengthen links with American Studies programs at other universities.

There were two conferences in Tbilisi Javakhishvili State University: the first was the regional conference dedicated to the classic of Georgian philosophy Sergi Danelia, to be held in the institute of philosophy at the department of Humanitarian Sciences, which was organized by professor Demur Jalagonia (6 December 2013). The second was the international conference dedicated to the famous Georgian Philosopher Shalva Nutsubidze, with participation of Georgian and foreigner scholars (13,14,15 December, 2013). The conference encompassed the wide range of philosophical and scientific problems referring to the creative works of Shalva Nutsubidze. It was organized by the rector of Tbilisi State University, academician Vladimer Papava and professor Demur Javagonia.

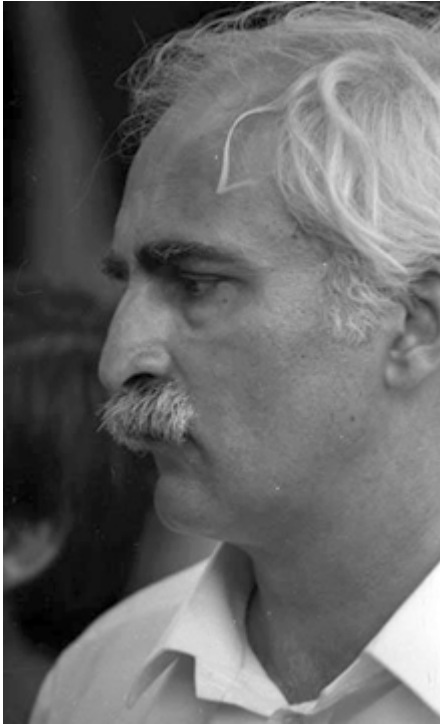
The new issue of the journal is devoted to the memory of Merab Kostava, the national hero of Georgia. The Georgian people highly appreciate his great contribution to the struggle for independence of our homeland. His philosophical-artistic essay "The Freedom" reveals the true existential attitude of contemporary man to go beyond the frames of social system which enslaved him and to find himself in the very heart of truth and dignity.

The journal offers to the reader the academic works of Georgian, American and Chinese scholars, which have philosophical status of phenomenological inquiry. The articles of Judy Shavrien (USA), Mamuka Dolidze (Georgia), Demur Jalagonia (Georgia), Anna Meski (Georgia), Dai Xun and Luo Yimin (China), Vasha Nibladze (Georgia), Shota Maglakelidze (Georgia), Ketevan Trapaidze (Georgia), Lela Tsipuria (Georgia), Kakha Ketsbaia (Georgia), present a wide range of problems of modern philosophy and science.

The special section – Literary Supplement – presents a new translation of stories of the great Georgian poet Vasha Pshavela by professor Lali Jokhadse, as well as the translation of Mamuka Dolidze's story "The Lodgers" by professor Maya Kiasashvili.

We try to be loyal to our tendency to maintain and develop our international scientific-philosophical contacts and to present the achievements of classical and modern Georgian literary art, in order to participate in the process of globalization of culture against the background of keeping the uniqueness of our national traditions.

თ ა ვ ი ს უ ფ ლ ე ბ ა



საკანი. სენაკს მაგონებს იგი, პატიმარი – მეუღაბნოეს არანებაყოფლობითს.

ასე განსაჯეთ, აქ იძულებით უნდა დავატყვევო ჩემსავე თავში უსასრულო წყება სურვილებისა, სამშვიდველისეული ქაოსის უმისამართო ენერგიით აღძრული ლტოლვები, რომელთა დასადავება, გათოკვა და ჭკუაზე მოყვანა მეუღაბნოეთა, სოფლისაგან განდგომილთა სანუკვარი მიზანია.

მეც აღარ დავაყოფნე და უმკაცრესი კანონმდებელივით სანქცია დავადე ჩემს აბეზარ სურვილებს, გარდუვალობის ძალით სათითაოდ დავატუსადე და შევუდექი მათ უღმობელ გან-

კითხვას. გაუჩინარდა გლოვი გველაძუა, ნაირფერად აელვარებული ხატება მათი. შეწყდა მათი მოუსვენარი, საყვედურით აღსავსე სისინი. მოისვენა სხეულმა, და სადღაც, გონებაში აკიაფდა სიმშვიდის მომთენი კანდელი სულისმიერი.

სარკმლის დამხანჯლავი სინათლე შთენილა მარტოოდენ ერთადერთ, ჩაუთერებულ სურვილად. ცის ნაფლეთები მარადისობის ლურჯი იებივით მოსდგომიან ცხაურის ვიწრო სამხარებს. თვალბუდეები ძლივსლა ამაგრებენ ამოსავარდნად გამზადებულ, უსასრულობის მირაჟით დატყვევებულ თვალებს. შორს, კაბადონზე, იალქანივით ლაპლაპებს სივრცეში მონავარდე მტრედი. უცნაურად ენამჭევრობს იგი, როცა ფერმწერის სიმსუბუქით ჰაერში ავლებს იღუმალ ხაზებს. ნეტა თუ ფიქრობს, ამ ფარულ ნიშნებს აღმოუჩინოს სადმე წამკითხველი.

ამაოდ, რადგან ისტორიის სათავეებთან აღმართული სახე კალხასისა ჩვენმა აკადემიურმა საუკუნემ არა თუ ანაქრონიზმად, ბალღობის ჟამინდელი “უმეცარი” კაცობრიობის მონაჩმანად მიიჩნია, როგორც ყოველივე მითოლოგიური.

რაოდენი თავისუფლებაა, საოცარო ფრინველო, შენს მოძრაობაში! განუსაზღვრელი ექსტაზი სივრცეთა შთანთქმისა, ერთდროულად ყველგანყოფნის სურვილი. თავისუფლება ღიახაც ჰგულისხმობს ყოვლისმომცველობას და შენ უთუოდ ჰვლობ მას სივრცეში, რომლის სინაკლებესაც მომეტებულად განვიცდი მე, როგორც პატიმარი. მაგრამ შენს უბოროტო გულს, შენს უმანკობას ვფიცავ უსპეტაკესო, კიდევ უფრო მეტად რომ დავიწროვდეს საკანი, თუნდაც რომ დაიძრნენ და კუბოს ფიცრებივით შემომეტყლონ მისი კედლები, შენ მაინც

ვერ იქნები ჩემზე თავისუფალი. შენ სივრცეებმა გასწავლეს ფრენა, მზემ ოქროს ცვარში ამოაგლო საშურველი სითეთრე შენი სხეულისა. მიწამდე დაჰყვინთავ და წამისყოფაზე უმაღლესი მნათობის კალთასთან ნებიერად ამოჰყვინთავ, ფირუზოვან თვალსაწიერის მეუფევე, მაგრამ ვერ მომატყუებს ეგ შენი თავდავიწყებამდე დაუცხრომელი ნავარდი. არამც და არამც შენ არა ხარ თავისუფლება, არამედ მარტოოდენ სიმბოლო ხარ თავისუფლებისა. ნამდვილი თავისუფლება აქ, კუბოსდარ ვიწრო საკანში იშვის. აქ, შეგრძნებათათვის ხანგრძლივ მოწყენილობაში იბადება იგი. უჩინრად ისახება ენერგიულ ფიქრებში, დაიძვრის, როგორც მდინარე მენსიერებისა და მიეშურება ჩემივე ცხოვრების სათავისაკენ. დავიწყების უფსკრულიდან მოუხმობს გარდასულ სახეებს, აწ განვლილ ცხოვრებისეულ შემთხვევებს, ნათქვამ-ნაგრძნობსა თუ წარმოსახვაში აელვარებულ სურათხატებს. ხელახლა აცოცხლებს, ახლებურად წარმოგვიჩენს მტერსა და მოყვარეს და შენში ჰბადებს ახალ თვალს, თვალს-მსაჯულს, შენივე სიღრმისაკენ მიქცეულს, რომელიც დაწვრილებით გამოწვლილავს მთელს შენს წარსულს, შენს ნამოქმედარს, ნათქვამს, გულისნადებსა თუ ნააზრევს, ადამიანისადმი მიმართებას, პირუთვნელობის უქცეველი სასწორით ასწონის ყოველივეს, ნაწევარებს გაამთლიანებს, მიზეზებიდან გამოიყვანს შედეგებს და შედეგებიდან კვლავ მიგაბრუნებს მიზეზისაკენ, რითაც გასწავლის კითხვას ღრო-ჟამისეულ კანონებში არეკლილი ბედისწერის წიგნისას. ღრო-ჟამისეულ მდინარეებში გასვლის ნავარდს, ისე, ვით შენ ნავარდობ, საოცარო ფრინველო, სინდისის ცეცხლში გამოგაწრთობს, საკუთარ თავს, საკუთარ ჭეშმარიტ არსს გაპოვნინებს, სიქველის საწყისსა და უჟამობის სამანებს მიგაახლებს და მაშინ, ამ ახალი სიმაღლიდან, განახლებული სულითა და შემართებით გააცნობიერებ და გადააფასებ ნებისმიერ არსებას, ნებისმიერ საგანსა თუ მოვლენას და ისეთ უმნიშვნელო გასაჭირსაც, როგორცაა პატიმრობა, ოთხკედელშია გამომწყვდევა, გიხსნის და, რაც მთავარია, დასაბამს აძლევს შენში ახალ, ჭეშმარიტ ცხოვრებას, შინაგანი თავისუფლების შუქით განსხივოსნებულს. მაშ ასე, სივრცეების პატარა ბინადარო, შენ მხოლოდ მშვენიერი სიმბოლო ხარ იმ თავისუფლებისა, ამ ბნელ საკანში რომ იწყო აღმოცენება. ოდესღაც მტრედისფერი დაარქვეს რიჟრაჟს, როცა კაცობრიული ცხოვრების გარიჟრაჟზე პატრიარქთა დიდმა წინაპარმა ნოემ წარღვნისეულ სტიქიათა დაცხრომისას გამოგტყორცნა კიდობანიდან, როგორც მაცნე გადარჩენილი კაცობრიობის ახალ საფეხურზე აღზევებისა, და შენ მაშინ ცნობიერების გარიჟრაჟის სიმბოლოდ იქეცი. სპეტაკზე უსპეტაკესად გიხილა ზეცით გარდმოსული იორდანეზე წინამორბედმან უფლისამან და ნათლისმცემელმა, როცა ლაყვარდოვანი სიწმინდის მისაღებად მოიწაფა კაცობრიული გონი, და ამ ახალი, განწმენილი

ცნობიერების სიმბოლოდაც შენ შეიქმენ. ცნობიერება მიგვაახლებს ჭეშმარიტებას, ხოლო ჭეშმარიტება თავისუფლების ძალუმი ფრთებით გვაუნჯებს. ანგელოსის ორი ფრთა ფრესკაზე ძალადი ცნობიერი ცხოვრების ხატია, ხოლო ქერუბიმის ექვსი ფრთა, ხატი განუსაზღვრელად უფრო ძალადი ცნობიერებისა, და ვინ უნდა გაგიმართოს მზერა შენ, უფალო, რომელი ყოველგან ხარ და ყოველივეს ადავსებ მადლითა შენითა. ეს შენ მოგვივლინე სულიწმინდის ხატად ელვარე ნიშნით მოსილი პატარა მტრედი, სხეულისმიერი საკნის წიაღში რომ აღგვინთებს ცნობიერების კანდელს და გვაზიარებს ანგელოსურ ბუნებას შენსას, უკვდავებისა და თავისუფლების საწინდარს. ჭეშმარიტად არსებობს შენგან დადგენილი ცით დედამიწამდე დამავალი და მიწით ზეცამდე აღმავალი ანგელოსური კიბე ცნობიერების ხარისხებისა, შენგან არჩეული ერის ნუგეშად რომ იხილა ოდესღაც ბიბლიურმა იაკობმა. შენა ხარ, მტრედო, ხატი ცნობიერების ამ სიმაღლითა ერთიანობისა. ვუმზერ სივრცეში შენს დაუსრულებელ ნაფარდს, როგორც ჩემი სულის პროექციას გარე სამყაროში და ვტკბები მშვენიერი სიმბოლოთი, რომლის ჭეშმარიტმა არსმა ჩემშივე იწყო აღმოცენება.

მერაბ კოსტავა

1978 წელი

FREEDOM

The prison cell reminds me of a monk's cell where a hermit is a captive against his will. I have to forcefully capture the endless wishes of mine here; they are refugees driven by an aimless energy of spiritual chaos that the recluse crave to harness, restrain and bring to reason.

And I at once applied the sanction to my outrageous wishes, as the strictest lawmaker would have done. I have imprisoned each of them by force of inevitability and judged them relentlessly. Their flaring, smooth, snaky and deceitful images have vanished. Their restless reproachful hissing stopped. The body acquired serenity and somewhere deep in mind, a spiritual icon-lamp was lit, shedding peaceful light.

The light breaking through the window is the only unburned desire that has remained. The tattered clouds like violets of eternity are swarming around the narrow lattice. The eyes captured by mirage of infinity can hardly stay in their eye pits. Faraway in the sky's vault, a soaring dove is gleaming like a sail. It is weirdly eloquent when drawing mysterious lines in the air with the ease of an artist, perhaps seeking a reader somewhere to read these latent signs.

But all in vain, since our academic century has reckoned Calchas, whose image appeared in early history, not only as anachronism, but also as a concocted story coming from the times of infancy of the 'ignorant' mankind, like all that is called mythology.

How much freedom there is in your motion, oh, wonderful bird! Infinite ecstasy of devouring the heavens, the desire of being omnipresent! And yes, Freedom implies omnipotence which you do possess up there, which I hugely lack as a captive. But I swear by your virtuous heart, your innocence, that even if the cell becomes narrower or the coffin walls clutch me tighter, you won't be freer than me. Heavens have taught you how to fly, the sun has sprinkled the envious whiteness of your body with golden dew. You will descend to the ground and then in a split second sail up into the sky to rest idly in the lap of them magnificent luminary, you, the king of the turquoise horizon, but your fervent soaring can't deceive me. You are no freedom, only its symbol. The real freedom is born here, in the narrow coffin-like cell. It is born here in the realm of boredom. It is conceived invisibly in vigorous thoughts, and it flows back to the beginnings of my own life as a stream of memory. It invokes gleaming images of the past from the abyss of oblivion, lifestories, thoughts and feelings born in the mind's eye. It enlivens and shows friend and enemy in the new light and gives birth to a new eye in you, a judging

eye directed into your own depth, which scrutinizes your past, your deeds, your sayings, longings of your heart, hidden thoughts or the attitude to a human; it weighs everything with an impartial scale, makes fractions whole, draws consequences from reason and again turns results into reasons, thus teaching us how to read the book of destiny reflected in the laws of eternity; it teaches us how to soar in time like you, the wonderful bird, forges you in the flame of conscience, helps to find your own self, your genuine being, and brings you to the borders of timelessness and then you, from these new heights with renewed soul and daring will realize and reevaluate any being, thing or event and even such trifle mishap as imprisonment, confinement to four walls; it opens up and what's more, gives the beginning to a new genuine life irradiated with inner light. Thus, the little tenant of the small world, you are the beautiful symbol of that freedom which started to emerge in this dark cell. Daybreak was once described as dove-coloured, when at the dawn of humankind, Noah, the great ancestor of Patriarchs, let you out of the Ark when the flood abated, as a messenger heralding the survival of mankind, its rise to a new stage and that is when you became the symbol of the dawn of consciousness. The Baptist, the predecessor of the Savior, saw you as the most pristine of all descending from heaven onto the River Jordan, when the human mind matured to accept the azure purity and you became the symbol of this new, purified consciousness. Consciousness will help us approach the truth, while the truth endows us with its powerful wings. The two wings of the angel on the fresco is the icon of a higher reason of life, and the six wings of cherubs is that of much higher consciousness and who shall withstand your look, oh God, who are omnipresent, filling all with your mercy. It was you who sent us the small haloed pigeon in the image of the Holy Spirit who lights the icon-lamp of consciousness in the depths of the bodily cell and endows us with your saintly nature, the promise of immortality and freedom. The saintly staircase of degrees of consciousness exists indeed, ascending to heaven and coming down to earth, which the biblical Jacob once saw as the hope for your chosen nation. Dove, you are the image of consciousness of the unity of these heights. I view your endless soar in Heaven as the projection of my soul in the outer world and revel in the beautiful symbol of yours, whose genuine essence is being born inside me.

Merab Kostava

Translated by Maya Kiasashvili, The ILC Director

PHILOSOPHY AND SCIENCE



WAR AND NATURE IN CLASSICAL ATHENS AND TODAY:

DEMOTING AND RESTORING THE UNDERGROUND GODDESSES

JUDY SCHAVRIEN

Institute of Transpersonal Psychology Palo Alto, CA, USA

A gendered analysis of social and religious values in 5th century BCE illuminates the Athenian decline from democracy to voracious empire, through pursuit of a faux virility. Using a feminist hermeneutics of suspicion, the study contrasts two playwrights bookending the empire: Aeschylus, who elevated the sky pantheon Olympians and demoted both actual Athenian women and the Furies – deities linked to maternal ties and nature – and Sophocles, who granted Oedipus, his maternal incest purified, an apotheosis in the Furies' grove. The latter work, presented at the Athenian tragic festival some 50 years after the first, conveyed restoration of respect for female flesh and deity. This redemptive narrative placed the life of Athens – democracy and empire – in the wider context of Nature. Present-day parallels are drawn.

DEDICATION

This study was conceived during spring of 2010, the time of the British Petroleum oil spill off the Louisiana coast. One of the most poignant photos from the disaster depicts a gull in profile, so drenched in oil it seems locked in a black balsam case, its eye impassively confronting the viewer (W. McNamee, 2010). Oddly enough, the gull's dignity outshines its desecration. The Furies are said in Hesiod's *Theogony* (ll. 186-7) to be daughters of Gaia. They, like other goddesses, have a kinship with birds. Their winged pursuit of a perpetrator brings on madness for oaths foresworn and the spilling of kin blood. As I watched with horror images from the British Petroleum spill, pouring through in the day and revisiting in my dreams, I knew it was time to offer this homage – to the Furies and to Gaia desecrated, in hopes of restoration. My study concerns itself with two matricides, Orestes and Oedipus (the latter as the indirect cause of his mother's suicide). On a present-day collision course with nature, the people of the world risk our own kind of matricide. Let the Louisiana gull, that wake-up call personified, serve as the tutelary deity of this study; let it stand in metonymy for

the pre-Olympian pantheon – the matristic network of the Furies, Gaia, Demeter, Persephone, and more – and for the living beings of the planet.

THE VALUES THAT BROUGHT DOWN AN EMPIRE

This study examines, from a gendered perspective, the history of the Golden Age of Athens, from the early middle to the closing of the 5th century BCE, from after the great Greek victory at Salamis over the Persians (472 BCE); through the solidification of the fledgling democracy of Athens; the rise and fall of its empire; and then the skitterish survival of the city-state after the Athenian defeat in the Peloponnesian War (404 BCE). The central focus is on the function and character of the goddesses known as the Furies, while reference is also included to the mother-daughter deities, Demeter and Persephone. Demeter regulated agricultural fertility on Earth or Gaia (Demeter's grandmother); her daughter, Persephone, reigned part-time in the netherworld; both goddesses, like the Furies, claimed pre-Olympian incarnations. In contrast with the Mt. Olympus, sky-congregating gods, imported by Indo-European invaders,¹ Demeter and Persephone, along with the Furies, extended back to an earlier pantheon of earth and chthonic (pronounced "kthonic") deities that preceded absorption into what became the pantheon of 5th century BCE classical Greece, ruled by the martial Zeus of the thunderbolt. Due to this lineage, the goddesses help illuminate the interplays and oppositions of war and nature in the Athenian Golden Age, throwing onto them a pre-patriarchal light.

There are ongoing controversies about the exact lineage of these goddesses; they stretch back indubitably to the Bronze Age or 13th century BCE, and this study will suggest that they have roots in the Minoan Crete of approximately 15th century BCE. It will analyze the goddesses, however, more locally as they are depicted within two sets of 5th century BCE tragedies. One set, *The Oresteia*, a trilogy by Aeschylus, captured first prize at the sacred Dionysiac tragic festival in 458 BCE; the second set, dubbed by critics *The Theban Plays*, has been grouped by them as a Sophoclean trilogy dealing in large part with the story of Oedipus. This latter was written over the decades stretching from the 440s BCE to the time when the empire saw its destruction in 404 BCE. The last of *The Theban Plays* was not produced until after the death of its playwright, then 90 years of age. By then, Sophocles had witnessed the rise and fall of his beloved Athens, and the proud imperial navy had been stripped down to two ships by the Spartan victors. Thus *The Oresteia* trilogy and *The Theban Plays* bookend the Golden Age.

The key works for examining the goddesses in question are Aeschylus' last trilogy play, *The Eumenides*, and Sophocles' last play, *Oedipus at Colonus* – although summaries of all plays in the trilogies will be provided as context. In *The Eumenides*, Aeschylus chose to depict the underworld goddesses, the Furies, as preternaturally ugly. In the *Coloneus*, by contrast, these same goddesses manifested as an uncannily beautiful grove, one linking the weathered Oedipus not just to his own magical apotheosis but also to these goddesses and their earth-based network. As with

Aeschylus, Sophocles lived within a primarily patriarchal religious and social tradition; why then did he heal his Oedipus through reconciliation with feminine and natural presence, cast him as healing and dying into the Furies? This study proposes that his long overview of the rise and fall of the Athenian empire afforded him an augmented wisdom about the need to rebalance gender relations – through restoring the status of females, both in the flesh and in presiding deity.

It is fruitful to examine the dynamic between social and religious structures of 5th century BCE Athens, rather than either the sociohistory or the religion alone. A gendered sociopolitical life interacted, in a *reciprocal* dynamic, with religious beliefs and practices. Gender roles in pantheon and society are neither due strictly to pantheon's influence on society – as in Daly's famous saying: If God is king in heaven, then man is king in the home – nor to the projection of social morés onto the Greek pantheon (Harrison, 1903/2010). The dynamics reinforced each other.

The meeting point between the society and the religion is to be found in the gendered attitudes and values of Athenian males – as these had bearing on both actual women and feminine deities. The work of the two repeatedly prize-winning playwrights must have aligned with that of the mostly male audiences at the Dionysiac tragic festivals; in return, the plays, as a crucial public media event, did more than reflect citizen views, they shaped them (cf. Plato's assertions in *The Republic*, c.380 BCE, 410c-412b, 595a-621d). While such a reading requires inferences and assumptions, e.g. about reciprocal dynamics, nevertheless the whole of this inquiry is informed by laws, historical accounts, popular religious and civic myths, and the testimonies of archeological remains that led up to and paralleled classical times (cited along the way). How did the values and attitudes show themselves in history? How did they evolve? What effect did they have on the fate of the bold new Athenian city- state, cradle of democracy, and on the maritime empire which grew from it? How did the attitudes supply a context or even a dynamus for citizen behavior as Athens fell and in its subsequent moment of choice as to whether and how to survive the decimation of empire?

Furthermore, there are likely parallels between the Golden Age and our Western contemporary times. David Grene suggested, although along different lines from my own, “that our affinity with the political life of fifth-century Athens is ... striking” (1950, p. vi). I will extend the parallel he draws into the 21st century.

REMARKS ON METHODOLOGY: MYTHOLOGICAL DEFAMATION PRODUCES AN ATHENIAN CHARTER MYTH

Before entering more fully into the content of the trilogies, one should acquire a working knowledge of *mythological defamation*, the means by which Aeschylus promoted the thunderbolt god, Zeus, and downgraded the Furies in his *Eumenides*.

He accomplished this defamation through a reframing of divinity, thereby crafting a charter myth that blessed Athens' newly-flourishing democracy. The Furies, seemingly placated, are forced into accepting a name- change – the title of Eumenides², or Kindly Ones. The naïve interpretation would see these older goddesses as having been properly re-fashioned at the hands of the newcomer Olympian deities, made gentler, re-named accordingly. Yet the re-naming camouflaged subversion. For two and a half millennia this story of a proper defeat and makeover of the goddesses has been largely accepted at face value. Not until the late 20th century did such views come to be questioned, often by the feminist classicists, both female and male, or their sympathizers (Komar, 2002; Powers, 2000; Zeitlin, 1978; Campbell, 1991). Rather than being inducted into a superior identity within a superior socio-religious arrangement, the Furies were demoted – a demotion that functioned to the detriment of what became an increasingly belligerent society, cut off from roots in nature and bloodline provided by feminine deity.

There are three Ds that evoke the dynamics of demotion: mythological *defamation*, the *demonization* that helped to perpetrate it, and the historical *distortion* that ensued. Obviously Aeschylus in *The Eumenides* was not creating single-handedly the demotion of the chthonic goddesses at the hands of Olympians. He pretended only to be documenting how such things had occurred 800 years before his own contemporary moment (Table 1 clarifies the chronologies). One might picture Charlton Heston enacting the Moses tales from the Bible, advocating American values with a seemingly ancient and sacred underpinning. The changes in values had of course been evolving for millennia before Hollywood seized on the story. Likewise with Aeschylus: What he pretended to transmit masqueraded as the actual sacred and foundational story but was actually a re-framing driven by agenda.

Aeschylus was amplifying the effect of demoting influences by constructing *The Oresteia* as a propaganda piece for the increasing masculinization of the Greek pantheon; the masculinized religion he presented would do valiant service as a civic religion, peculiarly fashioned to the (imagined) best purposes of the newly ascending democratic city-state. This theatrical trilogy came to function as what Lillian Doherty (2001) has called a “charter myth” (p. 100) – blessing a given arrangement through narrating its hallowed founding events. As David Grene has said (L. Doherty, personal communication, December 19, 2011): Watching *The Oresteia* would be like witnessing what began in the Garden of Eden and ended with the signing of the Declaration of Independence. Aeschylus' trilogy is thus typical of a charter myth – one which in this case made a defaming portrait of feminine deity its stepping stone.

Literary Events	Dates	Historical Context
Aeschylus in <i>The Oresteia</i> , Sophocles in <i>The Theban Trilogy</i> , draw on established myths and	Written in 5th century BCE	Myths refer to heroic figures (Orestes, Oedipus) in Founding Times culture, 13th century BCE: Bronze Age During 6th-5th century BCE: Golden Age • democracy solidifies • Athenian empire rises and falls • late 5th sees emergence and re-emergence of Mystery cults – Demeter, Persephone, Dionysus: counters secular/
Homer in <i>Iliad</i> and <i>Odyssey</i> , Hesiod in <i>Theogony</i> , coalesce myths and pantheon, projecting back to 13th century BCE heroic figures of the Bronze Age and, in Hesiod, to Earth as creatrix	Written in 8th century BCE	Myths and pantheons have sources in pre-Bronze-Age and evolve through 5th century BCE Golden Age. May be traced through layers and eras: • Matrifocal religion – Vestiges from 15th century BCE Minoan Crete and earlier, goddesses with a chthonic emphasis, earth and underground; Hesiod later absorbs them into his pantheon tales, acknowledging they created the world • Patrifocal religion – 13th century BCE onward, Minoan/Mycenaean syncretic religion forged by Indo-European invaders; invaders absorb Minoan goddesses, and other deities from East, to enhance the sky-congregating Olympian pantheon they bring with them into Greece; Olympians divide up the world they conquered, but do not create it • Patrifocal religion extends into 5th century BCE and beyond – Indo-European pantheon of Olympians, with

Table 1. Chart of literary events with historical contexts, spanning Bronze Age through Golden Age

COUNTERING THE THREE DS: A FEMINIST HERMENEUTICS OF SUSPICION

In using the acronym of three Ds to represent the dynamics of defamation, I extend the work of Joseph Campbell (1991) and Meredith Powers (2000). Campbell's reputation fares better among transpersonalists than among many classicists, due to the occasional lapse in detailed accuracy, unsurprising from such a far-ranging generalist; his methodological observation, however, serves well in this instance. My own study, in the spirit of a feminist *hermeneutics of suspicion* (Gross, 1993), attempts to reverse the historical distortions by undoing the inevitable whitewashings perpetrated by a dominant population, those that present history as a tale told by the victors. Feminists aim to discover "an accurate and usable past" (p. 30), one which undoes androcentric bias. Feminist scholarship is often for women and about women, but based on a social vision of bringing women into full respect for the purpose of accomplishing the same for all beings.

DE-CODING DEFAMATION: UNDERSTANDING MYTH AS CLUSTER

The originating myths from which the relevant Greek tragedies were constructed are not uniform narratives. These source myths are instead clusters of variants (Harrison [1903/2010] drawing on Durkheim); the tragedian then selects from the myth-cluster a variant that serves his or her aims, and sometimes even innovates to this end. Especially in *The Oresteia*, both the selections and innovations helped shape a city-state religion – to serve as prop and propaganda for a new civic ideology.

Aeschylus contributed to the coalescence of a religious myth that affirmed new and recent institutions in the Athenian polis, or city-state, institutions that expanded the evolution into a male democracy while contracting the status and rights of women. Solon's sumptuary laws initiated the confinement of women socially and politically in the early 6th century BCE; the Ephialtic reforms of 562 BCE, four years before the production of *The Oresteia*, marked a step forward for the demos men in their challenge to aristocratic clans but, again, no advancement for women. The Athenian polis, emerging triumphant from a war with the Persians, David to Goliath, was evolving its self-affirmations: *We won because we are the freedom-lovers and they, those Persians, the tyrant-ridden barbarians.* From the Zeitlin (1978) identified additional binary oppositions in *The Oresteia*: *We Athenians are not just Greek vs. barbarian but also light vs. dark, new vs. old, orderly vs. chaotic, reasonable vs. unreasonable, male vs. female.* In short, the gods are on our side for all these reasons, and not just any gods either, but the shiny new patrifocal ones.

Campbell (1991), to illustrate mythological defamation, discussed the Mesopotamian myth in which Tiamat, primordial ocean goddess, decorates the chest of her first-born, who is, in the usual early configuration, her son/consort, preparing him to war against challengers to her hegemony:

The reader will have recognized here the pattern of the Greek war of the Titans³ and gods, the darker brood of the all-mother, produced of her own female power, and the brighter, fairer, secondary sons, produced from her submission to fecundation by the male. It is an effect of the conquest of a local matriarchal order by invading patriarchal nomads, and their reshaping of the local lore of the productive earth to their own ends. It is an example, also, of the employment of a priestly device of mythological defamation, which has been in constant use (chiefly, but not solely, by Western theologians) ever since. It consists simply in terming the gods of other people demons, enlarging one's own counterparts to hegemony over the universe, and then inventing all sorts of both great and little secondary myths to illustrate, on the one hand, the impotence and malice of the demons and, on the other, the majesty and righteousness of the great god or gods. It is used in the present case to validate in mythological terms not only a new social order but also a new psychology. (pp. 79-80)

This late work of Campbell portrayed a sociocultural context that *evolved* in contrast with what might otherwise be misperceived as universal truth on the part of a religiously believing population. Campbell suggested, by contrast, a context and portrayal that morphs the archetypes instead of keeping them static and universal. He also discerned the political purposes to which a patrifocal culture supplanting a matrifocal one would put its own new narratives.

FURTHER SOCIOCULTURAL SETTINGS: THE GENDER WAR IN ATHENS AS PIVOTAL

Frederick Adam Wright (1923) opened his book *Feminism in Greek Literature from Homer to Aristotle* with the following remark: “The Greek world perished from one main cause, a low ideal of womanhood and a degradation of women which found expression both in literature and in social life” (p. 11). Known through textbooks as the cradle of democracy, this city-state evolved, or rather devolved, into a society in ruthless pursuit of empire. In short, one might say that the Athenians developed a masculinity insufficiently tempered by women’s wisdom, a *hypermasculinity*.

In the light of the historical analysis by Thucydides (411 BCE/1951), who was equipped with not only the military expertise of a general and the vantage point of a contemporary witness, but also, one may assume, a knowledge of at least some tragedies at Athenian festivals, Athenian male society lost the Peloponnesian War due to its having grown in *hubris*. The word, often translated to mean insolence or blinding pride, describes a trait punishable by law; the trait was understood by some to characterize tragic heroes.⁴ Thucydides treated *hubris* as an overreaching while acting upon a longing for what one covets [3.39.4, 5]; this may be matched with his later description of values in Corcyra [3.82-3.83]. Such fatal overreaching manifested in the Sicilian Expedition in 415 BCE, which contributed greatly to the empire’s downfall. This was reckless risk-taking, against the advice of Pericles before he died, undertaken more for the short-term repair of the bruised Athenian ego than for long-term prospects of lucre. Furthermore, the mistake was foreseeable; Athenian values had been careening downhill⁵ (cf. Thucydides, 411 BCE/1951, Melian dialogue [5.17]; Corcyra analogous to Athens [3.82-3.83]).

THE ORESTEIA: THE OLYMPIANS VS. THE CHTHONIC GODDESSES

What follows are brief plot summaries of the three plays in *The Oresteia*, with commentary both in the process and the wake of the summaries. For the sake of vitality, the accounts are in present tense.

The Agamemnon

Clytemnestra and her lover, Aegisthus, have ruled a stable Argos for more than a decade; nevertheless, the chorus of old male clansmen, left behind by the Trojan War, resent “the man-minded” woman (Aeschylus, 458 BCE/1903, I. 11)⁶. Clytemnestra plans to avenge herself against Agamemnon, upon his return, for his having sacrificed their virgin daughter, Iphigenia, to put wind in the sails of the Greek expedition. Her paramour carries his own grudge; he is the surviving son of the man to whom Agamemnon’s father fed the flesh of his own children. In return, the paramour’s horrified father pronounced a curse, bringing the gods into play. Here are themes of war versus nature – Agamemnon the hero, returning from his Trojan expedition, vs. the bloodline offenses that eventually enlist the Furies to execute kin justice. There are complexities regarding Clytemnestra’s motives: jealousy as Agamemnon brings home a war booty mistress; lust for her own paramour, and so on. Which motives are uppermost? Aeschylus has underplayed a motive that affords her the greater dignity, her intent to avenge her daughter’s sacrifice. Nevertheless, she holds the stage as the most charismatic and complex character in the drama. She and Aegisthus kill Agamemnon, with the Queen taking the lead; she assures Aegisthus that they will rule and thrive.

The Libation Bearers

Electra, Clytemnestra’s daughter, discovers that her exiled brother, Orestes, has returned in secret; they can now avenge the murder of their father. Most of the play occurs at Agamemnon’s grave. The chorus of female slaves helps the children gain resolve through drumming up with characteristic mourning, uncanny in its ululations, the angry ghost of the unavenged father (Holst-Warhaft, 1995). To say characteristic is to highlight that this resembled the way much mourning was handled in the purported era of *The Oresteia*, through the hiring of professional women (for which the slaves stand in), women trained to lament with vehemence. This custom served in addition as part of the old justice system, the one for which the Furies were a cornerstone; the angry ghost once roused was the initiator of retributive actions, including the Furies’ maddening pursuit of a kin murderer. In the trilogy, there will soon be the depiction of a transition in the justice system – addressing purgation from pollution and the redressing of blood-debt; that is to say, *The Eumenides* will institute new deities and sociopolitical institutions, due to Olympian reframing, for presiding over purgation and justice. Clearly, however, in this second play of the trilogy, the old system prevails. Orestes manages, in the wake of the ghost rousing, to kill both Aegisthus and his own mother. But the end of the play sees him – having, by way of revenge, held at bay the father’s Furies – nevertheless unable to reclaim the throne, beset instead by the mother’s Furies, who attack his sanity.

The Eumenides

The third play, *The Eumenides*, focuses directly on these underworld goddesses, still known, when the play begins, as the Erinyes, the furious ones⁷. As mentioned earlier, it tells the story of their forced conversion into subordinate and tamer powers, the Eumenides or Kindly Ones, under the new Olympian patriarchs. The play opens at the Delphic oracle, with the priestess soon entering the inner sanctum and then recoiling in horror from what she has seen, crawling out. She stammers:

A dreadful troop of women. / No, I won't say they were women, but Gorgons.
/ No, not that, either; their shapes did not seem to be / like Gorgons' shapes.
... These I saw now / were wingless, black and utterly repulsive. / They
snored, the smell of their breaths was not to be borne, / and from their eyes
there trickled a loathsome gum. (Aeschylus, 458 BCE/1989, ll. 47-55; Greek
ll. 47-54)

Aeschylus has conjured the Furies – indefinite in number though tradition would later curtail them to three – as a stunning and memorable theatrical premise; he even himself invented their horrific masks (Verrall, 1908). Snakes for hair completed the picture, which Orestes had perceived as they pursued him, at the close of *The Libation Bearers*. Aeschylus, I contend, was here stacking the cards against the old female gods and, by implication, the theocentric goddess network, including Earth, Demeter, Persephone, and all those, above and below earth, interconnected with the Furies. (I will eventually argue the relevance of the network.)

After the scene at the Delphic Oracle, Orestes, with the Furies in pursuit, arrives to stand trial at Athens, even though, as he argues, he murdered his mother in obedience to Apollo. His motives, in truth, had been multiple, as were Clytemnestra's; he aimed not just to obey Apollo and take vengeance but also to claim a patrimony. He and the goddesses are to undergo adjudication over which Athena – portrayed as an Olympian (cf. note 1) – will preside. The Furies seem to give consent rather than collide with the new set of gods, holding back on what is usually their immediate and implacable retribution for kin murder, *whatever* the motives or circumstances.

Athena will submit the issue to a jury, her novel invention for city-state life, but will make up the rules as she goes along; she warns that a tie means she casts the deciding vote. The jury, naturally, ties. She votes to pronounce Orestes free and clear⁸, partly due to extenuating circumstances; but due, most of all, to what is newly declared in the course of the trial, the preeminence of the male over the female, even in bloodline matters⁹.

In response to his vindication, the Furies threaten to blight the Athenian earth and wombs, as is within their power and purview. Athena musters all her persuasive charm, in a ritual back-and-forth with them, to reassure that they are not being insulted; they really and truly have received recognition – after all, the vote was tied, and they shall, any minute, find themselves well recognized and recompensed if only they relent.

She will grant them a localized shrine by the Areopagus, the now newly founded law court for homicides, with an underground portion, as would please them; she will grant them ultimate authority as guardians of the oaths taken in the court, of the oaths taken in marriage as well, and of womb and land fertility. In fact they will soon be seated in some metaphorical sense right next to the ascendant Olympian Zeus, glorying in their power, for they will preside over Fate (all the gods, even Zeus, shrink from overriding Fate; cf. the Homeric epics). They will enjoy this new description of themselves: "They bring to perfection for all to see / what they have provided; / for some, occasions for song; / for others, a life rich in tears." (2010, ll. 952-954; Greek ll. 954-955). They need only relent.

They only *seem* to assent without coercion, perhaps, because of the quantity of argument, as if they were already transported from the 13th century BCE heroic setting of this drama into the world of 5th century BCE Athenian law court and assembly debate (Ober & Strauss 1990, p. 238). The play ends with their shedding old black garments for new red ones and accompanying an honorific procession, mostly female, out through the theater audience toward their new sanctuary. To convert to their new status they need only leave to languish the ghost of Clytemnestra, who had appeared to them at the Delphi sanctum, spurring them on as proper avengers of matricide. Her matricide – its importance, its cry of blood for blood – is now consigned to pre-patriarchal history, for the patriarchy has eclipsed her mother-right.

Olympic vs. Chthonic:

Shiny and Civilized Over Dark and Irrational?

Aeschylus made choices. There was not just one myth to dramatize but – and this is worth re-emphasizing – a cluster of variants, from which he selected and upon which he even innovated (e.g., creating the horrific masks for the Furies, or portraying them as wingless [cf. Jane Harrison's assertions, *Prolegomena*, 1921/1962, pp. 221-232 that this too-human form made them all the more contemptible]). *The Eumenides* seemed to tell the tale of the triumph of the new young Apollonian and sunlit Olympians, advocates of reason, over the old haggish underworld goddesses. The Olympians promised to bring with them a new system of purification (Grene, 1989), and a new subtler set of legal considerations as to guilt and innocence, one that would acknowledge, quite rationally after all, extenuating circumstances.

Example of a Variant Construction: The Furies

Just as Aeschylus had chosen from variant descriptions of Clytemnestra – Homer's, for instance, gave her a role as accessory rather than prime mover in the killing of Agamemnon, and afforded her stature by way of her landed background – so Aeschylus made choices as he characterized the Furies. To demonize is to exercise certain creativity. The Furies need not have been cast as first and foremost promoters of vendetta. They might instead have been viewed as circuit-stoppers (Visser, 1980). In actual practice, a family could, by making suit to them at their shrine, lay the

responsibility for retribution at their door; the family could thereby abstain from perpetuating a tragic intra-familial feud, like the one recounted in *The Oresteia* – among the brothers that spawned Agamemnon and Aegisthus, extending down through Orestes, the avenging son of Agamemnon.

Also, were the Furies properly presented as embedded in their matrifocal network, rather than isolated as if they were a sheer monstrosity, they would disprove Apollo's portrait of them as pariahs (cf. his attack: "To such a flock as you, no god feels kindly" [1989, complete version, l. 196; Greek, l. 197]). Implied throughout, *The Oresteia* is the battle between the new he-gods and the old she-gods. The Furies, in the history and myth implied but mostly suppressed by the trilogy, are networked in the old pantheon with the well-loved Demeter, who tracks back to her grandmother and their mother, the oldest goddess, Gaia or Earth. The underworld extension of the network would include the maid as well as the mother, Kore / Persephone, daughter of Demeter, and include netherworld spirits such as the various *keres* (ghosts of the dead, with their roots likewise back in Minoan religion), whom Harrison (1903/2010) viewed as transmuting and expanding into the Furies. The Erinyes or Furies sometimes had reciprocal resonance with Demeter, in, for example, the worship of Demeter Erinys of Megara, so characterized because of her fury in the wake of Poseidon's having raped her while she desperately sought out her abducted daughter. Demeter is also called Demeter Chthonia. The old chthonic goddesses, in short, embedded Athenians in an earthly and netherworld existence – and much of that existence had roots to be found in the matrifocal culture of Minoan Crete (cf. notes 17, 18). Such figures as Earth (Gaia, Ge) and her granddaughter Demeter were, in the first instance, the very ground itself, giving birth to Titans, or were otherwise conflated with what found root in the ground, given that Demeter presided over agriculture; such figures as Demeter's daughter Persephone, the Furies, and the Fates, lived part- or full-time below.

The Olympian gods, those sky invaders, most likely arrived in the train of invaders-in-the-flesh, pastoral warriors from the North and Northeast, the Indo-Europeans. Their gods never pretended to have created existence as Earth had created it. They were instead invading hunter-warrior gods, who divided up the spoils (Burkert, 1991). Zeus took heaven for himself, distributing the waters to one brother, Poseidon, and the underworld to the other brother, Hades. The gods raped and plundered in the spirit of the human crew who carried them into the conquered territories; some critics would interpret their celebrated rapes as metaphors for conquering and absorbing goddesses into their pantheon, one after the other, sometimes by offering a pretense of marriage, sometimes not; frequently propagating by the indigenous goddesses to enhance the new pantheon (Campbell, 1991; Spretnak, 1992).

In their old incarnations within the chthonic network, the Furies had already possessed the powers Athena pretends to award them in *The Eumenides*. She catalogues consolations should they yield to the shift in status. But they, like Earth and

Demeter, had already been accustomed to affecting the fertility of womb and land. If, for instance, unredressed kin blood polluted the earth, sterility in the land and womb would in fact result; so too would plague. One sees such consequences in Sophocles' *Oedipus Tyrannus*: unredressed patricide issues in plague. There is a sleight-of-hand, then, in the seeming generosity of Athena, who awards to the Furies those powers of preventing or fostering fertility that they already possessed. There is mythological defamation as well in denying them both their place in the theocentric network and their own power to offer sanctuary (Visser, 1980); in *The Oresteia* only Apollo or Athena, in their sunlit generosity, offer the sanctuary that the Furies grant when Sophocles has later restored them to dignity. The sanctuary they come to offer Sophocles' Oedipus was one they could also offer in the historical religion (Visser, 1980).

As to their sheer primitive ugliness, this too is a choice Aeschylus made. Pindar preceded him in this, but Aeschylus might have relied instead on a very different version bequeathed by his predecessor Heracleitus. Heracleitus portrayed the Furies as august enforcers of justice who exercised their power throughout what one might call his natural philosophy universe. The Furies are that force which keeps each aspect of the universe in its proper path, confines it to its proper function. Said Heracleitus: "If the sun were to stray from its course, the Furies would put it right" (B94).

In some sense, then, Aeschylus was innovating, not just by creating horrific masks for the Furies but by associating the goddesses with the monster crew – Gorgons and Harpies and so forth. After his horrific portrayal, vase painters nonetheless chose to portray them as lithe and beautiful young women with wings on their shoulders or on their hunting boots – aiding in their swift pursuits – sometimes with snakes for hair but not necessarily repulsive ones. Goddesses were often accompanied by snakes, those self-regenerators, especially in the old networks; this was the case even in the immigrating healing cult – to which Sophocles attached himself – which had Asklepius as a healing (male) deity. The Asklepiian cult had a live tutelary snake which Sophocles was said to have hosted during a transition period, while the shrine was being moved to Athens. In the 2nd century CE, Pausanias (c.143-177 CE/2001), touring Greece, remarked: He saw the Furies' statue with snakes for hair, but the latter were not a perturbing sight (1.28.6). In the 4th century BCE, a ceramicist portrayed Orestes, with Apollo and Athena flanking him, and Furies both above and to the side of Apollo; there is no hint of the ugliness suggested by Aeschylus.

How rational is rational? There are at least three arguments used by Athena and Apollo to beat down their chthonic opponents. One is slyly ensconced in Athena's more civilized blandishments and has been missed by too many critics: Athena lets the goddesses know that she herself is the only deity to have inherited the thunderbolt of Zeus her father (Aeschylus, 458BCE/1989, ll. 827-829, complete version; Greek, ll.

826-828). All the appearances of rational persuasion pale beside this threat against them, veiled but decisive.

Beyond this, having set up a juried court, Athena makes the rule that if the jury ties, she breaks the tie. They do and she does. She explains her tie-breaking vote in favor of Orestes as follows: I was born from Zeus' forehead and have no mother; except for marrying one, I'm all for the male. Therefore it matters less that Orestes killed his mother than that he was taking vengeance on his father's behalf. I will vote for the male because that is what I do.¹⁰

Apollo drives the nail home. He says: Furthermore, the mother only nurses the seed; the real parent of the child is the father alone. This purports to be a presentation of the latest scientific certainties. It establishes that the mother has no rights because the child is not hers. In addition, he rebuts the Furies' argument that their job is to redress the violation of blood bond, not marital bond. He pronounces that there must be a primacy of the woman's bond to her husband, the marital bond, over her blood bond to the children (Aeschylus, 458 BCE/1989, ll. 657-671; Greek ll. 667-666).

The legal arguments are on the whole taking place in abstraction. Some concrete questions would be preferable. One might well ask why Clytemnestra should feel bound to Agamemnon, a man assigned to her and not of her choosing, a man who, as myth had it (though not one selected for *The Oresteia*), had killed both her first husband and infant before claiming her in marriage. Agamemnon is a husband who sacrificed their virgin daughter, then went off to war for 10 years at a time and returned with his war booty, the young Cassandra, in tow. What could possibly attach her to such a man more strongly than to her child? Woman's basic nature is masochistic: This would be Freud's unpersuasive response (1924).

Apollo's arguments ignore the fact that a woman risks her life to give birth. Adding salt to the wound, he maintains that the child's obligation, first and foremost and without hesitation, should be to the father. Apollo's foundational argument for this is that the womb is no generator, but a mere nursery; he purveys this notion as if it were the latest incontrovertible scientific discovery. In fact this argument and its counter-arguments were a living controversy of the times, with different philosophical and medical writers chiming in for or against the mother's role in reproduction; at the heart of this controversy was the issue of whether Athenian women should have full citizenship (Wiles, 2002). Instead, Athenian women would continue to watch as each new layer of men, from aristocrats to oligarchs to common men, received voting rights, but neither full citizenship nor voting rights came to women. The intensified foreign exchanges that accompany war, as demonstrated in Aristophanes' *Lysistrata*, would make accessible the knowledge that women in most Greek city-states other than Athens (and the rest of Ionia) enjoyed greater rights. By contrast, the one-third of the population who were male Athenian citizens rested their great freedom on the backs of the one-third who were women and one-third who were slaves and metics (resident aliens). The women's growing frustration with exclusion, with the men's misogyny and with their sheer incompetence in governing as they brought on increasing ruin through

war, would eventually surface in Aristophanes' three plays, *Lysistrata*, *Thesmophoriazusae* (Women at the Festival), and *Ecclesiazusae* (Women at the Assembly); similarly, it appears in the last Greek tragic play that survives from that time, Euripides' *Bacchae*. This foregrounding of the feminine resonates with what Sophocles had to say in his *Oedipus at Colonus*, at about the same time as *The Bacchae* – 50 years after Aeschylus helped celebrate and shape the newly triumphant city-state.

The Sophoclean view on gender differed significantly. It not only rehabilitated and even foregrounded feminine deity – in the personae of the Furies and the Eleusinian earth deities of Demeter and Persephone – but also rehabilitated figures like the daughters of Oedipus, who brought their wisdom, courage, and support to the aged Oedipus, receiving praise from the same father who excoriated their brothers. One daughter, Antigone, had even earned, in an earlier Sophoclean play by the same name, her own place in heroic history.

Returning to *The Eumenides*, Apollo's crowning argument is this: Athena stands before the jury as child of no mother, sprung from her father's head – therefore mothers are superfluous. This is reasoning by way of fairy tale. No reader revisiting such arguments can honor the pretense that they usher in a bold new age of rationality.

There is, however, one new thought-provoking argument by Athena: The justice system should retain the Furies, in however subordinate a manner, because fear is a necessary cornerstone to civic life; otherwise citizens run amuck. In this way the Furies remain both in fiction and in fact guardians of Areopagus oaths taken to abstain from perjury.

A new era of judicial rationality. Here, by the way, is a real-life note on the leap of progress implied by the founding of the court: Recent archeology has turned up an area near the court filled with masses of carved shards inscribed with the names of defendants, and pronouncing curses on them and their dear ones (Hughes as historian-narrator in Copestake, 2007). The curses, it seems, hedged the plaintiffs' bets; one might obtain results even should the rational prosecution fail, through enlisting divinities. It was also the case that prosecution of murder remained outside of the state's jurisdiction. A family member of the murder victim still had to initiate a lawsuit in the court; this indicates that, first and foremost, the unavenged kin blood was at issue. It was true that the crime could threaten the society; the pollution, which could be contagious, must be stemmed. This risk of contagion might be why the Areopagus murder trials were not held indoors but rather outdoors. At the same time, if the victim pronounced forgiveness before dying, the family could refrain from prosecuting and the state need not take action. Thus, if one follows the drama out into the streets of 5th century BCE Athens, the notions regarding pollution and the setting right of a cosmic upset had not changed all that much.

The positive development reflected both in *The Eumenides* and later in Sophocles' *Coloneus*, is that extenuating circumstances pressing on the suspect were

gaining relevance. For example, Orestes was merely obeying Apollo, and Oedipus was unaware of parental identities. The relevance of both circumstance and intention were surfacing in the new justice system. The negative impact was that the sophists, itinerant educators delivering philosophical perspectives and pragmatic tips that, together, comprised political education, had troubling lessons for the young men who would rise in Athenian politics, argue in the assembly, and prepare argumentation for plaintiffs in the law courts; these lessons were about the persuasive argument, and not at all about scruples or truthfulness. An example of this can be found in Plato's *Republic* (380-360 BCE/2008): The sophist Thrasymachus argued throughout in favor of unscrupulous manipulation of the populace (cf. Thucydides, 411 BCE/1951, 3:82–3:83). Socrates' incessant campaign against the sophistic teachers entailed addressing this destructive tack of theirs. Oddly enough, the Athenian populace prosecuted and ultimately executed Socrates because they mistook him for a sophistic type rather than a dedicated enemy to such ruthless doctrines.

How rational then was the new leap into rationality? Was one instead leaping into an increase not in reasoning but in rationalizing? If something may have been gained by transition to the new order, certainly something was being lost. The great new approach using the logos, the argumentation, entailed misusing it more often than not. What arguments persuaded the male demos to vote for military action during at least every other year throughout the 5th century empire (Hughes, 2010, p. 139)? The much-touted cradle of democracy had instead become a warocracy, addicted to calculative reasoning in the service of self-furthering. Granted, an expanding Athens seemed to need ever more grain – and land to grow it on. The challenge was to discern between real need and sheer appetite, and to refrain from reading opportunity and seeming need as license to exploit.

Chthonic Goddesses, Women, and the Political Use and Abuse of the Dead

In the middle play of Aeschylus' trilogy, *The Libation Bearers*, one sees an old social dynamic that, in real life, was succumbing to a gradual suppression – one associated with treatment of the dead and observance of the demands of underworld divinity. With their lamentations, the foreign women drum up Agamemnon's angry ghost, rouse him to play his role in the redress of his spilled blood. Solon's 552 BCE legislation (Holst-Warhaft, 1995) began to confine women's mourning to less loud, less public displays, in keeping with his eliminating women more generally from public life (Wiles, 2002). Eventually what replaced the lavish displays of grief was the kind of funeral eulogy given by Pericles during the Peloponnesian War (Thucydides, 411 BCE/1941, 2.35.1-2.43.1, if this re-construction of Pericles' speech may be believed). The eulogy was best suited for recruitment of new soldiers into ever-new military actions. In it Pericles praised the fine citizens and their fine city, uniquely worthy of defense; and the Athenians' ability, though living a life various in its pursuits, to take resolute military action in search of renown. He then assigned to women their proper

nature and role. Their nature was to remain silent; their best behavior to earn commentary neither for ill nor for good. If those who were listening had lost sons in the war, they had best bear more sons to sacrifice¹¹. In short, women of the Golden Age suffered a corrosion of their rights and role – as guardians not just of birth, but also of death.

Additional Oresteian Examples of Mythological Defamation

While not every instance of defamation in Aeschylus' trilogy can be named, the following examples round out the evidence presented here.

Example 1: Genealogy of ownership at the Delphic Oracle. The last play, *The Eumenides*, relies throughout on the authority of the Delphic oracle; as the play opens, before she enters the inner sanctum and views the Furies, the priestess of the oracle recites its ownership history.¹²

First, in my prayer, I give to Earth first place / Among the gods; first prophetess was she. / Second, Eternal Law – second was she / To sit on her mother's oracular seat, as the story goes. / In third allotment, one more Titan / Daughter of earth sat there, / Phoebe – a willing successor, not perforce. / She gave the oracle to Phoebus, / A birthday gift – his name, too, echoed hers. (Aeschylus, 1989, ll. 1-9; Greek ll. 1-8)

The priestess asserts that Phoebus Apollo came into possession of the oracle through voluntary and amicable transfer from Phoebe. A feminist such as Spretnak (1992), or a mythologist with Campbell's (1991) insights, might well infer, from historical patterns and the myths that justify them, that the oracle was not gifted to Phoebus but rather conquered by him: Phoebe was a Greek Titan – and the matrifocal Titans were overcome by the patrifocal pantheon, as recounted in Greek genealogies. This re-framing of charter myth, through replacing the female with the male, occurred also in the Mesopotamian tales of Tiamat (Campbell, 1991). Phoebus acquired the Delphic Oracle not as a birthday gift but rather through conquest; this is the likelier story.

Example 2: Clytemnestra defamed and demonized. Clytemnestra was demonized in Aeschylus' telling of the tale in the trilogy's first play: She was the princess of a wealthy, landed family; her sister, Helen, was half-divine by birth and had a history, before patrifocal cooption, as a goddess in her own right. These women were established royalty, not the nouveaux riches to which Clytemnestra disdainfully refers in the course of *The Agamemnon*.

It is a great paradox that at a time when women's rights were at their nadir, playwrights were creating very large female figures such as Clytemnestra, Medea, Antigone, Hecuba, and Electra (cf. Zeitlin, 1990). What explains this paradox? In the case of Helen and Clytemnestra, by Sarah Pomeroy's interpretation (1975), the 5th century BCE figures carried traces of women from the Bronze Age, 13th century BCE;

these were women of greater stature, with their feet planted in a society more hospitable to their power. Their stature survived even in the 8th-7th century Homeric epics (see Appendix A), in which the brothers Menelaus and Agamemnon seem to have gone to the realms of their prospective brides in order to claim Helen and Clytemnestra. This would suggest a matrilineal, even matrilineal system. It is possible that Menelaus had acquired lands and kingship through marrying Helen and then launched the Trojan War so as to retain them (Atchity & Barber, 1987). In other words, the Bronze Age times seem to have included matrilineal as well as patrilineal varieties of marriage (Powers, 2000)¹³. These mixed social structures may have characterized Greek society as it evolved from the 13th to the 5th century BCE, not just in Clytemnestra's Mycenae, but also in the environs of Athens. Foley (2002) has noted that "in [such] narrowly oligarchic, aristocratic, or monarchic states, women who belonged to the elite have often wielded considerable power, even if illegitimately" (p.78). Athenian legislation gradually reduced the power of the landed aristocratic families (e.g., 462 BCE laws diluting their power in the Areopagus), diminishing at the same time the rights of such women.

An additional but very different approach to this paradox – women towering on stage but constricted at home – can be inferred from *The Glory of Hera* by Philip Slater (1968). His version was psychological, but he addressed also a 5th century BCE social situation that had "legalized social stratification by gender and class" (Powers, 2000, p. 91). The following description by Powers makes a good introduction to Slater:

The social position of women in Athens had reached its nadir. Respectable women, the mothers of Athenian citizens, lived in Oriental [sic] seclusion. They were allowed only limited social interaction, and had few legal or political rights. ...They were married prematurely [ages 12-16] into patriarchal families to husbands twice their age, cut off from their own kin, and subject to a system in which they could visit relatives only when veiled, could not remain in the main room of the house when their husbands entertained other men, could not even appear in the windows of their own homes. (p. 91)

Women's wombs could be re-deployed if needed by their family of origin, and along with the ability to perform menial labor, were their primary recommendation to the families that acquired the women – provided the wombs engendered sons, of course. Despite these contributions, women were characterized in the tradition of Hesiod and Semonides as parasitic.

If aspects of Slater's (1968) psychoanalytic analysis of 5th century society were correct, one may infer the following: The women, left behind in the locked quarters, with their men out for years at a time to war, would have both admired and resented inordinately the gender, the literal sexual equipment, of their sons; in the psyches of those same sons might well be the looming figure of a mother too accessible with no

rival around, too needed as support, and too dangerous as well – too large altogether. This, then, is a second possible explanation for the large figures on stage¹⁴.

In sum, although the development of the newly ascending democracy in Athens should be assigned to a progress spanning 6th through 5th century BCE, with notable landmarks of military and legislative victories in the decade preceding the plays, still the Aeschylean formulation of a charter myth for the following developments gave them impetus: He asserted that a “necessary” subordination of the female figures had occurred, making obsolete not only the rights of flesh-and-blood women but also the autonomous powers of the goddesses. The latter were still to be honored as goddesses in the patrifocal religion – but as vestige goddesses; they would make way for the ascent and ascendancy of the polis.

From *The Oresteia* Through *The Theban Plays*: The Historical Transition Toward Sophocles’ Last Play

The Periclean eulogy for the fallen in the Peloponnesian War reflected the transition from newly fledged victors in a defensive war against the Persians to rulers of an empire. Its focus was on an expansive pursuit of renown; few pretensions were made to being in the right. Here is where a hermeneutics of suspicion must question a textbook view of Athens. How just and fair was it as a culture? Surely it was admirable in some ways: admirable for the brilliant initiating of philosophy, the beginnings of science (some of it, such as Democritus’ atoms, quite sophisticated); the development of the various arts as well as of legal and political theorizing and experimentation. Yet inquiring into the dark half of the Athenian history serves an important purpose, contributing to a truer comprehension of democracy then and now.

For instance, was the Peloponnesian War necessary? As Thucydides portrayed in his best approximation of deliberations between Corinthians and their Spartan allies (411 BCE/1951, 3.36-50), the Corinthians were arguing that the decision to make war should not hang on minor Athenian provocations. The decision should focus on the fact that Athenians had become a people who gave neither themselves nor anyone else any rest. Only from the outside could they be stopped.

The question here of the Athenian character bears centrally on my argument. I cite Thucydides and Sophocles to demonstrate that the increasingly distorted notion and embodiment of virility at the secular and sacred level, and a deficit as well of a counterbalancing female perspective and contribution, sent Athenians into a downward spiral. They certainly did not appear to advantage in the dialogue between their own envoy and the Melian rulers, as re-created by Thucydides (411 BCE/1951, 5.17). The rulers of the little island of Melos were protesting as follows: You never have had any claim on us; you cannot just barge in and take us over; this would be unjust. The Athenian envoy replies that justice plays no role whatsoever between a big power and a little one; it barely plays a role between two big powers – only when all other factors are equal. Melos must surrender or be decimated. (There has been dispute about how typical such a ruthless aftermath of conquest was for the Athenians: Bettany Hughes

[2010, pp. 223-224] contended that the harsh treatment, either decimation or enslavement of males, and enslavement of women and children, was characteristic.) What is interesting about the envoy's argument is that it lacks the usual political patina of respectability; it is bald-faced and brutal and speaks to an Athenian real politik evolved, or devolved, beyond all concern for appearance. This is reason taken down to sheer calculation, without an ounce of alignment with virtue – very much along the line of the most up-to-date 5th century sophistic teachings, as Plato portrays them in (380-360 BCE/2008) the *Republic*.

It is important to view the breakdown in morals as Thucydides (411 BCE/1951) examined it on Corcyra, for he meant this breakdown to apply to what was happening among Athenians as well. One can infer this from reading the text as a whole. The reader will notice that Thucydides himself gendered these developments. His analysis portrayed virility gone wrong, associating this also with the denigration of kinship ties (often sanctified by the female divinities):

People altered, at their pleasure, the customary significance of words to suit their deeds: irrational daring came to be considered the “manly courage of one’s loyal to his party;” prudent delay was thought a fair-seeming cowardice; a moderate attitude was deemed a mere shield for lack of virility, and a reasoned understanding with regard to all sides of an issue meant that one was indolent and of no use for anything. Rash enthusiasm for one’s cause was deemed the part of a true man; to attempt to employ reason in plotting a safe course of action, a specious excuse for desertion. One who displayed violent anger was “eternally faithful,” whereas any who spoke against such a person was viewed with suspicion... Indeed, even kinship came to represent a less intimate bond than that of party faction, since the latter implied a greater willingness to engage in violent acts of daring without demur. (411 BCE/1951, 3:82–3:83)

A Psychospiritual Version of Gender

Campbell (1991) traced these behaviors not just to their historical and sociocultural sources but to their roots in the psyche. The characterizations need not be taken as absolute portraits of each gender for now and all time, but are nevertheless useful ones:

The battle ... as though of gods against Titans before the beginning of the world, actually was of two aspects of the human psyche at a critical moment of human history, when the light and rational, divisive functions, under the sign of the Heroic Male, overcame (for the Western branch of the great culture province of high civilizations) the fascination of the dark mystery of the deeper levels of the soul, which has been so beautifully termed in the Tao Te Ching, the Valley Spirit that never dies:

It is named the Mysterious Female.
And the Doorway of the Mysterious Female
Is the base from which
Heaven and Earth sprang.
It is there within us all the while... (p. 80)

The Theban Plays of Sophocles

While *The Oresteia* was written in 458 BCE, the authoring of the three Oedipus plays spanned from *Antigone*, in 441 BCE, through *Oedipus Tyrannus*, presented in 426 BCE, to *Oedipus at Colonus*, written circa 408-406 BCE (shortly before the death of Sophocles at 90) and staged by his grandson in 401 BCE. *Antigone*, though written first, would, narratively, have happened last. In sum, *Oedipus Tyrannus* would go first in terms of the narrative; then the *Oedipus at Colonus*, about the old man dying in a sacred grove in an Athenian suburb; then the *Antigone* in which his daughter, after his death, survives to address the miseries left behind at Thebes.

Who Was Sophocles and Why His Vision?

Sophocles had lived to see the victory over the Persians and the consequent strengthening of the fledgling democracy mid-century. He watched the maritime alliance, supposedly in defense against possible return of the Persians, grow into the tribute-collecting and, eventually, brazen empire of the Athenians; he watched the venture of the Peloponnesian War turn fatal with the overextension into Sicily, and the loss along the way of leaders such as Pericles and Alcibiades; he eventually witnessed the arc toward defeat. Now, as he wrote near his 90th birthday, all could see that Athens was doomed at the hands of the Spartan Alliance; soon after his death, the surrender treaty of 404 BCE was indeed signed. After that, at the tragic festival of 401 BCE, his last testament to Athenians was played posthumously, in the form of *Oedipus at Colonus*.

Sophocles was in a position to view matters from a fresh and original perspective. He had been elected as a general for one of the expeditions but joked to his co-general, Nicias, about his own mediocre talents in this regard; he was perhaps less than enthusiastic about exercising military leadership. He had a reputation, on the other hand, as a bon vivant. He had room to view and re-view gender matters since, in addition to his wife and family, and a courtesan consort who gave him illegitimate offspring, he enjoyed his beloved young men. He was clearly quite serious and devoted to his playwright's craft. He was likewise devoted to his position in the cult of Asklepius, with its sacred snake, a figure of regenerative healing, that, as mentioned earlier, he hosted for a while in his own home. After his death, and after that last play about the Oedipus hero (and so, implicitly, about the Oedipus cult as worshipped in the actual grove of the Furies), the Athenians made Sophocles himself into a hero and instituted a cult. This extraordinary life renders us an extraordinary perspective – not a woman's perspective yet, given its incomparable scope, a crucial one.

Oedipus Tyrannus

Oedipus attempts to evade the Delphic Oracle's prediction that he would kill his father and marry his mother. He changes venue from Corinth to Thebes and must solve the Sphinx's riddle, a foreshadowing of his urban career as king and his scripted rendezvous with the cosmos as prophet. One might interpret the healing of Oedipus to have begun at the same moment as did his terrible self-discoveries: There is the encounter of the young Oedipus with the feminine as devouring mother, the Sphinx – he must conquer or be devoured. There are the victory prizes he receives: They prove near-fatal because, accompanying the vacated throne, is the widowed queen. He assumes the kingship and mates with a woman who, unbeknownst to him, is his mother. He encounters feminine energies, not only by sleeping with that queen but again, years afterward, by coming into conflict with the prophet Teiresias. Oedipus the King ends up cursing the revered prophet as blind, old, weak, and suborned to pretend to paranormal powers in the employ of some political faction. In outraged response Teiresias gives Oedipus what he has demanded and the prophet dreaded delivering; he points to the identity of a polluting murderer, the one who causes disease to ravage the King's city: Teiresias delivers the clues to the unfortunate King's own real identity as unwitting patricide and incestuous lover to his mother. "Before long," replies Teiresias, "you too will be old, blind, and weak, traits you mock in me." Teiresias fails to mention that along with the debilitation will come paranormal powers, genuine rather than fake ones. Oedipus will be a prophet like Teiresias himself. Teiresias, as told in myth well-known to the Athenian audience of the play though not mentioned in the play itself, had spent adulthood in an uncanny alternation: 7 years as a man and 7 as a woman. So Oedipus adds to his old encounters with feminine energies a new one: the present encounter, both external and internal, with effeminacy.

These encounters precipitate the fall of Oedipus. They are portrayed on stage during the middle period of Sophoclean production, well before Athens loses her nearly 30-year war with the Spartan-Theban Alliance, but after, in real life, a decimating plague; the Athenian plague most likely suggested the staged one, that Oedipus insists on curing through his inquiries into the cause of pollution. In mid-life, then, Oedipus falls like an oak and the universe seems to collapse with him. In the late years of Oedipus, however, and of Sophocles, who would tell the old king's story in *The Coloneus*, there is the king's healing as it actualizes in his dying, death, and afterlife. The healing of Oedipus, including the augmenting of the hero to his destined size, had begun paradoxically with the seeming miseries, including those three encounters – Sphinx, mother, prophet – with the feminine.

The *tyrannus* in the play's title poses the question of how far the politically expedient purposes and actions of the despot can go – given actions which challenge divinity's pre-eminence (Greene, 1991/1994). What is too much mastery, too much virility? On the other hand, Jocasta, the King's older wife gives advice on relating to the feminine: "Before this, in dreams too, as well as oracles, / many a man has lain with his own mother" (1991/1994, ll. 980-982; Greek ll. 981-982); you must take this

matter less seriously, leave off inquiring. Of course Oedipus disregards her warning, with perhaps too much masculine recklessness, perhaps too much attraction to the taboo feminine. He pursues instead, as he feels he must, the truth. She commits suicide. He plucks out his eyes.

What follows is a summary of *Antigone*, and finally of *Oedipus at Colonus*, which, written last, distilled the long retrospective of the Sophoclean vision. According to some, *Oedipus Tyrannus* paralleled Oedipus in his pride with Athens in her own heyday, towering above the other city-states, but then struck with a decimating plague (Greene, 1991/1994, p. xxii; Knox, 1998; L. Doherty, personal communication, December 14, 2010). *Oedipus at Colonus* depicted an exhausted and battered Oedipus, perhaps resembling Athens near her fall after repeated Spartan invasions. Greene went on to observe that nevertheless old Oedipus is “possessed of a mysterious inner strength and a spiritual power that receive ultimate recognition from the gentled, if still terrible, goddesses of the grove” (p. x). *Oedipus at Colonus* portrayed a kind of survival – for protagonist and polity both. The Furies bear witness to it; and more, they are somehow benevolently implicated.

Antigone

The *Antigone* is noteworthy because so frequently misinterpreted by critics. Granted, as critics say, the plot bears somewhat on individual conscience as it holds out against state dictum. *Antigone's* brothers have fought for the throne of Thebes in the wake of their father's exile and have killed each other, in accord with Oedipus' curse on them. Creon, brother of Oedipus' late royal wife and mother, inherits; he declares one dead brother a criminal and lays him out to fatten the vultures. *Antigone* instead defies Creon's law, throws dirt on the body. The point, however, is this: Her action, rather than primarily an individuating one, is taken in compliance with the chthonic pantheon and their family-affirming burial customs. *Antigone* clarifies this:

Yes, it was not Zeus that made the proclamation [Creon's against burial];/
nor did Justice, which lives with those below, enact / such laws as that, for
mankind.../ These are the laws [the proper religious ones] whose penalties
I would not/ incur from the gods, through fear of any man's temper.”
(Greene, 1991, ll. 494-503; Greek ll. 450-460)

Here, as in the *Oedipus Tyrannus*, a person, though he or she be head of state, may not concoct religious procedures, violating what the gods have stipulated, just as no king may fly in the face of the prophet Teiresias, aligned in Sophocles with both Olympians and the old gods. Creon brings punishment down on his own head. Thebes has its laws, says *Antigone*, “not of today and yesterday; / they live forever; none knows when first they were” (ll. 500-501; Greek ll. 456-457). The ruler's hot temper – challenging the gods through challenging Teiresias – issues in his inability to put a timely stop to *Antigone's* decreed death: Creon's son then replicates the suicide of his

beloved Antigone, preemptive in her case, bereft in his; and Creon's wife follows suit. The curses on the house of Oedipus, some of them self-levied, have worked their way through the family from top to bottom.

Oedipus at Colonus

I will deliver the synopsis, interspersing commentary along the way – pointing out the visibles and the invisibles, the social dimensions and the sacred, that both ran through the play and put it in a larger context. *Oedipus at Colonus* provided a retrospective on the birth of democracy in Athens, and also on the polis' rise and fall as the hub of an empire. It did so in seeming parable, in fairy tale, rather than in a history like that of Thucydides. But this was no simple parable; it was a late vision, coming from the 90-year-old playwright Sophocles, seen, in accordance with late style, in the light of death (Schavrien, 2009). It was likewise a late vision in terms of a culture's apogee and decline: It had the many earmarks – a piece that tended to look backward and inward, in terms of historical foundations (being set in the Athenian Bronze Age of the 13th century) and of depth psychological foundations; at the same time it took a long look forward, prophetically, since the outcome of the plot supposedly offered Athens invulnerability in war into the foreseeable future.

It offered a true archetypal grasp as does many a late vision – in this particular instance, it offered the archetype of the hero in Oedipus and of the good leader in Theseus. It also left in place the seemingly irreconcilable threads in the fabric of life. In the Sophoclean vision, there was Oedipus' astounding precision and accuracy in cursing his blood relations, who were nevertheless, as he rightly guessed, planning treachery; there were on the other side, the most intimate exchanges, with their poignant details, between Oedipus and Antigone: "Lean your old body on my arm," says Antigone, "it is I who love you" (Greene, 1954, ll. 200-201). Both the acerbic and the tender gave naturalistic touches to the fairy tale, making this, again, a peculiarly late vision, in which imagination and daily reality mixed as almost equal partners. The irreconcilables, expressed in Oedipus' difficult character and reflected in his terrible prior treatment at the hands of the gods, intersected with a mood of sweet serenity often found in late vision; Oedipus' loving benevolence toward his daughters and Theseus, and the great blessing he bestowed on Athens, amplified a mystery attached to the grove in which he died.

He died in the grove of the Furies, with its nightingales that never stop singing, a grove as timelessly beautiful as nature could ever be; he died having seemingly outwitted a terrible outcome should his trespassing have proven taboo, and having aligned with the grove's blessing instead. His alignment with the Furies, and through this with the feminine, ushered in a certain serene assurance for the Athens of the play.

The Athenians would identify: There were strands in the play that put the imperiled Oedipus into a parallel with the actual *fin de siècle* Athens; the latter would die, soon after the play was written, as an empire. As a city-state, when in 401 BCE the actual population came to view the play, Athenians would be enjoying a momentary

stabilization but would still suffer the threat of an outburst from internal factions – having recovered their democracy after oligarchic takeover in 411 BCE and, again, after the oligarchic installation by their conqueror, in 404 BCE. Such parallels would surely have been appreciated by those who sat to watch the Sophoclean last testament.

In sum, as to the late vision of the play, personal and cultural, it mixed the cantankerous with the serene: It was not purely a serene vision, as some late visions are, but did and does offer a potentially serene vision in which to dwell, as one might dwell in the timeless grove; nor was the vision purely focused on the irreconcilables as are some other late visions. In this paradox Sophocles' vision might be compared to that in Shakespeare's *The Tempest*: sophistication, even life-weariness, paired in both plays with a post-pollution return to innocence (Schavrien, 2009). There was the Eden that lived in the mind and it was no mere fantasy but a real force in human living. Both visions matched great sophistication with magic at the root.

To convey that actuality and that magic, Sophocles brought the sacred invisibles and the secular visibles together; he intermixed them. This is, then, the venue for my ongoing exploration of a dialectic between facets of society and of the pantheon, as the former projected onto the latter and as the latter shaped the former.

What are the Beings and Doings of *Oedipus at Colonus*?

The play was and is too strange to yield to a conventional plot summary. Although very much embraced by audiences at the time, it has been less popular since then; probably, as Markantonatos (2007) suggested, because moderns find it too episodic. The unifying threads are not really those of plot. In his excellent book, *Oedipus at Colonus: Sophocles, Athens, and the World*, Markantonatos ventured the following about the grove which received Oedipus: "The sacred precinct of the Eumenides [Furies] has been aptly recognized as perhaps the most evocative of meaningful connections with fifth-century Athens in the context of Greek tragedy" (2007, p. 74). He went on to say:

Apart from the settings of Sophocles' *Philoctetes* and the disputed *Rhesus*, which, we should think, present an unequal match to the shifting succession of awe-inspiring images of landscape simplicity and tranquility evoked in the last play of Sophocles, the setting also gradually shows itself to be another exceptionally important strand, woven as it is in the complex thematic web of the play. As the action unfolds, it will unpredictably prove to be extremely redolent of contemporary associations with foremost Athenian institutions. (2007, p. 39)

In his view, the play highlighted two sets of institutions: the leadership of Athens; through Oedipus' death in this grove, the moderate and decent, yet valorous leadership of Theseus was confirmed; furthermore, though a king, Theseus nevertheless seemed

to collaborate with citizens. (There is, in *The Odyssey* for instance, similar consultation by a king: The kingly designation, *basileus*, associates in Linear B tablets with “chieftain” and that sense carries over into Homer, perhaps into Aeschylus.) Rule by Theseus, one may infer, would serve as a model for Athenian handling of polis factions as it moved forward, stripped of its empire, but needing to regain stability as a city-state. The other set of institutions cited by Markantonatos (2007) was the Eleusinian Mysteries, in which most if not all Athenian citizens were inducted once in their lifetime. These were Mysteries accenting the story of Demeter and her daughter Persephone – the daughter’s abduction by Hades, the mother’s search and partial success in demanding her return from the underworld for most of the year; thus, the mournful sterility in one season and the regeneration in another. (There are controversies over what season is the setting for regeneration; desolation may have been in the heat of Summer and regeneration in Autumn, in keeping with agricultural cycles, rather than desolation in Winter followed by a fruitful Spring). Some have described the Mysteries as having involved the baby Dionysus, and the Eleusinian Mysteries intersected in Athenian religious life with Dionysiac and Orphic Mystery institutions as well.

The present study emphasizes instead the Eleusinian Mysteries’ intersection with the goddesses of the grove, the Eumenides/Furies. Oedipus dies into these goddesses, while Persephone as the Dread Goddess is invoked to guide him; he is received on the whole by the older matristic pantheon: The Furies’ grove and a kind of psychospiritual locus of the Eleusinian Mysteries (in real life celebrated by processions between Athens and Eleusis) join as one setting, hosting the death of the hero. In such a context, the Furies are ineffably beautiful:

Indeed, the graduated, suspense-filled series of landscape descriptions, which for all their apparent specificity rebuff completely intelligible coherence, hassled an otherwise discerning critic [Dunn, 1992] to put forward the rather flamboyant claim that: in a sense the drama is stripped down to a single aspect of stage convention: from the beginning to the end we are occupied in discovering what the scene represents. (Markantonatos, 2007, p. 77)

A short and very selected version, of what “happens” in the play is that Oedipus, old, blind from his self-punishment, and in the midst of a long beggarly exile relying on the guidance of his daughter, Antigone, discovers himself in this mysterious setting. A local citizen informs the pair that he may not stay where he stands – it endangers him and everyone; he stands in the grove of those referred to as “the Kindly Ones” (for fear it may be inferred, that they should show their face as the Furies). This new name for them builds on the turnabout supposedly documented in the Aeschylean tragedy of 50 years earlier. (Aeschylus may not have been so much inventing the new name, as turning to his own uses the people’s habit of cautious euphemism). One hears in the citizen’s words the underlying terror of offending the goddesses that all still carry. Oedipus is not yet revealed to the citizen as Oedipus indeed, but one would think that

he above all should be terrified to set foot in the grove, patricide that he is and, indirectly, matricide. On the contrary, Oedipus replies that, now that he knows where he is, he most certainly will remain in place. The rest he promises to explain when Theseus, the leader of Athens and its suburb, Colonus, arrives.

Oedipus himself knows that old oracles and new ones would have him die in this grove to bestow, with his bones, protective blessings on Athens, his newly adopted home. Athens would enjoy as his legacy invulnerability in war. The action develops with visits from Creon, his brother-in-law, and Polyneices, his son, who aim to induce him to return to Thebes or even, in Creon's case, to kidnap him so as to claim this same blessing of invulnerability. These visitors, especially Creon in his violent overreaching, serve as counterfoils to the good and moderate leader, Theseus. This does not mean, however, that only Thebes, whom they represent, is the bad city. Were Athens to behave this way, and in fact she had been behaving this way, she too would be condemned to defeat at the hands of her betters; it was a common theatrical device in the tragedies to use other cities to make indirect reference to Athenian woes and misbehaviors. In any case, the outcome of the plot sees Oedipus embracing Theseus as benefactor and heir. Replacing the rejected son, Polyneices, is this equivalent of a newly adopted son. Oedipus embraces as well a new city-state – not Thebes, the scene of his attainments and subsequent ordeal – but Athens.

It is important that Oedipus also shifts, in his own perception and that of audiences old and new, the position of his daughters. It speaks to his own cosmopolitan learning, as one who has lived in Egypt, wandered through Greece, and to Antigone's excellence as a guide as well, that he says, "Like the Egyptians, I have daughters who go abroad on behalf of their father and sons who sit at home." Yet, to reiterate, the hero's sophisticated relativism cohabits comfortably with his own – and the playwright's – attunement to mystery and magic.

The episodic plot culminates in the old hero's death by apotheosis; it is secretive death not witnessed directly but recounted by a messenger. The secretiveness of the death ties it in with the Athenian Eleusinian institutions highlighted by Markantonatos (2007). The Demeter and Persephone of the Mysteries matter here; throughout, the Furies matter. The threads of doing and being intersect in the choral song praising the grove. The song illustrates the setting's central importance, illuminates the contention that "from beginning to end we are occupied in discovering what the scene presents" (p.75):

In the god's untrodden vale
Where leaves and berries throng,
And wine-dark ivy climbs the bough,
The sweet, sojourning nightingale
Murmurs all day long.
No sun nor wind may enter there
Nor the winter's rain;
But ever through the shadow goes
Dionysus reveler,

Immortal maenads in his train.
Herewith drops of heaven's dews
At daybreak all the year,
The clusters of narcissus bloom,
Time-hallowed garlands for the brows
Of those great ladies whom we fear.
(ll. 668-685; Greek ll. 670-684)

There is even an odd set of lines in a later scene (odd as they are translated by Fitzgerald [1954], though not by Grene [1991/1994]). The lines provide provocative psychological insight. Fitzgerald (1954), as a poet-translator, took telling liberties when he translated this set of lines; they characterize the people of Athenian Colonus, who "honor the god of the sea, who loves forever/The feminine earth that bore him long ago" (Sophocles, 441-406BCE/1954, ll. 1070-1071; Greek ll. 1070-1073). The rhythms suggest lovemaking: Note the waves-of-the-sea rhythms, with accents for the choral dancing on "god," "loves," and the "ev" in "forever," "earth," "long"; the wave rhythms are also the thrust rhythms of a graceful lovemaking. The poetry, then, invokes the (not infrequent) incest among the oldest gods, for whom the Mother pairing with son-consortis standard, as are incestuous versions of the Poseidon/Earth myth.¹⁵ (Sophocles used Rhea rather than Earth [Gaia] as the goddess paired with Poseidon, but Rhea and Gaia are often conflated). These lines juxtapose in a thought-provoking way with the drama at hand of purification and rehabilitation from an unwitting incest, as if, when the action is translated to divine realms, as Oedipus is about to be translated, such a primal coupling implies no pollution (Schavrien, 1989). The sea, embracing his mother the earth (Poseidon as *gaienokhos*, Earthholder [L.Doherty, personal communication, December 19, 2010]), makes love forever to her. The Eden is one of safety and loveliness, as the citizen chorus says, and one of an unstainable innocence.

The Hero and the Multivalent Goddess

There is a Greek morality that diverges from that of contemporary Western culture. *Oedipus at Colonus* portrayed the transformation of the much-despised former king into not just a prophet but also a daemoniac hero – still worshipped in the 5th century BCE Athens (Grene, 1991/1994, xxvi) though his story occurred in founding times. Many critics have attempted to explain away Oedipus' horrific temper, not so much when it triggers his downfall in middle age – he would not yet have learned his lesson – but when as an old man he is about to transfigure into a demigod. He then displays this same horrific rage toward both Creon and his own son; Oedipus sees through them at once and verbally eviscerates them, each in turn. His accuracy should be acknowledged, yet there is no explaining away the temper. Grene's (1991/1994) definition of a hero lays out, instead, a uniquely Greek gestalt of the sacred, one which accommodates such a tension:

Sophocles here draws on the complex of Greek religious notions of hero-cult...
He himself received such a cult after his death. "Heroes," in this technical

sense, are mortal high achievers whose life-story is generally embedded in old myths or legends. Their extraordinary force and passion lead them to actions beyond the limits of normal humanity and often bring them into conflict with human and divine laws. Hence they perform great outrages as well as great benefactions. They generally come to a violent and mysterious end in which the paradoxes of transgression and greatness are enacted in a supernatural eventlike sudden disappearance or some other intervention by the gods.

(p.xxvi)

Oedipus' life comes to a mysterious end. The drama in the grove may have threatened violent destruction for him, what with the attempts at intervention from Creon and Polyneices; but all of these are blocked by Theseus on the physical side and by Oedipus himself psychologically. After the victorious battles, the blind old Oedipus enacts his fate by leading his party of Theseus and daughters into the grove; he is for the first time unguided and unsteadied by any arm. He then finds, through his own prophetic knowledge, the designated spot for his transformation; hears his name called out by a deity impatient of delays; disappears either into the gaped earth or else into the arms of some god; and finally, transmutes in the course of the transport into a daemonic hero.

In the play ending the Oedipal narrative, though it was the first one written, Antigone followed her father to become a heroine. What helped her qualify was the same terrible stubbornness, which nevertheless did not disqualify her from claiming hearts or having right on her side. She too aligned herself with chthonic deities when they were least in favor.

This point matters because, as the reader gains insight into the old order goddesses, and especially the Furies, she should notice, even appreciate, their multivalence. They are feminine in the round – curse, blessing, and all. To know them fully, one should know them in the context of their entire network. They are a remedy to the much diminished and disempowered goddesses of the present-day, such as Mary, sweet, a sexual, forgiving, willing to intercede humbly with the greater masculine powers, and actually no goddess at all but merely human, as the Catholic Church officially maintains. In such a form, these goddesses bear the marks of a divide-and-conquer strategy, not just external but also internal: They are amputees, fragments of their former selves.¹⁶

These amputated versions of the female misrepresent figures that lived a more rounded life in their older forms (Spretnak, 1992): Hera, Athena, Artemis, and Hecate, for instance, had been chopped and diced for co-optation by the Olympian pantheon. The preceding pantheon had been presided over by a Great Mother, with Demeter perhaps most related to that figure, and a network of near-related figures such as the Minoan Lady of the Beasts (who eventually translated into either Artemis or Gaia), the Lady of the Mountains, and so forth. The frescoes and statuettes, plus correlations drawn with early Anatolian and Baltic pantheons, have provided the basis for suggestions

that the Olympian goddesses found their roots in the Bronze Age culture and earlier, as did Demeter and Persephone (Stallsmith,2008).¹⁷

Athens, the Compassionate City of Refuge

Oedipus specifically holds Athens to its reputation as a city of refuge (Greene, 1994, II. 271-76). When the citizens find out his actual identity, they want only to rid the place of him. He reproaches them with renegeing not only on the promise they had made to host him, before they knew his name, but also on their age-old reputation for compassion to the injured stranger. Fortunately, Theseus, their leader, overrides their rejection. This is significant because one way to define a polity is by promises made to each other by its folk in founding days. Perhaps the real-life evolution of Athens from welcoming democracy to bully empire has been targeted by Sophocles: He has reinvoked the once-famous Athenian hospitality.

The Glaring Paradox of the Sophoclean Bequest

As Oedipus was leaving his bones, so Sophocles was leaving to the Athenians the bequest of this play. He left it in a time when the Athenians had overextended, having lost too large a fleet by sending out the Sicilian expedition (415 BCE). There were ups and downs to come after that, but when Sophocles was writing, the pending defeat was clear. How, then, could he write a play, set in founding times, that marked the bestowing of a hero's grave that granted invulnerability to Athens? Was the play meant as a magical amulet, as suggested by D.Greene (personal communication, 1973)? Was it simply escapist, in the manner of the Busby Berkeley musicals on which Americans feasted during the Great Depression of the 1930s? In either case, one can comfortably argue that it gave this message to the public: If Athenians could rewind and re-do, they might have kept the brightest promises they had made to themselves as a folk, and their most grateful and pious promises to the deities. In fact the choruses portray an Athens in which there are not even competitions among the gods, as there are in myths such as the one that sets Poseidon against Athena in a competition for tutelary deity of the city. The play, as Greene (1991/1994) described juxtaposed chthonic and Olympian religions and thereby joined areas of family and city in exploring the larger theme of the human relation with nature and the gods (pp.xviii-xix). They all had their contribution to make to the Eden which was the Athenian Colonus: Old and new, male and female, sturdy olive tree, fish a plenty, sky, sea, and earth, all dwelt in harmony and balance. This may well have been an equivalent of the Eden myth, but not as sheer fantasy; instead the Colonus myth conveyed an attitude of remembrance and attunement.¹⁸

Finally, to home in on the political dimension: Athens had certainly departed from its own charter promises of respectful governance and compassion. The extraordinary way in which the Erinyes were showcased, however, and made beautiful while retaining their potency, celebrating the fertile features of their grove and surrounding land, accomplished the following: It embedded the story in an intimacy with nature and a gratitude for the land, offering antidote to the cynical impiety and ambition of the times. There was, then, a political significance to this grateful acknowledgement of natural setting.

The political seconded what was clearly a personal significance as well. The play was a lovesong, from a Sophocles facing his death, to Colonus, the land of his birth. Personal and political motives dovetailed.

Although contemporary Westerners may owe great cultural gratitude to Athenians for their questing spirit, their actualized ambitions were just one side of a double-edged sword: As the Corinthians warned their hesitant Spartan allies, Athenians had to be stopped; their ambition was unquenchable, as indicated by their incessant imperial expansions. The contrasting drift of Sophocles' last play might be expressed in the words of a Dorothy weary of Oz: There's no place like home; there's no place like home. Home was embedded in the dear land and sea that gave host to Athens.

Finding Crete in Colonus:

The Significance of the Goddesses' Lineage

For the purposes of this study, most crucial and astonishing in Sophocles' final play was the reassertion of the sacred power and importance of the Furies themselves. At the same time, there was the reactivation of their chthonic "Old Girls' Network" that included most notably Demeter and Persephone, central to the Eleusinian Mysteries and thereby to Athenian well-being. But the Mysteries had demanded utter secrecy from their many Athenian initiates; this enabled the patriarchal Olympian pantheon to remain in the limelight. The Athenian women were, in fact, conducting many festivals dedicated to maintaining fertility of land and womb throughout the seasonal phases of the year (Zweig, 1993, p.167). Still, given the secrecy surrounding the Eleusinian Mysteries, this relative invisibility bears on the feminist search for "an accurate and usable history" (Gross, 1993, p.19; cf. pp.19-22). Sophocles offered some remedy by assembling a myth that linked potential Athenian healing to a foregrounding of the chthonic goddesses.

The Three S's: Secrecy, Survivals, Syncretism

To characterize historical developments stretching from Crete to Athens, one might assemble three elements and dub them the three S's: secrecy, which backgrounded Demeter and Persephone until they were, at least in terms of polis destiny, quietly foregrounded in the last Sophoclean play; survivals, which made their appearance as vestiges of the old religion in the new, such that, even if one tried to be at down the ancient goddesses, they inevitably sprang up elsewhere; and, finally, syncretism, which could be found in the respectful solution to Athenian tensions, as Sophocles harmoniously combined the chthonic with the Olympian pantheon. It is true that Aeschylus had made his own version of such an integration, but it had entailed a contemptuous subordination. Sophocles, instead, restored all due respect.

The Sophoclean Dynamic:

Restoration of the Feminine to Stabilize Athens

Since Sophocles, a comprehending witness of the Golden Age, its evolutions and devolutions, saw restoration of the feminine (indeity, energy, creature) as crucial to

the stabilizing of Athens, it makes sense to follow his lead. Markantonatos (2007) went far in teasing out the threads from a dynamic skein. The present analysis adds to his agendered perspective. He has argued that the play alluded vividly – at least for the sensibility of a 5th century Athenian who would catch the references – to the Eleusinian Mysteries; the play in some sense echoed such a rite. The play's hero, after encounter with a dark and frightening set of experiences (as some as sign to the process of the Mysteries) meets then with the salvific vision: In the time between, such portents as thunder and lightning (heard by Oedipus the hero as well as by the real-life initiate) keep the initiate thoroughly awake. There may be a few witnesses, but secrecy prevails. It is understood that the vision smooths the way to both are generated life and, most notably, after-life to come.

Demeter and Persephone have been alluded to in several places (e.g., Grene, 1991/1994, l. 1766, l. 1786) either by name or by an epithet both pointing to and disguising the nether world daughter. Many of her gods have appeared as well, all spread throughout the local landscape although, in this instance, all arranged in an implied relationship to the Furies, since these goddesses have been dominating the setting. In Oedipus' preparation for death in the grove, Markantonatos (2007) has deftly identified syncretic threads of burial rites, purificationrites, and sacrificial rites; they variously combined in those last moments of Oedipus' self-preparation for his transmuting death, and are extended after that by the mourning from his daughters. The entire play would have invoked a syncretic pantheon and a syncretic participation-by-proxy in its ongoing ritual: It would concoct a potent brew needed to address the terrible circumstances in which the actual polis members, the viewing audience, found themselves.

How does the analysis of Markantonatos (2007) lay out a path for redemption? The point would be, first of all, the point made in those Mysteries. An Athenian would very much need an alternative, offered by the Mysteries, to the Olympian view of death: In the Olympian underworld one has neither joy nor light nor vitality.¹⁹ As to the alternative: The Eleusinian Demeter and Persephone trace back to Minoan times in Crete (Kerenyi, 1976). Both mother and daughter are implied in the title of Demeter Thesmophoros (Stallsmith, 2008), the dual goddess; while the Erinyes most probably trace back to Minoan ancestors (the *keres* or death-spirits) as well. That Minoan underworld, in which Demeter, Persephone, and the Erinyes have a stake as earth and underworld goddesses, exists in analogy to the incubation phase in the farming cycle; in such a cycle, the seed has a hopeful dormancy in the earth. This cycle, then, plays a central role in Minoan culture and religion (Gimbutas, 1999, p.136). Along the lines of a Minoan sensibility represented by survivals – vestiges of deities and their rituals into the Golden Age – the last scene in the Mysteries themselves entails the holding up of a cut ear of corn (or a sheaf of wheat): From seeming death in the earth comes regeneration. (For resemblances between Minoan and Eleusinian rituals, cf. Gimbutas, 1999, p. 136). The mystical insight of the initiate may or may not be aided at such a moment by drug enhancements from the *kykeon* brew downed in the process; was it psychedelic? This is a facet that might also link the Mysteries with the Minoan poppy

goddess (Kritikos & Papadaki, 1967). With or without the literal mystical chemistry of a potent kykeon, the insights would still be along these lines – regenerative – after dark encounters and death, comes the salvific vision and life. The Mysteries' earthy, renewing orientation would have been desperately needed by the down-and-out Athenians; they needed both to believe in and accomplish such a renewal for themselves and their polis.

Most crucial are the gender modification and rebalancing required, on the secular and divine levels. Markatonatos (2007) framed matters without a gendered reference. His insights, nevertheless, harmonize well with my own view. He added that this play tutors Athenians in returning to an old view that there can and should be traits and tendencies such as moderation, decency, and keeping one's word, even and especially in political leaders. This rings a salutary change on Thucydides' (411 BCE/1951) description of virility gone wrong (cf. 3.82-3.83). Theseus served, then, as a model for the good leader. His mythical biography, interestingly enough for the argument of this study, intersected him with Minoan culture: Athenians, watching *Oedipus at Colonus*, would have had Minoan Crete at some level in their consciousness due to Theseus' having encountered Ariadne there. References then, to the various earth- network deities, the Furies, Demeter, and Persephone, would have implied if not carried explicitly the long ago and far away overtones, extending the temporal telescope by yet another segment, from contemporary Athens back to its founding days, from founding days back to the Minoan pre-history of its chthonic deities (cf. notes 17,18).

To return to Athenian politics: In fact, the democratic restoration (403 BCE), after an oligarchic interlude, showed much more restraint than had the previous administration; as if they were led by that mythical exemplar of moderation, Theseus. Athens herself managed to moderate, rebalance, and have her own kind of continuity into the 3rd century BCE and beyond. Perhaps Sophocles' message, by way of the 401BCE staging of the play, impressed itself on the citizens? Perhaps he was simply prescient. In any case, Athens, though dying as an empire, escaped death as a city-state from fractiousness and faction.

Parallels with Contemporary Challenges: Retrieving a Home

There was a crucial female component in the syncretic pantheon of the 5th century BCE; the pantheon remained part Olympian, as imported by invaders, and part chthonic. At the same time, the earth-based and underworld figures absorbed by the Olympian pantheon were defamed, as were the Furies, or downplayed, as were Demeter and Persephone. The defamation and downplaying contributed to a faux virility which turned citizen against citizen, husband against wife, son against father. The chthonic pantheon subsumed by Olympians, then, stood to benefit Athens through being both exhumed and foregrounded. Sophocles understood this, and the milder version of chthonic advocacy that appeared in his earlier play, *Antigone*, he threw into high relief in *Oedipus at Colonus*. His ability to root such

advocacy in a psychology both deep and wide, spiritual yet also embodied, caused his sociopolitical critique to coincide with a psychospiritual and even psychoecological one. Such a foregrounding of the feminine held promise for Athens then deep in crisis. Likewise, it could come to the aid of the West today.

Politics, socioeconomics, ecology and psycho-spirituality are threads in a skein. Both the United States and many multinational companies share traits with male Athenians. There is the questing spirit unlikely to stop unless some outside force bridles it. There is the theory undergirding what has become rogue capitalism, a capitalism that advocates incessant expansion to new markets, questing likewise, with only the thinnest semblance of morality, for unlimited acquisition of natural resources. As the Athenians felt there was no end to their need for wheat and the fertile ground that grew it, so modern forces seek access to oil with regard for nothing but the bottom line. It is cliché to say that greed dominates the markets and, according to relatively unquestioned theory, greed makes the markets thrive: Greed is good. How could such a premise provide for the upbringing of decent citizens, in the United States or abroad (L. Vacca, personal communication, April 11, 2011)?

Like the Athenians, Americans and others may find some counterbalance in the first and best promises that we, as various folk, made to ourselves at founding: For citizens of the United States, these would be the promises of those bent on hospitality, extending as well a reciprocal hospitality to the people and environment that have hosted us. Other folk might cultivate their own remembrances of their first best intentions. The caveat is that charter myths may be misused; they must be properly used, both to offer a home and to retrieve a home.

In his last play, Sophocles wrote for his chorus songs of reverence and gratitude – to both the ocean and the earth that held and sustained the culture. Likewise, this study bears witness on behalf of the oil-slicked gull of the Louisiana spill, who has served as its tutelary deity. The earth calls for both a revived gratitude and a concerted commitment to turn away from destroying and toward sustaining. Such a solution, of course, is simple but not easy.

There would be, in addition, a psychospiritual benefit to executing such good intentions: When Oedipus is finally a healer rather than a polluter, he is simultaneously healing himself. How so? The man cut off from the womb that first offered him a home, through his unwitting matricide, now finds his home in a healed city-state and in the earthy cosmos as a whole. Ancient initiates into the Mysteries, and modern-day mystics, the grounded kind, seek intimacy with the whole. Their feet walk the ground not as strangers on the earth but as those who belong. They have both retrieved and returned to a home. They have assuaged a longing to recover what might be called the primal intimacy. A mystic's belonging need not be characterized as "the opiate of the people," regression, or a lesser level of experiencing, as Marx, Freud, or Wilber (1995; addressing the indigenous brand) would have it. It may issue instead from a long and arduous healing, entailing commitment to the well-being of the whole.

May my voice join the chorus – gardener, citizen, artist, scholar, scientist, legislator – of those who promise the earth and its inhabitants both to cultivate and retrieve the sanctity of such a home. It is a cosmic home, so far and yet so near, to be discovered not only at the furthest reach of imagination, but also as the dear ground under foot.

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NOTES

1. Apollo and Athena are not so new as they would seem to be. They too have lineages that are pre-patriarchal. But, for the sake of simplicity, I take Aeschylus at his word regarding his binaries of these two as not the old gods but the new ones, coming from the he-god pantheon rather than from the she-god pantheon, as Tony Harrison's (1981) translation would have it. Aeschylus relied upon the revisionist portraits of them as Olympians, chronologically and personally young.
2. The Erinyes in this play are renamed the Eumenides. Another title used, along the lines of avoiding specificity and thereby a provocation of the deity's dark side, is the Semnae or Venerable Ones. There is some disagreement as to whether the Semnae are identical with the Eumenides/Erinyes but Harrison (1903, pp. 239-253) mostly does link them, as does Sophocles in his last play (Harrison, p. 254 as she quoted Sophocles' l. 486, her translation). Visser (1980) in her dissertation seconded the view as have others. Harrison linked the Semnae to the Erinyes and to matriarchal roots as well. At another point she linked the Erinyes to Demeter, as in the Demeter Erinyes (p. 240) and she rooted Demeter in Minoan Crete (p. 564). These links support the argument that the goddesses are pre-patriarchal, with roots in both Arcadia (for Demeter) and Crete.
3. Here the Campbell parallel is inexact because partially inaccurate: The Titans were not produced parthenogenically (according to Hesiod's theogony) as Campbell is asserting; one can view them as such only by conflating them with the Gigantes (as the Greeks sometimes, in fact, did); the births of Ouranus and others, *preceding* the Titans, were parthenogenic, with Gaia only as the source.

Nevertheless, Campbell's point about defamation still carries. In the wake of defeat, the early broods of both Tiamat and Gaia suffered defamation in the tales of the conquerors.

4. Aristotle attributed to the tragic heroes instead *hamartia*, or an error in judgment; so it is the Thucydidean reference to *hubris* that is relevant here.
5. Despite flare-ups of strength in the wake of the Sicilian expedition, the same factioning – both intra-city and intra-psychically, paralleling inter-city battles as well – would make its appearance during the Sicilian expedition and the years that followed. There was, for the expedition, the confusing recall from battle of Alcibiades, its youthful inspiration and general, over his supposed mockery of the Hermes statues, protectors of new enterprise; Alcibiades purportedly perpetrated a round of phallus mutilations on these statues, distributed throughout the city, during the eve before the launching of the expedition. There were rumors too that he had been mocking even the Eleusinian Mysteries, conducting them in his home with friends, perhaps downing the kykeon. He was ordered by the populace, as the great Athenian naval expedition was nearing Sicily to do battle, to turn his ship around at once and head for Athens to stand trial. Instead he fled to Sparta, soon aiding and abetting the enemy; both the recall and subsequent betrayal debilitated the expedition to Sicily, which suffered a disastrous defeat. The recall of Alcibiades issued from a factioning one can examine with gender in mind, phalloi of the Hermes statuettes and all.
6. Because I do not read the Greek itself, I compare translations and consult experts. I studied classics in translation during 5 formal years with the classicist, David Grene, and was mentored by him informally for decades. Describing Grene's expertise, the Nobel Laureate, Saul Bellow said, "He was on a first-name basis with Sophocles and Aristophanes, that was how he made you feel." My excuse for conducting a study with inevitable flaws in expertise, in this one among five fields I cover, might come from the mouth of any interdisciplinarian: "It's a dirty job but somebody's got to do it." On the other hand, I welcome constructive critique.

For *The Oresteia* I consult mainly two sets of translations, the one in 1953 and that in 1989. One should additionally consult Peter Hall's production employing Tony Harrison's (1981) rather free stage-oriented translation to get the closest to my own interpretations of the trilogy.

7. In scholarly articles and elsewhere, one repeatedly comes upon the translation of *erinyes*, the adjectival version of the Erinyes, as "furious." Demeter Erinyes is angry or furious Demeter as well. This is probably an early Indo-European word rather than a word from the maturity of the Greek language; some consider it Arcadian. Further discussion of translations is in footnote 4, p. 251 of Johnston, 1999.
8. He had already gone through many purifications so as not to carry pollution, but the retribution – blood for blood – was still to be taken (Visser, 1980).
9. Orestes seems cleared in *The Eumenides* but a future play by Euripides portrayed him as nevertheless continuing to suffer pursuit by the Furies until such time as he performed yet another expiation. The end of his story, then, is not captured in one simple version.
10. Athena, it may be noted, did have a mother, Metis, but Zeus upstaged his consort by swallowing Metis and giving birth to Athena from himself. Aeschylus bypassed these complications.
11. Speaking of rational or rationalizing: This is an odd stance for Pericles to take – if indeed he did take it rather than Thucydides who puts the words in his mouth – since Pericles had a notably unconventional relationship with the well-educated courtesan (hetaera) Aspasia: She is rumored to have helped write his speeches and he, rather scandalously, having divorced to live with her, regularly included her in his symposium evenings with the best of Hellenic male artists and intellectuals.
12. It is relevant that Aeschylus and others believed in this genealogy, giving feminine divinity primacy in ownership of the Oracle; there is recent debate as to whether the truth of something such as the genealogy can be justified (cf. Christiane Sourvinou-Inwood's work, 1991).
13. Ever since Schliemann dug up the walls of Troy, previously considered a fictional city, scholars have felt some justification for using Greek myths as clarifying lenses for otherwise undocumented history; such a use however, is tricky at best; it goes in and out of fashion.

14. Slater's unfortunate views – both that the mother's overweening influence on the son, and only this, issued in an Athenian homosexuality which, in turn, was necessarily pathological – may be assigned to more than one unexamined attitude and interpretation that prevailed during the 1960s. His other insights remain illuminating. Orestes was brought up in exile but most men of the Athenian Golden Age were not. So the insights still indeed bear on the paradox that women loomed large on stage (and in archetype?) in an age when real women seemed, by contrast, constricted.
15. "Fitzgerald's translations of Homer are full of metaphors he imported into the text" (L. Doherty, personal communication, December 14, 2010). Some find this passage too loose a translation in its suggestion of lovemaking between Poseidon and Rhea. Nevertheless, despite Hesiod's clear separation of Rhea (Gaia's daughter) from Gaia, Greek mythographers sometimes conflated them; modern researchers have cited conflation as well, such as Kerényi, or Ruck and Staples, who viewed Demeter, Persephone, and Hecate as split off from an original great goddess figure, Gaia or Rhea. Poseidon did in fact have children by Gaia; this might have been Fitzgerald's rationale for his song to the mother-son love affair between Poseidon and the sometimes-conflated daughter of Gaia, Rhea.
16. Two additional points are relevant here: Mary, even in her diluted form, remains a light in the lives of millions. Also, in the polytheistic Olympian pantheon even the men are multiple, as if fractioned – but none are either confined to celibacy or incapable of a potent anger (L. Doherty, personal communication, December 19, 2010).
17. Gimbutas (1999), in a posthumously published work, based Anatolian inferences on Mellaart's archeological work; see note 18 in defense of Gimbutas; see Berggren & Harrod, 1996, for rebuttals of characteristic attacks on Gimbutas.
18. A quote from Doherty (2001) communicates scholarly views of the unique Minoan society:

Gimbutas from a lifelong study of female figurines, tombs, and 'temples' of Neolithic cultures of the Balkan region (Bulgaria, Greece, Hungary, and her native Yugoslavia), arrived at the conviction that goddess worship in these cultures was related to a higher status for women in a peaceful, egalitarian, and environmentally stable form of society. In her view, the cultures of "Old Europe," which flourished from roughly 7000 to 3000 BCE, were partly destroyed and partly assimilated by the Indo-European invaders, who brought with them a male-dominated pantheon of gods to match their patrilineal and hierarchical social structure. (Doherty, 2001, p. 111)

Gimbutas brings specifically Minoan freedom from invasion – due to its being an island, difficult to access by the invaders who were horsemen – down to a date even closer to us than 3000, down to circa 1450 BCE. Doherty adds a review of recent skeptical rejections of the *pax Minoica*, the great Minoan peace, which Gimbutas and many feminist scholars maintain was prevalent for 1500 years or more, but scholarly counter-refutations include a consensus, at the archeological conference in Liège, Belgium, 1998 (Rencontre égéenne internationale *Université de Liège, 14-17 avril 1998*), that the actual existence of such a *pax* remains likely; scant evidence has been uncovered to disprove it.

That there was human sacrifice has been the latest scandal about Minoan Crete, but, of the three sites that might have seen the sacrifice (nine bodies in all), only one might survive rebuttal (Gimbutas, 1999, p.140; "Extended definition: Minoan Civilization," Webster's Dictionary Online, n.d.). In any case, perfection need not be claimed for the society, just a noteworthy cultural accomplishment of Minoan balance and peace.
19. In another way, the play may be aetiological, explaining the coincidence, in actuality, of these many gods, of especially of the hero Oedipus and the Eumenides – at this actual place of sanctuary in Colonus. Grene's (1991/1994) thinking bears on Oedipus in the Eumenides' grove, see his p. xxvi. My own thinking bears on the coinciding of the others as well, Poseidon, Athena, etc. (See my **Beings and Doings** section and **The Three S's**). Characterizations of the play as portrayal of Eden and as provider of an aetiological explanation can comfortably coexist.

ABOUT THE AUTHOR

Judy Schavrien, Ph.D., MFT, is core faculty and former chair of the Global Online Doctoral Program at Institute of Transpersonal Psychology. She team-founded the first two degrees in the world in Women's Spirituality, MA and Ph.D., at California Institute of Integral Studies. She publishes on late vision, which views life in the light of death, whether of an individual or an era, analyzing renewal through the feminine in the late visions of Shakespeare, Sophocles, and Ingmar Bergman. These studies (in *Journal of Transpersonal Psychology*, *International Journal of Transpersonal Studies*, and elsewhere) in form her book in progress, *Late Vision in Western Culture*. New Rivers Press published her book, *What Rhymes with Cancer?* and she is anthologized as poet and scholar. She has received 16 awards as a scholar and in the arts (<http://judys.imagekind.com>). These include most recently the feminist Pioneer Award from the Association of Women in Psychology. Contact: jschavrien@itp.edu

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Please address correspondence to jschavrien@itp.edu

SUMMARY IN GEORGIAN

ჯუდი შაპრიანი

ამერიკის შეერთებული შტატები

ომი და ბუნება კლასიკურ ათენსა და თანამედროვეობაში. ჰადისის ქალღმერთთა დაცემა და აღორძინება

რეზიუმე

ამერიკელი მეცნიერის ეს ვრცელი, ფუნდამენტური გამოკვლევა შეეხება ერთგვარ ანალოგიას თანამედროვე ამერიკის სოციალურ-პოლიტიკურ-კულტურულ ვითარებასა და ანტიკური პერიოდის ქალაქ-სახელმწიფო ათენის დემოკრატიულ წყობილებას შორის. ქრისტესშობამდე მე-5 საუკუნის ათენი და ბერძნული ცივილიზაციის ოქროს ხანა, იპყრობს ავტორის ყურადღებას, თუმცა უფრო შორეულ, მე-13-ე საუკუნის ბრინჯაოს პერიოდსაც წინა-პატრიარქალური შტრიხები შეაქვს ანტიკურობის ამ ვრცელ, ისტორიულ ხედვაში. მოპოვებულია გამარჯვება სპარსელებზე, მაგრამ ათენის დამარცხებამ პელოპონესის ომში ფრთები შეაჭრა თავისუფლების ფრინველს. დემოკრატიის იდეალის მსხვერველამ ხელახლა და კიდევ უფრო მწვავედ გააჟღერა ანტიკურ ხელოვნებაში ადამიანის მიუსაფრობის, ბედისწერასთან მისი უნაყოფო, იმთავითვე განწირული შებრძოლების თემა. ოქროს ხანის ბერძნულმა დრამატურგიამ უხსოვარი დროის მითოლოგიურ ქმნილებებს ადამიანური განცდის, ტკივილისა და ტრაგედიის ინდივიდუალური სახე შესძინა. ნაშრომის ავტორი თავის მხრივ ანვითარებს მითოსიდან აღმოცენებული ყოფიერების ინდივიდუაციის მოტივს და ანტიკურობის ადამიანურ პრობლემათა გამოდახილს XX და XXI საუკუნის ამერიკის სოციალურ-კულტურულ ცხოვრებაში ხედავს. ასე ეხმიანება ოდისევსის მითი ოჯახური სიმყუდროვის ძიებაში სივრცეების გადალახვის სიცოცხლით სავსე სწრაფვა, ამერიკის, როგორც დემოკრატიული ქვეყნის აღმოცენების ისტორიას. ბედისწერასთან ბრძოლის და მოგზაურობის მიზანია ოჯახში დაბრუნება – ერთგული ქალის მოლოდინია კაცის მიზიდულობის ძალა და შემთხვევითი არაა, რომ ამ მეტად საინტერესო, ფუნდამენტური ნაშრომის ავტორი სწორედ გენდერულ პლანში განიხილავს თანამედროვე ამერიკული ცხოვრების პარალელს ათენის ოქროს ხანასთან.

საინტერესო და დამაჯერებელია მოსაზრება, რომ სწორედ ქალის დაკნინების და მოქალაქეობრივ უფლებათა შეზღუდვის გამო განიცადა მარცხი ათენის დემოკრატიაში. ამ ისტორიული გაკვეთილიდან ავტორს გამოაქვს დასკვნა, რომ დღეს, ამერიკულ დემოკრატიაში განსაკუთრებული ყურადღება

უნდა დაეთმოს ქალთა უფლებების დაცვას. ისტორიული წიაღსვლა ანტიკური მითოლოგიის სამყაროში, ნაყოფიერების ქალღმერთთა – გეას, დემეტრას და ჰადესის დედოფლის, პერსეფონეს განსაკუთრებული როლი ბერძნულ პანთეონში, ცხადჰყოფს ქალის, როგორც სიცოცხლის სანყისისა და მარადისობასთან წილნაყარი ფასეულობის არსებით მნიშვნელობას. ნაშრომში გატარებული ანალოგია ანტიკურობასა და თანამედროვეობას შორის, კიდევ ერთხელ გამოკვეთს ქალის იდეალს, როგორც შეუცვლელ ღირებულებას კაცობრიობის შემოქმედებითი განვითარების პერსპექტივაში.

PHENOMENOLOGY IN RELIGION, SCIENCE AND ART

MAMUKA DOLIDZE

Tbilisi Javakhishvili State University

CHRISTIAN BELIEF AND PHENOMENOLOGICAL LOGIC

"I am the way and the truth and the life; no one comes to Father but through Me" (John 14, 6) (1)

"I and Father are one" (John 10.30) (1)

Christ's words about indivisibility of Father and Son mean the unity of way and purpose of Christian belief. Because of such integrity, consideration of the purpose of belief as the absolute truth means recognition of the way, leading to it as well, and this implies all other possible ways of beliefs to be false. If, according to the words of Christ, the way and purpose of belief are the same, consequently it is impossible to suggest the existence of other ways, thus it would logically mean the opposition and non-acceptance of a person to other religion, as to the false way.

It can be proposed that this kind of logic cannot be in correspondence with Christian tolerance. If my existence in faith implies the doubtless truth of my purpose, and my purpose is the only undoubted truth, then consequently any other religion is exposed as false, and the tolerance, as the general principle of Christian life, which is considered so even in regard to other religions, cannot be logically derived from such a position of non-compromise and principle viewpoint.

We suppose that the only way to solve this problem is to reject the ordinary logic, according to which one suggestion is derived from another, still the other from the latter and so on... This is the sample of formal, or consequence logic, which we apply not only to the daily life but also to science and philosophy. In the context of our problem the formal-logical link would be the following:

If the A (Christianity) is believed to be the truth by me, I must admit, that non-A (Islam) is the untruth. In this case the antithesis, derived from the initial thesis leads us to non-adaptability and fight but not to tolerance, or, in other words, non-adaptability and tolerance toward another religion are set as contradictory and mutually exclusive points. Of course, it causes a gap in the unity of Christian world-perception.

To avoid this, we must destroy the logical link according to which the argument about false nature of antitheses can be on its own and formally derived from the thesis of belief the truth.

During the process of rejecting the formal logic and searching for the new process, it would be worth to refer to the transcendental logic, established within the philosophy of Edmund Husserl (2). The basis, upon which the transcendental or phenomenological logic is founded, is ignored on the level of formal logic, particularly

the relation of things and events or, to be more precise, the meanings and essences of these events to the consciousness of human being. The consciousness, as vital phenomenon, is a permanent stream, the so-called 'river of Heraclitus', which cannot be entered twice. It means, that although the stream of consciousness flows in the bed of the structure of general logic, each drop of this stream, each movement is unrepeatable; and if we consider the world events in connection with the unrepeatable stream, it becomes impossible to systematize the world and include it in the net of logical ideas and perceptions; because such a systems requires periodical repetition, knowledge of general rules, whereas the relation to the stream of consciousness awards to the world event the meaning of unique phenomenon which constantly slides away from the net of logical system.

The formal logic is based on the postulate stating the general nature of the law and recurrence of the event. If the event is not repeated, neither law, generalizing it, nor formal logic will exist – the methods of formal logic, induction and deduction are based namely on homogenous character of facts.

In this homogenous system, the world, on the one hand, as the unique life stream vanishes, and, on the other hand, the consciousness, as a unique phenomenon, is lost.

Consciousness, as a living essence, is a unique phenomenon, where the process of creation and changes of the meaning of things and events are constantly ongoing; everything takes place just once and in a special way. Such integrity of the soul and the world exceeds any logical perception and requires to be perceived, that is, a special way of thinking, which helps one to observe the object as a unique and self-determined, as being just once and in a special way. The phenomenon of perception cannot be derived from the content of cognition through the formal logic, on the basis of a general law or a statement. The phenomenon of perception occurs and exists on its own. On the one hand, it is a kind of revealed content, while on the other hand it 'holds' the movement of the cognition, which makes this content revealed.

In other words, the phenomenon expresses not only the object of perception, but also the subjective process of perception and personification. That is why it is impossible to abstract from this content in order to make a formal-logical conclusion. Abstraction is impossible when dealing with the event of unique nature. And an event is unique when it reflects not only the objective fact, but also a live subjective process through which this event became a phenomenon of the soul. The logic, which is concerned with this unique phenomenon, cannot use formal rules and laws of thinking. In this case logic is only a means of outlining some general methodological directions, those symbols and rituals which create favorable conditions to explore and reveal the given unique content. This is the phenomenological logic which takes into account not only the rational relationship of the events, but also the content of the event and internal concentration needed to perceive it.

We think this is the logic that operates in the field of beliefs. Christianity, as the religion of the live God, should appeal to life, to the unique phenomenon. The

phenomenon of life includes free will of a human being, as well as the idea of survival of mankind, which is relevant to freedom.

The divine idea implies not only the support of our Savior of people, but also the responding action of human beings while expecting rescue. Without the free will of a person the process of survival would be an enforcement implemented by external forces, in order to entirely determine the object under affection; i.e. it would lose the meaning of moral act and thus could not be connected with the idea of kindness.

The belief is not given to a human being only from the supreme world. The belief is the result of the harmony between his inner freedom and the divine intention. The human being entering the eternal stream of Christian religion, acts according to his own will, the self-movement of his soul, which, as we have already seen, is the flow of live and unique contents of the consciousness. Consequently, the statements regarding the field of beliefs could not be subordinated to the formal logic. In this case the word is the symbol of the unique phenomenon, the content of which is not derived logically from another content, but is rather expressed with the help of intuition.

During the expression not only the object of the belief - whole and supreme essence - but also its subject is revealed; namely the act, performed by the human being in order to obtain belief.

Such integrity of subject and object causes a specificity of the religious content, thus making it impossible to generalize from this content in order to draw any logical conclusion. That is why a false nature of other religions could not be derived through the formal-logical way from the absolute truth of the way and purpose of the believer. When I try to enhance my belief, my way and my purpose, I act not only in an abstract way in the logical sphere, but also by my whole essence, by integrity of my heart and ratio. I am entirely involved in this process, consequently no soul energy remains to approach negatively any other religion.

Being fully concentrated on the purpose of my faith, I do not exist beyond this concentration. My ratio, my logical comprehension cannot extend the limit of my existence and consequently cannot judge anything that goes on beyond my soul concentration in the sphere of any other religion.

Thus, on the one hand, I cannot enter the stream of live faith, unless I strongly believe the truth of my way and my purpose but, on the other hand, I cannot follow this stream, being bound with the logical chain and, according to my truth, draw any conclusion of the false nature of another religion.

The suggestion stated above does not imply that a Christian cannot be opposed to any other possible form of religious consciousness. We only try to confirm that such an opposition cannot have a formal-logical basis. From the fact of my being in faith cannot be derived, naturally and formally, the rejection of another religion. Such a rejection-opposition is possible only in case the other religious thinking disturbs my inner concentration to the way and purpose of faith. This reason is entirely informal and has a contextual nature in order to contradict an alien stream, making the pure stream of my faith stained. In this case I am fighting against the force which is trying to

hinder my ecclesiastical life, but not with the logical statement which is opposite to my truth in the sphere of formal-speculative thinking. I am fighting with the force that hinders my creative work in determination of the essence of my own existence, which merges with the Christian dogma through acquiring the church rituals. This dogma is determined by God once and forever, but not enforced, or given to me directly, mechanically. My free will, my creative work has to be involved in the action from my side that will make me to re-create the already determined meaning by the help of the Holy Spirit. This is a personal act of adoption of moral teaching, which through free individuation merges with the ritual, creating the meaning of the whole congregation, the whole church; this ritual is subordinated not to the formal, but to the phenomenological logic - the logic of consciousness, which is necessary for intuitional vision and phenomenon.

If the alien force invades this ritual and destroys it, it will meet opposition from my side. But let me repeat it once more: I defend the purity of my faith and vital integrity of the church, and not the formal statement regarding the advantage or superiority of my own truth over another religion.

Thus, the phenomenological logic is the logic that considers psychological aspects as well or, to be more precise, that unique part of human's consciousness which determines meanings of logical contents. It implies the general-structural form of thinking, where the unique phenomenon is expressed. Such logic can be used only toward the content which, at the same time, involves a subjective process, determining the given content and we have to deal not with a system of already established meanings, but with the live, creative process of searching and defining these meanings.

As we have shown, this is the very process that takes place during the rituals in the Christian church. The Christianity, despite its dogmatic character, better to say because of this specific dogmatism, is the creative process of approaching the divine truth, when the moral teaching of Christ is not passed to the soul of a human being, instead, the free movement of consciousness occurs through the rituals and by inspiration of the Holy Spirit in order to recover the truth once again, to determine it and to merge with it. Without personal freedom the chain of logical thinking cannot be destroyed and the faith, as a moral phenomenon implying kindness, cannot arise, as a coincidence of the human will with the divine idea of Messiah's appearance (3).

But don't we lose our freedom while orienting the personal creation to the religious dogma? The result of creative work is a unique, diverse phenomenon. That is why it can be related to the religious moral teaching not by its subjective, psycho-emotional content, but on the basis of its idea and meaning. A person builds within the faith free and unique phenomenon of his own spiritualism, and awards to it the meaning of a dogmatic moral teaching through the common church ritual. In this difficult process of meaning-awarding two sides are involved - freedom, as far as the unique psycho-emotional content occurs and, on the other hand, common, superindividual ritual of communion with the truth. These two different processes of generalization and

individuation are carried on simultaneously in the Christian ceremony. Individuation takes place due to the Holy Spirit, while generalization and communion with the common truth - with the help of Christ who established the unity of believers and live integrity of Church.

Thus, the resurrection of Christ and appearance to the disciples have established unity of the believers and united Church through the Pentecost (when the fire of the Holy Spirit directly and individually passed on the disciples), as well as personality of believer and orientation of his freedom toward the unity of faith.

As far as Trinity is united, and the Holy Spirit and Christ are indivisible, consequently, these two processes should take place simultaneously. The personality of a Christian cannot be formed without love to neighbor, when, at the end, the church integrity of all Christians is being established. God has given grace to the human being undeserved and the person is obliged to pass the grace as a gift to someone else. His personality, as well as his superindividual essence, exists in the permanent process of getting and giving the grace, while love is the free merge of these two general and individual aspects. Thus, the phenomenological logic, the logic that works in the sphere of faith, on the one hand, is related to the unique stream of consciousness, which gives meaning to the world. On the other hand, through this unique process of individuation one gets closer to the truth established by God once and forever on the basis of common moral teaching. In the process of individuation and generalization the formal logic is destroyed, because the moral teaching, which can be expressed regarding everybody and everything, is not a general or formal judgment, but is rather addressed to me, exists only for me and that is the very reason of its existence and worth to others as well.

As far as this common truth does not exceed the limits of my personality, I am not able to judge a way and purpose of any other religion. Something that does not enter the integrity of my personal faith cannot be evaluated by me as a negative event. I can analyze it in general, but this general conclusion will not be either its acceptance or rejection. I cannot apply the free process of individuation toward it, the process which, for me, as for a Christian, is the only way to reach the general perfection.

We think this is the reason Christianity has an internally non-compromising character while externally it is non-aggressive and tolerant toward other religions. Its living force, its once and forever established orientation, essentially contradicts the logical way of stating the problem - if it is truly so, it cannot be other way - such a formal conclusion is not relevant to the personal free strife that must stimulate his belief in the live God.

Thus, driving out of formal logic and establishment of phenomenological logic in the world of religion (or, in other words, creation of corresponding circumstances and mood for intuitional thinking in order to mobilize the forces of soul for the mystical phenomenon) means at the same time tolerance toward another religion, as far as the soul being sacrificed to one way and one purpose cannot judge the falsehood or the truth of another way or purpose.

From this point of view, the basis of tolerance is not the most general essence around which the logical synthesis of all religions is possible, but, on the contrary, the cause of such tolerance is the unique nature of religious thinking, demanding full concentration of spiritual forces of a person. The entirely diverse and special content of the Christian faith is determined by the dogma of Trinity, where the integrity of the principles of generalization and individuation raise a person to the supreme level. The aim of phenomenological logic is to perceive this very unique generality within the limits of personal concentration in order to reject an opposition or aggressiveness beyond these limits toward another religion. We can conclude that by passing from formal to phenomenological logic, the Christian faith becomes tolerant not through losing its own positions, but specifically because it maintains the unique nature of its dogmatic system and internal non-compromising attitude toward any other form of religious consciences.

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SUMMARY IN GEORGIAN

მამუკა დოლიძე

თბილისის ჯავახიშვილის სახელმწიფო უნივერსიტეტი

ქრისტიანული რწმენა და ფენომენოლოგიური ლოგიკა

გაფართოებული რეზიუმე

„მე ვარ გზა, ჭეშმარიტება და სიცოცხლე, მამასთან
ვერავენ მივა, თუ არა ჩემით“ (იოანე, 14, 6). (1)
„მე და მამა ერთნი ვართ“ (იოანე, 10, 30.). (1)

მაცხოვრის სიტყვა მამისა და ძის განუყოფლობის შესახებ, ქრისტიანული რწმენის გზისა და მიზნის ერთიანობას ამტკიცებს, მაგრამ თუ რწმენის მიზანი სრულიად ჭეშმარიტია და მისი გზაც, შესაბამისად სიმართლის ერთადერთი გზაა, მაშინ არ არსებობს ღმერთთან მიახლოების სხვა შესაძლებლობა, რაც ქრისტიანული რწმენის დაპირისპირებას და შეურიგებლობას უნდა ნიშნავდეს სხვა სარწმუნოების, როგორც არაჭეშმარიტი გზის მიმართ.

საინტერესოა, როგორ ხდება ამ შეურიგებლობის შეთანხმება ქრისტიანულ შემწყნარებლობასთან. თუკი რწმენაში ყოფნა ჩემი მიზნის ურყევი ჭეშმარიტების და აქედან, სხვა სარწმუნოების სიმცდარის ნათელი დასაბუთებაა, მაშინ მიმტევებლობა, როგორც ქრისტიანული ცხოვრების ზოგადი მცნება, რომელიც კერძოდ სხვა სარწმუნოების მიმართაც ძალაში რჩება, ლოგიკურად აღარ გამომდინარეობს ასეთი შინაგანად უკომპრომისო და პრინციპული პოზიციიდან.

გამოსავალი აქ ისაა, რომ უარი ვთქვათ იმ ჩვეულებრივ ლოგიკაზე, რომლის თანახმად ერთი დებულებიდან გამომდინარეობს მეორე, მეორიდან მესამე და ა. შ. ეს გახლავთ ფორმალური, ანუ გამომდინარებითი ლოგიკა, რომელსაც უნებურად მივმართავთ როგორც ყოფა-ცხოვრებაში, ასევე მეცნიერებაში და ფილოსოფიაშიც. ჩვენი პრობლემის ჭრილში ფორმალურ-ლოგიკური ჯაჭვის რგოლი ასეთი იქნება:

თუკი მნამს, რომ ჭეშმარიტია A (ქრისტიანობა), მაშინ უნდა ვაღიარო, რომ არაჭეშმარიტია არა A (ისლამი). სანყისი თეზისიდან გამომდინარე, ლოგიკური ანტითეზა ამ შემთხვევაში მიბიძგებს შეურიგებლობისა და ბრძოლისაკენ და არა შემწყნარებლობისაკენ; უფრო სწორედ, სხვა სარწმუნოების მიმართ შეურიგებლობას და შემწყნარებლობას ერთმანეთის საპირისპირო და ურთიერთშეუთავსებელ მომენტად სახავს. ამ მომენტმა არ შეიძლება განხეთქილება არ შეიტანოს ქრისტიანული მსოფლგანცდის მთლიანობაში.

ეს რომ არ მოხდეს, უნდა დავამსხვრიოთ ის ლოგიკური ჯაჭვი, რომლის თანახმად ჭეშმარიტების რწმენიდან თავისთავად და ფორმალურად გამომდინარეობს მტკიცება საპირისპირო ანტითეზის მცდარობის შესახებ. ლოგიკური ანტითეზა უნდა განიღვენოს რწმენის მიზანზე მთლიანად კონცენტრირებული ცნობიერებიდან, რადგან ყოველი მსჯელობა, გამოთქმული ამ საპირისპირო შინაარსის მიმართ, არის არა ცნობიერების რეალური კონცენტრაციის შედეგი, არამედ ფორმალური დასკვნა ლოგიკის ზოგადი წესების საფუძველზე, რომელთანაც არაფერი ესაქმება ქრისტიანული რწმენის ფენომენს.

ფორმალური ლოგიკის უარყოფისა და ახალი ლოგიკის ძიების პროცესში, ვფიქრობთ, შესაძლებელია მივმართოთ ტრანსცენდენტალურ ლოგიკას, რომელიც ედმუნდ ჰუსერლის ფენომენოლოგიურ ფილოსოფიაში ჩამოყალიბდა. (2). ტრანსცენდენტალურ, ანუ ფენომენოლოგიურ ლოგიკას საფუძვლად უდევს ის, რაც უგულვებელყოფილია ფორმალური ლოგიკის დონეზე; კერძოდ, სამყაროს საგნებისა და მოვლენების, უფრო ზუსტად კი ამ მოვლენათა მნიშვნელობებისა და საზრისების მიმართება ადამიანის ცნობიერებასთან. ცნობიერება, როგორც ცოცხალი არსი, არის უწყვეტი ნაკადი, ე. წ. „ჰერაკლიტეს მდინარე“, რომელშიც ორჯერ შეუძლებელია შესვლა. ეს ნიშნავს, რომ თუმცა ცნობიერების ნაკადი აზროვნების ზოგად-ლოგიკურ კალაპოტში მიმდინარეობს, თვით ამ ნაკადის ყოველი წვეთი,

ყოველი ჭავლი, ყოველი მოძრაობა განუმეორებელია და თუ სამყაროს მოვლენებს ამ განუმეორებელ ნაკადთან მიმართებაში განვიხილავთ, მაშინ შეუძლებელია მოვახდინოთ სამყაროს სისტემატიზაცია, მისი ლოგიკურ იდეათა და საზრისთა ქსელში მოქცევა. ასეთი სისტემა მოითხოვს განმეორებადობას, პერიოდიზაციას, ზოგად კანონზომიერებათა ცოდნას, მაშინ, როცა ცნობიერების ნაკადთან მიმართება სამყაროს მოვლენას განუმეორებელ, უნიკალურ ფენომენად აქცევს და ეს ფენომენი გამუდმებით ხელიდან უსხლტება ლოგიკური სისტემის ბადეს.

ფორმალური ლოგიკა მოვლენის განმეორებადობის პოსტულატს ეყრდნობა. თუ მოვლენა არ განმეორდა, მაშინ ვერც მისი განმაზოგადებელი კანონი იარსებებს და ველარც ფორმალური ლოგიკა იმუშავებს — მისი მეთოდები: ინდუქცია და დედუქცია, სწორედ ფაქტების ერთგვაროვნებას ეფუძნება. ამ ერთგვაროვან სისტემაში ხელიდან გვიქრება ერთი მხრივ სამყარო, როგორც განუმეორებელი სიცოცხლის ნაკადი, მეორე მხრივ კი ცნობიერება, როგორც უნიკალური ფენომენი; ფენომენი, სადაც გამუდმებით მიმდინარეობს საგანთა და მოვლენათა მნიშვნელობების შექმნისა და ცვალებადობის პროცესი, სულიერი სიცოცხლის პროცესი, სადაც ყველაფერი ერთხელ და განსაკუთრებულად ხდება. სულისა და სამყაროს ეს მთლიანობა აღემატება ლოგიკურ შემეცნებას და მოითხოვს წვდომას – განსაკუთრებული სახის აზროვნებას, რომელიც საგანს დამანახებს, როგორც უნიკალურს და თავისთავადს, მხოლოდ ერთხელ და განსაკუთრებულად არსებულს. წვდომის ფენომენი არ გამოიყვანება შემეცნების შინაარსისგან ფორმალურ-ლოგიკური გზით, ზოგადი კანონის ან დებულების საფუძველზე. წვდომის ფენომენი ჩნდება და არსებობს თავისთავად. ის, ერთის მხრივ, რაღაც გაცხადებული შინაარსია, მეორეს მხრივ კი „იჭერს“ ცნობიერების იმ მოძრაობას, რომელმაც ეს შინაარსი გააცხადა. ასეთი ფენომენი გვიჩვენებს როგორც თავის ობიექტს, ასევე მისი წვდომისა და განსახიერების სუბიექტურ პროცესსაც. აი, რატომაა შეუძლებელი ამ შინაარსისაგან აბსტრაქცია ფორმალურ-ლოგიკური დასკვნის გამოტანის მიზნით. აბსტრაქცია შეუძლებელია იქ, სადაც საქმე გვაქვს უნიკალურ მოვლენასთან. მოვლენა კი უნიკალურია იმიტომ, რომ ის ასახავს არა მხოლოდ ობიექტურ მოვლენას, არამედ გვიჩვენებს იმ ცოცხალ, სუბიექტურ პროცესსაც, რომელმაც ეს მოვლენა სულის ფენომენად აქცია. ლოგიკა, რომელიც ამ უნიკალურ ფენომენს შეეხება, ვერ ისარგებლებს აზროვნების ფორმალური წესებითა და კანონებით. ლოგიკა აქ მხოლოდ გვისახავს იმ ზოგად-მეთოდოლოგიურ მითითებებს და წესებს, იმ სიმბოლიკასა და რიტუალებს, რომელიც ქმნის ხელსაყრელ სიტუაციას, რათა მოხდეს ამ უნიკალური შინაარსის გახსნა და გამოცხადება. ეს არის ფენომენოლოგიური ლოგიკა, რომელიც ითვალისწინებს არა მხოლოდ მოვლენათა რაციონალურ ურთიერთკავშირს, არამედ თვით მოვლენის შინაარსს და ამ შინაარსის წვდომის სულიერ ძალისხმევას.

ვფიქრობთ, სწორედ ასეთი სახის ლოგიკა მოქმედებს რწმენის სფეროში. ქრისტიანობა, როგორც ცოცხალი ღმერთის რელიგია, აპელაციას სიცოცხლის უნიკალური ფენომენის მიმართ უნდა ახდენდეს. სიცოცხლის ფენომენში ჩაქსოვილია როგორც ადამიანის თავისუფალი ნება, ასევე ამ თავისუფლებასთან თანაზიარი იდეა კაცობრიობის ხსნის შესახებ. ეს ღვთაებრივი იდეა გულისხმობს არა მხოლოდ მხსნელის შემწეობას ადამიანის მიმართ, არამედ ადამიანის შემხვედრ, საპასუხო მოძრაობას ხსნის მოლოდინში. ადამიანის თავისუფლების გარეშე ხსნის პროცედურა იქნებოდა გარედან თავსმოხვეული იძულება, ზემოქმედების ობიექტის სრული დეტერმინირების მიზნით, ანუ იგი დაკარგავდა ზნეობრივი აქტის საზრისს და მაშასადამე, ველარ დაუკავშირდებოდა სიკეთის იდეას – სახიერ და კაცთმოყვარე ღმერთს.

რწმენა ადამიანს არ ეძლევა მხოლოდ ზემოდან. რწმენა მისი შინაგანი თავისუფლებისა და ღვთაებრივი განზრახვის ჰარმონიის ნაყოფია. (3) ქრისტიანული რწმენის მარადცოცხალ ნაკადში შესვლა ხდება საკუთარი ნებით, ადამიანის სულის თვითმოძრაობით, რომელიც როგორც ვნახეთ, ცნობიერების ცოცხალ და უნიკალურ შინაარსთა მდინარებაა. ამიტომ რწმენის სფეროში გამოთქმული დებულება აღარ ექვემდებარება ფორმალურ ლოგიკას. აქ სიტყვა უნიკალური ფენომენის სიმბოლოა, მისი შინაარსი ლოგიკურად არ გამოიყვანება სხვა შინაარსიდან, არამედ ინტუიციურად ცხადდება. გამოცხადებაში ნათდება არა მხოლოდ რწმენის ობიექტი – სრული და უზენაესი რეალობა – არამედ მისი სუბიექტიც; უფრო ზუსტად, ადამიანის მიერ ჩატარებული სუბიექტური აქტი რწმენაში შესვლის მიზნით.

სუბიექტისა და ობიექტის ეს ერთობლიობა ქმნის რელიგიური შინაარსის განუმეორებლობას და შეუძლებელი ხდება ამ შინაარსისგან აბსტრაგირება ლოგიკური დასკვნის გამოტანის მიზნით. ამიტომ რწმენაში მყოფი ადამიანისათვის საკუთარი გზის და მიზნის აბსოლუტური ჭეშმარიტებიდან თავისთავად, ფორმალურ-ლოგიკურად აღარ გამომდინარეობს სარწმუნოების სხვა გზათა სიმცდარე. როდესაც მე ვახდენ ჩემი რწმენის, ჩემი გზისა და მიზნის სრულყოფას, ამას მე ვახდენ არა აბსტრაქტულად, მხოლოდ ლოგიკის სფეროში, არამედ მთელი ჩემი არსით, ჩემი გულისა და გონების მთლიანობით. მე მთლიანად ჩავაქსოვ ჩემს თავს ამ პროცესში და აღარ მრჩება სულიერი ენერგია, რომ უარყოფითად განვენყო სხვა სარწმუნოების მიმართ. მთლიანად, ამომწურავად კონცენტრირებული ჩემი რწმენის მიზანზე, მე აღარ ვარსებობ ამ კონცენტრაციის მიღმა. ჩემი გონება, ჩემი ლოგიკური აზროვნება ვერ გადასცდება ჩემი სულიერი არსებობის საზღვარს და ამიტომ ველარ განსჯის, ვერ განიკითხავს იმას, რაც ხდება ამ საზღვრის მიღმა, სხვა სარწმუნოების სფეროში.

ამრიგად, ერთი მხრივ მე ვერ შევალ ცოცხალი რწმენის ნაკადში, თუ ბოლომდე არ ვირწმუნე ჩემი გზისა და მიზნის სრული ჭეშმარიტება, მაგრამ მეორე მხრივ, მე ვერ გავყვები ამ ნაკადს, თუ ლოგიკური ჯაჭვის ბორკილი

დავიდე და ჩემი ჭეშმარიტებიდან გამომდინარე, გამოვიტანე დასკვნა სხვა სარწმუნოების მცდარობის შესახებ.

ნათქვამი სულაც არ ნიშნავს, რომ ქრისტიანი არ შეიძლება დაუპირისპირდეს რელიგიური ცნობიერების სხვა შესაძლებელ ფორმას. ჩვენ მხოლოდ იმას ვამტკიცებთ, რომ ამ დაპირისპირებას არ შეიძლება ჰქონდეს ფორმალურ-ლოგიკური საფუძველი. რწმენაში ყოფნის ფაქტიდან თავისთავად და ფორმალურად არ გამომდინარეობს სხვა სარწმუნოების უარყოფა. ასეთი უარყოფა-დაპირისპირება დასაშვებია მხოლოდ იმ შემთხვევაში, თუ სხვა რელიგიური აზროვნება ხელს უშლის ჩემს შინაგან კონცენტრაციას რწმენის გზასა და მიზანზე. ეს უკვე სრულიად არაფორმალური, შინაარსობრივი მიზეზია, რათა წინააღმდეგობა გავუწიო რწმენის სინამდის ამამღვრეველ უცხო შენაკადს. ამ შემთხვევაში მე ვებრძვი ეკლესიური ცხოვრების შემაფერხებელ ძალას და არა ჩემი ჭეშმარიტების საპირისპირო ლოგიკურ დებულებას ფორმალურ-სპეკულატიური აზროვნების სფეროში. მე ვებრძვი ძალას, რომელიც ხელს მიშლის შემოქმედებაში – საკუთარი არსებობის საზრისის დადგენაში, რაც ეკლესიური რიტუალის გზით ერწყმის ქრისტიანულ დოგმას; დოგმას, რომელიც ერთხელ და სამუდამოდ დაადგინა ღმერთმა, მაგრამ თავს არ მომახვია ძალით, პირდაპირ და მექანიკურად არ გადმომცა მე; ჩემი მხრიდან დაუშვა თავისუფალი ნება, შემოქმედება, რომელიც უკვე დადგენილ საზრისს, სული წმინდის შემწეობით, თავიდან შემაქმნევინებს. ეს გახლავთ მცნების გათავისებების პიროვნული აქტი, რომელიც სწორედ თავისუფალი ინდივიდუაციის გზით ერწყმის მთელი მრევლის, მთელი ეკლესიის მიერ ჭეშმარიტების წვდომის რიტუალს; რიტუალს, რომელიც ექვემდარება არა ფორმალურ, არამედ ფენომენოლოგიურ ლოგიკას – ინტუიტიური ხილვისა და გამოცხადებისთვის საჭირო ცნობიერების ლოგიკას.

თუკი უცხო ძალა შემოიჭრება ამ რიტუალში, შეაფერხებს და დაარღვევს მას, ის ჩემი მხრიდან წინააღმდეგობას წააწყდება. მაგრამ ვიმეორებ: მე ვიცავ აქ ჩემი რწმენის სინამდისა და ეკლესიის ცოცხალ მთლიანობას და არა ფორმალურ დებულებას საკუთარი ჭეშმარიტების უპირატესობის შესახებ სხვა სარწმუნოების მიმართ.

ამრიგად, ფენომენოლოგიური ლოგიკა, ლოგიკა, სადაც გათვალისწინებულია ფსიქოლოგიური მომენტიც, უფრო სწორად, ადამიანის ცნობიერების ის განუმეორებელი, ცოცხალი ნაკადი, რომელიც დაადგენს ლოგიკურ შინაარსთა საზრისებს, არის აზროვნების ის ზოგად-სტრუქტურული ფორმა, რომელშიც ხდება უნიკალური სულიერი ფენომენის გამოცხადება. ასეთი ლოგიკა გამოიყენება მხოლოდ იმ შინაარსის მიმართ, რომელიც ამავე დროს მოიცავს ამ შინაარსის განმსაზღვრელ სუბიექტურ პროცესსაც, სადაც გვაქვს არა საზრისთა და მნიშვნელობათა უკვე ჩამოყალიბებული სისტემა, არამედ ამ მნიშვნელობათა ძიებისა და დადგენის ცოცხალი, შემოქმედებითი პროცესი.

სწორედ ეს პროცესი ხდება ქრისტიანულ-საეკლესიო რიტუალში. ქრისტიანობა, მიუხედავად თავისი დოგმატური ხასიათისა, უფრო სწორად, ამ თავისებური დოგმატიზმის ძალით, ღვთაებრივ ჭეშმარიტებასთან მისვლის შემოქმედებითი პროცესია, სადაც პირდაპირ და ფორმალურად კი არ გადმოდის ქრისტეს მცნება ადამიანის სულში, არამედ მისტიკური რიტუალის გზითა და სული წმინდის შემწეობით ჩნდება სულის თავისუფალი მოძრაობა ჭეშმარიტების თავიდან აღმოჩენის, დადგენისა და მასთან ზიარების მიზნით (3). ადამიანის თავისუფლების გარეშე ვერ დაიმსხვრევა ლოგიკური აზროვნების ჯაჭვი და ვერ აღმოცენდება რწმენა, როგორც ზნეობრივი, სიკეთის-მომცველი ფენომენი, როგორც ადამიანის ნების თანხვედრა მესიის განხორციელების ღვთაებრივ იდეასთან.

ფენომენოლოგიური ლოგიკა, ლოგიკა, რომელიც მოქმედებს რწმენის სამყაროში ერთი მხრივ, დაკავშირებულია პიროვნების ცნობიერების უნიკალურ ნაკადთან, რომელიც აზრსა და მნიშვნელობას ანიჭებს სამყაროს, მეორეს მხრივ კი, სწორედ ამ უნიკალური ინდივიდუალობის გზით უახლოვდება ღმერთის მიერ ერთხელ და სამუდამოდ დადგენილ ჭეშმარიტებას ზოგადი მცნების საფუძველზე. ინდივიდუალობის და განზოგადობის ამ ერთიანობაში ირღვევა ფორმალური ლოგიკა, რადგან ზოგადი მცნება, რომელიც ყველასა და ყველაფრის მიმართ გამოითქმება, არ წარმოადგენს უზოგადეს და ფორმალურ მსჯელობას, ის ამავე დროს, გამოითქმულია პირადად ჩემს მიმართ, არსებობს მხოლოდ ჩემთვის და სწორედ ამიტომაც არსებობს და ღირებულია სხვებისთვისაც. რადგან ეს საყოველთაო ჭეშმარიტება ამავე დროს არ გადის ჩემი პიროვნულობის გარეთ, მე ველარ განვიკითხავ სხვა სარწმუნოების გზასა და მიზანს. უარყოფითად ვერ განვენყოფი იმის მიმართ, რაც არანაირად არ შემოდის ჩემი პიროვნული რწმენის მთლიანობაში. ზოგადად შეიძლება გავანალიზო ის, მაგრამ ამ ზოგად დასკვნას არ ექნება არც მტკიცების, არც უარყოფის ძალა; მის მიმართ მე ვერ განვახორციელებ ინდივიდუალობის იმ თავისუფალ პროცესს, რომელიც ჩემთვის, როგორც ქრისტიანისთვის, უზოგადესი სრულყოფისაკენ მიმავალი ერთადერთი გზაა.

ვფიქრობთ, სწორედ ამიტომაც ქრისტიანობა შინაგანად უკომპრომისოა, გარეგნულად კი არააგრესიული და შემწყნარებელია სხვა რელიგიის მიმართ. მისი მაცოცხლებელი, ერთხელ და სამუდამოდ ორიენტირებული მიმდინარეობა თავისი არსით ეწინააღმდეგება საკითხის ლოგიკურ დასმას – თუ ეს ჭეშმარიტად ასეა, მაშინ სხვაგვარად ვერ იქნება – ეს ფორმალური დასკვნა შეუთავსებელია პიროვნების იმ თავისუფალ მიზანსწრაფვასთან, რომელიც უნდა ასაზრდოებდეს ცოცხალი ღმერთის რწმენას.

ამრიგად, ფორმალური ლოგიკის განდევნა და რელიგიის სამყაროში ფენომენოლოგიური ლოგიკის დამკვიდრება, ანუ ინტუიციური აზროვნებისათვის საჭირო სიტუაციისა და განწყობილების შექმნა, რათა მოხდეს სულიერ ძალთა მობილიზაცია მისტიკური გამოცხადების მიზნით, ნიშნავს, ამავე დროს

შემწყნარებლობას სხვა სარწმუნოების მიმართ, რადგან ერთ გზასა და მიზანს მთლიანად შეწირული სული ვეღარ განიკითხავს სხვა გზისა და მიზნის ჭეშმარიტებას ან სიმცდარეს. ამ აზრით, შემწყნარებლობის საფუძველია არა უზოგადესი არსი, რომლის ირგლივაც შეიძლება მოხდეს ყველა სარწმუნოების სინთეზი, არამედ პირიქით – შემწყნარებლობის მიზეზია რელიგიური აზროვნების უნიკალურობა და თავისთავადობა, რაც პიროვნების სულიერ ძალთა სრულ კონცენტრაციას მოითხოვს. ქრისტიანული რწმენის სრულიად განსხვავებულ და განსაკუთრებულ შინარსს სამების დოგმატი ქმნის, სადაც განზოგადების და ინდივიდუაციის საწყისთა ერთიანობას, პიროვნების უნიკალურობა უზოგადესი არსის დონეზე აჰყავს. ფენომენოლოგიური ლოგიკა მონოდებულია ჩანვდეს სწორედ ამ უნიკალურ ზოგადს, პიროვნების სრული კონცენტრაციის საზღვრებში, რათა მოიხსნას ყოველგვარი დაპირისპირება და აგრესია ამ საზღვრებს მიღმა, სხვა სარწმუნოების მიმართ. აქედან ჩანს, რომ ფორმალურიდან ფენომენოლოგიურ ლოგიკაზე გადასვლით ქრისტიანული რწმენა ხდება ტოლერანტული არა საკუთარი პოზიციის დათმობის ხარჯზე, არამედ სწორედ იმიტომ, რომ ინარჩუნებს თავისი დოგმატური სისტემის უნიკალურობას და შინაგან უკომპრომისობას რელიგიური ცნობიერების სხვა შესაძლებელ ფორმათა მიმართ.

PHENOMENOLOGY OF THE UNCONSCIOUS AND CHRISTIAN RELIGION

1. What Unconscious Is

In philosophical interpretation of Freud's teaching there is an opinion regarding analogy between Freud and Kant (2). The analogy implies that on the one hand, according to Kant, the world, existing independently from consciousness is 'an object-in-itself' and it cannot be identified with the reality given to consciousness, while, according to Freud, the unconscious sphere is an independent world as well, not connected with the internal reality of consciousness. The unconsciousness cannot be referred as something that was or might become conscious. The essential difference between consciousness and unconsciousness, as well as the difference between Kant's object-in-itself and the reality given to a human being, is insuperable. Unconsciousness, as the 'object-in-itself', is principally incognizable. Within the frames of analogy to Kant, we cannot suggest, what precisely the unconsciousness is. The only thing we say is that Freud, as well as Kant, assumed the existence of unconsciousness, as far as he discovered the trace of its influence in the world of consciousness.

But the development of philosophy did not terminate with the teaching of Kant, so we consider it possible to continue and deepen the given analogy.

We think the existentialistic phenomenology has tried to overcome agnosticism of Kant by synthesizing object-in-itself and the reality given to consciousness. Such a synthesis resulted in the reality, as a phenomenon, the self-existing feature of which is the ability to be given to consciousness, its 'openness' toward perception and cognition. The world, as a phenomenon, is open toward consciousness. Nothing is covered in it that cannot be revealed and attained by sense and ratio, but the 'openness' itself, the ability to be given for perception, is the self-existing feature that is unattainable for cognition. The phenomenon can be cognized and conceived from any point of view, but the existentialistic root of its cognisibility is incognizable. The reason why it becomes attainable and visible, how its self-existence is established in its 'openness', why it is independent from consciousness, toward which it is open, is hidden under a veil of secrecy.

Thus the phenomenon is entirely open for consciousness. On the one hand, it can be drawn into the sphere of perception and comprehension, but on the other hand, as the object-in-itself, as the existence within the 'absolute openness', permanently remains beyond consciousness and is conceptually unattainable.

Let me emphasize once more that, according to Kant, judgment about self-existing, incognitive object is always antinomous. We can bring pro and con arguments: the same is true regarding our case, as far as interpretation of the phenomenon is contradictory. On the one hand, the phenomenon is entirely comprehensible, but on the other hand, it is absolutely an incognizable essence. An ability to be cognizable and incognizable does not reflect two opposite sides of the

phenomenon, but constitutes its unity; the more phenomenon becomes conscious, the more it slides away from consciousness, the more it enters the frames of perception, the more sensible is the merge, beyond which it is encircled with eternal darkness. The very reason of its elusiveness is its openness, its ability to be cognized.

Just like the above mentioned, we can say, that the phenomenon, as an object-in-itself, is free from any kind of determination, but as far as it has a conscious essence, which, at the same time, implies full determination by cause or motivation, we can assume that freedom and necessity are mutually existing within a single whole phenomenon.

It would take us too far to discuss these antinomous descriptions of the phenomenon. Thus, let us draw back to our analogy.

Suppose that unconsciousness - something, that lies beyond consciousness, is an independent and self-existing essence. If we consider it as a phenomenon, we must conclude that the self-existence of unconsciousness implies its 'openness' toward consciousness. Unconsciousness cannot exist independently, without consciousness, unless it realizes its openness toward its existential feature - the cognition. In this process of self-realization, it is revealed as an object of perception and entire comprehension; but as far as by this self-exploration it actually hides itself and establishes its incognizable essence, the entire process remains imperceptible as well. The unconscious part retains independence and self-existence through losing self-existence and independence from consciousness. That is why the process of passing to consciousness is potentially endless. This process does not annihilate unconsciousness, but rather establishes it more strongly.

Thus, if we assume that being the phenomenon open to consciousness is an independent, self-existing process, creating endless stream of recovering the covered and passing to perception-thinking, we can consider unconsciousness to be a horizon, toward which the stream of consciousness is eternally striving.

It is worth mentioning that although this merging is inaccessible, nevertheless it belongs to consciousness, because the existence of this phenomenon-in-frames is possible only through endless process of its perception and interpretation. We mean that consciousness contains unconsciousness, as inexhaustible source of its conscious movement. The wholeness, openness, unicity and freedom constitute it. What might such a self-existing phenomenon be, which establishes its originality, its independence from consciousness by entering into the latter? This phenomenon is the consciousness itself, taken into its phenomenal integrity, as totally free and unique essence. In the process of self-cognition (of any spiritual event) consciousness comes into collision with its own self - its united, free and unique 'me'. This free unicity is unconsciousness, which always exists through its realization in consciousness and thanks to this eternal life, remains, in the main, independent from consciousness.

Now we can answer the question: "What is the unconscious?" The unconscious is the same as the consciousness, but taken in its existential unity, as a

free and unique phenomenon, an endless source for the processes, taking place in consciousness.

II. The Oedipus Complex

Does such a definition correspond to Freud's opinion that the Oedipus complex is an expression of unconsciousness? It is, only in case we consider the problem from phenomenological point of view.

According to the phenomenological method we must consider the Oedipus complex not as existing in reality, but as being isolated, within its ideal essence. The instance when we 'exclude' the Oedipus complex from determination of real existence is the method which helps to interpret the meaning of the true essence of this complex. Such a surpassed and indifferent position toward reality means that the Oedipus complex is not considered due to its causative origin; it means as well, that it is not evaluated from the moralistic point of view; because both of these moments - physical-effective and ethical – are external factors of the given complex, they cannot be derived internally from its essence, but determine it externally.

Thus, phenomenology requires consideration of the Oedipus complex in its pure essence, as existing within itself, without any ethical evaluation or perceiving its psychophysical origin. But what else should we consider? If we do not observe it as a real event which can be explained through causal relations and judge according the moral, then the Oedipus complex is an idealistic phenomenon, which includes the basis and the idea of its own existence. Consequently, on the level of idea, the Oedipus complex must be considered as a sign system, as reflection of an inner meaning, which gives an existence to the complex itself.

Sexual aspiration toward mother may mean the idea of self-essence of being, in other words, a human being strives to become a source of his own self.

This aspiration comes into collision with the conflict with the father, who, actually, is his real source.

A human being, as an ideal creature, as a spiritual phenomenon, strives to avoid his causative determinants and thus achieve the existence not externally, but internally, on the basis of his own self.

Thus, according to our interpretation, the Oedipus complex is nothing but conditional-symbolic personification of phenomenological judgment, when the real event is 'excluded' from the necessary relations of reality and is changed into ideal phenomenon, carrying its own source in itself.

But the question is that the Oedipus complex does exist in reality. Not only as a physical strive or a fatal conflict, but also as an ideal content, which obviously cannot be limited by the frames of the real event. So, the question emerges – can any event, existing in reality, exceed this reality by obtaining a conditional-symbolic layer, thus becoming a hieroglyph, which, due to its symbolic nature, goes beyond the real existence? The the Oedipus complex is the very real-unreal phenomenon. We cannot perceive or evaluate it directly, but rather indirectly. Two mutually exclusive layers

coexist within its frames; the layer of reality, when the strive of Oedipus becoming his fate is opposed to the norms of life and bound with an objective determination; while the conditional-symbolic layer – with the complex being the sign of unreal aspiration of the human being – gets free from determination of external world and becomes source of its own self. The real complex is phenomenologically reduced and changed into a pure phenomenon within itself...

The above-mentioned supports Freud's assumption that the Oedipus complex is the symbol of the unconsciousness. We define unconsciousness as binatural, antinomial entity – something independent from the consciousness and, at the same time, being open toward it.

The 'openness' is the very feature that brings this double nature into the frames of one essence; the openness itself is the absolute, unattainable essence and, simultaneously, is perceptible and cognizable. The Oedipus complex meets these requirements. The strife toward mother indirectly means unreal aspiration to envelope its own source, or, in other words, an ideal existence in itself. But as far as this strife is quite real, we can conclude that potential of self-existence is simultaneously open toward cognizable reality. By entering the reality and becoming determined, it establishes itself as an unreal, undetermined phenomenon.

The Oedipus complex is 'attached' to the reality of a human being as a totally different essence, just in the same way, as unconsciousness enters consciousness, still remaining different, independent nature. Due to such dualism, the Oedipus complex, as the symbol of unconsciousness, conquers those spheres of reality where the neglect of determination, with the 'sign of freedom', is possible. One of such spheres is a dream – when the reality is distorted, functioning and giving meanings as free associations.

A similar situation occurs during 'banishment' when consciousness banishes determinants of a physical event from its internal reality to unconsciousness, so, the Oedipus complex lies at the root of such a spontaneous physical event.

Thus, the Oedipus complex is the symbol of unconsciousness, as far as the first one internally includes and expresses the antinomy and entity attached to the latter. There is difference and similarity at the same time, between the existence of unconsciousness and its symbol. The difference occurs because an unattainable essence of unconsciousness is only played up through the Oedipus complex, thus becoming only its conditional sign. The similarity occurs as far as the unconsciousness, as a phenomenon, does not exist without such a conditional transformation in consciousness. The very act of transformation and symbolization implies its phenomenal existence. So, the conclusion is the following: the Oedipus complex differs from unconsciousness and due to this difference becomes a phenomenon similar to it.

Both, the difference and similarity, between unconsciousness and its complex, mean that the Oedipus complex is not the only symbol of unconsciousness, that there might exist some other symbols of unconsciousness or other complexes as well. They supplement the Oedipus complex, which, to some degree, implies them in its

unconscious entity, as its pure opportunities. But these very complicated (even paradoxal) relations can be admitted only if we consider each complex (including the Oedipus complex) as a pure phenomenon, in other words, being 'excluded' from the reality, free from external determinants.

Due to such phenomenological approach we are made to free the Oedipus complex from everything constituting its determination from the side of reality. First of all, this is the motive of sexual strive, or, to be more precise, physical-real aspect of this motive, which gives the Oedipus complex a sign of determination.

Thus, the Oedipus complex is unconsciousness in its pure, symbolic being, without sexual motive, which, otherwise, narrows, externally determines and even destroys the phenomenon.

III. The Experience of the Fall

The next step in phenomenological discussion is opening the horizon of opportunities.

As we have seen, the Oedipus complex - the symbol of unconsciousness - is related to other conditional complex. That is why through its phenomenological analysis we can discover other opportunities of the hieroglyph of unconsciousness.

The Oedipus complex includes some internal opposition - the eminent aspiration of a human being to embrace his own source and become like a God - in real life is transformed into a sexual strive that belittles him. Why does it happen? Why does the movement toward perfection become distorted in the context of the Oedipus complex? There is only one reason - to show how incompatible the real and unreal worlds are, to expose the vanity of the mundane world in contrast to the kingdom of Heaven. The fate of Oedipus implies a conflict between soul and body and that is why the eminence of the soul toward the absolute source may transform into carnal passion and aggression, belittling the human being. So, the way to perfection starts with the feeling of imperfection and is revealed in the endless fight with this feeling. The heaviest sense of sin troubles Oedipus and makes him wonder from town to town. This sense cannot be framed by the horizon of one country; it is rather directed toward everybody and everything, toward the ideal world.

The experience of the Fall, as a stimulus of perfection, is a new variation, implied in the Oedipus complex as one of the opportunities. If the major motive of Oedipus is the fate, which, according to Freud's interpretation, is simultaneously the cause and the result of unconsciousness, the motive of the Fall is freedom, when the New Testament discovers possibility to defeat the fate in the experience of the Fall. This new horizon of opportunity can be discovered through the experience of regret. Regret is endlessly stretched backward into the past, regret about the lost perfection; it joins the presence as recognition and the experience of the Fall and is directed toward the future, as belief and hope of the God's support on the way of perfection.

Let us discuss these three forms of confession separately.

Regret, being stretched backward into the immemorial past mourns over the lost paradise. But this nostalgia is not enforced directly - it is transformed into some other feeling. If regret were directly connected with its roots, there would exist some fatal necessity, incorporated into the infinity of the past and regret itself would not be a result of creative work of the soul; but confession is a free action in all three phases. That is why the aim of the metamorphoses of confession is making regret free from fatal determinism of the Fall, passing it to other relations. Thus, the experience of the Fall is transformed and attached to the real life of a human, but it starts to idealize its object because it cannot be framed by the reality.

This is the way of idealizing the past; the nostalgia of Marcel Prust toward his past is boundless, although it is impossible to reconstruct in the memories his childhood in such a subtle, detailed way. As Merab Mamardashvili, the Georgian philosopher, notes the writer does not memorize his childhood, but rather creates a new reality, equivalent of the past (1). No doubt, each memory, as an artistic phenomenon, is the work of creation; it does not reflect the past, but, as a self-existing phenomenon, conditionally comes as its consequence, but Marcel Prust destroys even this consequence between his memories and the past. So, the relation exists and at the same time does not exist. It exists according to the narration, but if we talk about the style of the narration - particularly the endless, detailed description and infinite reflection of the relations - we might suggest existence of some other spiritual phenomenon. Perhaps, our mind constructs an event that has never taken place? We give particular meaning and attraction to the past only from the viewpoint of the present, through the process of searching back, and if this search is endless, the world of the past can also be endlessly widened.

This is the process that takes place in Marcel Prust's works (3). The writer considers the process of searching the past to be endless, when the merge between memory and creation disappears. The search is endless, because the past is like a river, which passes only once; it is impossible to reproduce it in the words, but the writer strives toward it in order to change the memories into phantasy during the search of the vain times and the memory determined by the past to transform into free creative process of a new past.

As we see, this is the same process of the transformation of the soul, as it is during the confession when the regret, resulting from the Fall, becomes free from determination and is carried to another particular experience. The past being excluded from the time-stream, gets free from its own reality and becomes revealed as a sign, an idea about some other past.

But what is this other past? This is the paradise lost in the result of the Fall; the unconscious memory about it composes the feeling of regret for the immemorial perfection and happiness.

The incarnation of Christ destroyed the necessity which made the regret to be determined by the fact of the Fall. The idea of the regret has remained but the feeling

has changed into undetermined, self-existed phenomenon; this freedom required its transformation, symbolization into some other experience.

The same kind of transformation takes place on the second stage of confession. The lost paradise is conditionally transformed into idealization of a particular past. The same is true regarding the experience of the first fall, which is subject of symbolization through admission of particular sins of a human being. This ritual of symbolization destroys any kind of determination.

In the process of confession a man does not try to justify himself; he does not consider himself to be a victim of circumstances - as if fate has thrown him into the sin. On the contrary, the person under confession becomes privately responsible for everything that burdens his soul and takes place because of his fate. Only the person, free from the fate, can become the subject of the supreme divine court to get amnesty of his sins and enter the third, the most important phase of confession - the freedom of belief.

The phenomenon of belief, as original, superconscious part of the soul, exists in total freedom. It can be determined neither by external force, nor by internal necessity. The belief differs from other unconscious phenomenon of the soul when an anonymous determinant acts, although secretly. Such determinant cannot be admitted toward the belief. However, in its pure essence, it is the belief of absolute substance; but the freedom of relation between God and a human being does not allow us to suggest any determined connection between belief and its object. Belief prevents any of its motivations. I believe not because I am afraid of God, or I hope for a mystery, but I have hope and fear because I already believe in God. They did not believe in Christ because of his miracles. On the contrary, Christ did miracles because they believed. Although the basis for the belief is internal necessity of consciousness, its very first seed, its energetic root exists beyond any necessity, unconditionally and is not subordinated to any kind of determinism.

As we see, in all three phases of confession – regret, confession and belief – it is essential to overcome determinism and establish freedom in order to transform symbolically the original sin and obtain belief in the absolute.

IV. The Phenomenon of Unconscious and the Holy Trinity

Thus, two possible variations of unconsciousness – experience of the Fall and the Oedipus complex – are revealed on the second stage of the phenomenological discussion.

Let us pass the third stage and define the invariant between the two different variations of the phenomenon.

What might be an invariant of the Oedipus complex and experience of the Fall? What is the common point which unites these two into one general essence?

The phenomenological approach requires definition of this generality through the difference of its elements; in other words, the perception of the idea of unity through every special essence of each variation.

So, what is the difference between the Oedipus complex and the experience of the Fall? Both variations imply aspiration toward perfection and comprehension of their own sources, but the ways to achieve this purpose are principally different.

In case of Oedipus this aspiration is transformed into fatal, sexual-aggressive strive, which shows that the mundane reality does not correspond to the ideal world.

On the other hand, the experience of the Fall raises regret and free strive toward the divine perfection. Confession and receiving communion with the perfect substance constitute a free choice of a human being in his real life. Thus, the act of confession implies an idea of comparability of real and unreal, soul and body, an idea of freedom, which is not transformed into fate anymore.

The phenomenon of Christ unites these two oppositions through maintaining the mentioned differences. The Redeemer neither avoids nor obeys his fate; it is his free choice, as correspondence of his life to the prediction of the Old Testament. The personal responsibility for the fate means that one is ready to burden as his own sins the malice of fate. Christ fully admitted his fate and by this act the fate lost its necessity. Everything which was fatal became a free choice of the way of the truth. Consequently, even the death changed its meaning – being the end of life it became the process of transformation into a new life.

In the garden of Gethsemane Christ defeated the human fear of death, made his choice according to the supreme will. Thus, he accepted the crucifixion beforehand, stepped out of the frames of his fate, making it free from internal necessity – from the fear of a martyr's death.

This crucial step performed the act of establishing unconsciousness – determinism was destroyed by the total freedom, both externally and internally.

We are not going to comment the well-known fact that Christ expiated Adam's sin and made human beings free from the Fall. But his sacrifice means that he annihilated the Oedipus complex as well. The phenomenon of Christ involves the idea of the Oedipus complex on its pure stage – as an aspiration toward the own source. Christ, indivisible part of Father, simultaneously carries the source of his own self; this idea is given to him without motivation, from the very beginning. Being the pure idea of originality, Christ annihilated the Oedipus complex and made a human being free from capture of the fate and located his sinful nature in the perspective of divine perfection.

Thus, we have finished the third stage of the phenomenological discussion and discovered an invariant of the two different variations of the complex.

As far as these complexes are symbols of unconsciousness, the mentioned invariant can be attached to unconsciousness, as its entire phenomenon.

But what is the phenomenon of unconsciousness? What is consciousness in its phenomenal entity? This is the Trinity – Father, Christ and the Holy Spirit. This indivisible entity that exists in Christian consciousness corresponds to the phenomenological concept of unconsciousness.

The entity of Father and Son is expressed in the indivisible entity of self-existing essence and the phenomenon (openness toward the world). The feature of openness

is carried by the Holy Spirit – through his blessing the self-existing essence is opened toward the world created by him.

This is how we learn about unconsciousness in the phenomenological interpretation; it is the essence existing beyond consciousness, independent from it, which, on the other hand, is consciousness taken in its absolute entity. This is an absolute substance, self-existing, endlessly opening as a phenomenon, toward life. The very model of the above-mentioned way of interpreting the unconsciousness is the absolute model of Christianity – the Holy Trinity.

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SUMMARY IN GEORGIAN

მამუკა დოლიძე

თბილისის ჯავახიშვილის სახელმწიფო უნივერსიტეტი

არაცნობიერის ფენომენოლოგია; ქრისტეს მოძღვრება როგორც ოიდიპოსის კომპლექსის დაქვეყნების გზა

გაფართოებული რეზიუმე

ნაშრომში მოცემულია არაცნობიერის ფენომენოლოგიური ინტერპრეტაცია კანტის მოძღვრებასთან შედარებითი ანალიზის საფუძველზე. ნაჩვენებია, რომ “ოიდიპოსის კომპლექსი” წარმოადგენს არაცნობიერის სიმბოლოს და მისი ფენომენოლოგიური ანალიზით ირკვევა აღნიშნული კომპლექსის იდეური შინაარსი. ამ კომპლექსის შემავსებელ ვარიაციად მიჩნეულია ცოდვით დაცემის განცდა. ორივე ფსიქიკური ფენომენის გამაერთიანებელი საფუძველია ქრისტიანული მსოფლალქმა, რომელიც, ფაქტობრივად, საშუალებას გვაძლევს მოვხსნათ ოიდიპოსის კომპლექსი და შევაჩეროთ ადამიანის სულიერი რღვევის პროცესი.

ფენომენოლოგიური მეთოდით შესაძლებელია განვჭვრიტოთ ეს შეფარული კავშირები და დავადგინოთ პრობლემის გადაჭრის ახალი გზა. ფენომენოლოგიური ანალიზის თანახმად, ოიდიპოსის კომპლექსი უნდა განვიხილოთ არა რეალობაში არსებობის თვალსაზრისით, არამედ განყენებულად, თავის

იდეალურ არსში. რეალური არსებობის განსაზღვრულობიდან ოიდიპოსის კომპლექსის „ამორთვა“ წარმოადგენს მეთოდს, რათა გავარკვიოთ ამ კომპლექსის ჭეშმარიტი არსებობის აზრი. ასეთი ზეანეული და განურჩეველი პოზიცია სინამდვილის მიმართ ნიშნავს კომპლექსის არგანხილვას მიზეზობრივი წარმოშობის მიხედვით; ასევე მის არშეფასებას მორალის თვალსაზრისით, რადგან ორივე მომენტი – ფიზიკურ-მიზეზობრივიცა და ეთიკურიც – მოცემული კომპლექსის მიმართ გარეშე ფაქტორებია, ისინი შინაგანად არ გამომდინარეობენ საკუთრივ ამ კომპლექსის არსიდან, ისინი წარმოადგენენ მის განსაზღვრულობებს გარედან, გარე სამყაროს მხრიდან.

ფენომენოლოგია მოითხოვს, რომ ოიდიპოსის კომპლექსი განვიხილოთ ე.წ. წმინდა სახით, თავის თავში, მისი ფსიქოფიზიოლოგიური წარმოშობის შემეცნებისა და ეთიკური შეფასების გარეშე. რაღა გვრჩება? თუ ჩვენ არ გვაინტერესებს ის, როგორც რეალური მოვლენა, რომელიც მიზეზობრივად უნდა ავხსნათ და მორალის მიხედვით განვსაჯოთ, მაშინ ოიდიპოსის კომპლექსი ყოფილა იდეალური ფენომენი, რომელიც თავის თავში მოიცავს საკუთარი არსებობის საფუძველსა და იდეას. მაშასადამე, იდეის დონეზე ოიდიპოსის კომპლექსი უნდა განვიხილოთ, როგორც ნიშანთა სისტემა, როგორც შინაგანი აზრის გამოხატულება, რომელი აზრითაც ეს კომპლექსი არსებობს.

დედის მიმართ სექსუალური ლტოლვა შეიძლება გამოხატავდეს იდეას არსებობის თავისთავადობის შესახებ – რომ ადამიანი მიისწრაფვის, თვითონვე იყოს საკუთარი თავის საწყისი.

ამ მისწრაფების გზაზე ხდება კონფლიქტი მამასთან, რომელიც მისი არსებობის გარეშე, რეალურ საწყისს წარმოადგენს.

ადამიანს, როგორც იდეალურ არსებას, როგორც სულიერ ფენომენს, სურს, თავი დააღწიოს თავის რეალურ-მიზეზობრივ განსაზღვრულობას, რათა მას არსებობა მიეცეს არა გარედან, სხვის მიერ, არამედ შიგნიდან, თავისივე თავის საფუძველზე

ამრიგად, ოიდიპოსის კომპლექსი შინაგან წინააღმდეგობას მოიცავს: ადამიანის ამაღლებული სწრაფვა – ეზიაროს საკუთარ საწყისს და ესგავსოს ღმერთს – რეალურ ცხოვრებაში გარდაიქმნება მის დამამცირებელ, სექსუალურ ლტოლვად. რატომ ხდება ასე? რატომ იძენს სრულყოფისაკენ მოძრაობა ასეთ მახინჯ სახეს ოიდიპოსის კონტექსტში? ერთადერთი მიზნით; აჩვენოს რეალურ და იდეალურ სამყაროთა შეუთავსებლობა, ცხადჰყოს ნუთისოფლის ამაოება ცათა სასუფევლის მიმართ. ოიდიპოსის ბედისწერაში ჩაქსოვილია კონფლიქტი სულიერსა და სხეულებრივს შორის, რის გამოც სულის ამაღლება აბსოლუტური საწყისისაკენ მის დამამცირებელ ხორციელ ლტოლვად და აგრესიად შეიძლება გარდაესახოს ადამიანს. ამიტომ გზა სისრულისაკენ არასრულყოფილების განცდით იწყება და ამ განცდასთან გამუდმებულ ბრძოლაში გამოიკვეთება. ცოდვილობის უმძიმესი განცდა არ ასვენებს

მითიურ ოიდიპოსს და დაატარებს ქალაქიდან ქალაქში, რადგან ეს განცდა ვერ შემოიფარგლება ამ ქვეყნის თვალსაწიერით და მიმართულია ყველასა და ყველაფრის მიღმა, იდეალური სამყაროსაკენ.

ცოდვილობის განცდა, მონანიება, როგორც სტიმული სისრულისაკენ, აი, ის ახალი ვარიაცია, რომელსაც ოიდიპოსის კომპლექსი შესაძლებლობის სახით მოიცავს. თუ ოიდიპოსის მთავარი თემა ბედისწერაა და ამ ბედისწერის ავტორად ფროიდი მისივე მსხვერპლის არაცნობიერს მიიჩნევს, ცოდვილობის მოტივი თავისუფლებაა და ცოდვითდაცემის კომპლექსში ახალი ალთქმით გახსნილია ბედისწერაზე გამარჯვების შესაძლებლობა. შესაძლებლობის ეს ახალი ჰორიზონტი იხსნება სინანულის განცდით. სინანული უსასრულოდ უკუფენილია წარსულში, როგორც სინანული დაკარგული სისრულის მიმართ, უერთდება ანმოს, როგორც ცოდვილობის აღიარება და განცდა და წარმართულია მომავლისაკენ, როგორც რწმენა და ღმერთის შემწეობის იმედი სრულყოფისაკენ.

ქრისტეს ფენომენი ამ ორი საპირისპირო პოზიციის ერთიანობაა მათივე განსხვავების შენარჩუნების გზით. მაცხოვარი არც გაურბის და არც ექვემდებარება, არამედ თავისუფალი ნებით ირჩევს საკუთარ ბედისწერას, როგორც თავისი ცხოვრების შესატყვისობას წმინდა წერილის წინასწარხედვასთან. პირადი პასუხისმგებლობა ბედისწერის წინაშე ნიშნავს საკუთარ ცოდვად იტვირთო ბედით თავსდატეხილი სიავე. ქრისტემ ნებით მიიღო ის, რაც მას ეწერა და ამით აუცილებლობა დაუკარგა ბედისწერას. ის, რაც იყო საშიში და გარდაუვალი, ჭეშმარიტი გზის არჩევანის თავისუფლებად იქცა. ამით სიკვდილსაც შეეცვალა აზრი – სიცოცხლის აღსასრული, ახალ ცხოვრებაში გარდაცვალება აღმოჩნდა.

ის, რომ მაცხოვარმა გამოისყიდა ადამის ცოდვა და გაანთავისუფლა ადამიანი ცოდვით დაცემისაგან, ცნობილი ჭეშმარიტებაა და ჩვენი მხრიდან კომენტარს არ საჭიროებს.

მაგრამ ქრისტეს შეწირულობამ ოიდიპოსის კომპლექსიც მოხსნა. ქრისტეს ფენომენი ამაღლებული, განწმენდილი სახით მოიცავს ოიდიპოსის კომპლექსის იდეას – მისწრაფებას საკუთარ სანყისად ყოფნისაკენ. ქრისტე, ზეციური მამის ერთარსი, თვითონვეა საკუთარი თავის სანყისი. სანყისად ყოფნა მას წინასწარ, არამოტივირებულად აქვს მოცემული. როგორც თავისთავადობის წმინდა იდეამ, მაცხოვარმა განწმინდა და მოხსნა ოიდიპოსის კომპლექსი, რაკი სამარცხვინო ბედისწერის ტყვეობიდან იხსნა ადამიანი და მისი ცოდვილი ბუნება ღვთაებრივი სისრულის პერსპექტივაში განათავსა.

ქრისტეს მოძღვრება გვასწავლის, რომ მისწრაფება სისრულისაკენ რეალურ სამყაროში არ შეიძლება განხორციელდეს პირდაპირი გზით, არამედ მხოლოდ ეკლესიის პირობით-სიმბოლური რიტუალის საფუძველზე; რომელიც ლოცვის, მონანიების და უფალთან ზიარების საშუალებით ათავისუფლებს ადამიანს ცოდვით გამოწვეული დეტერმინიზმის ტყვეობისაგან და

ფსიქოლოგიური კომპლექსის მოხსნით, მისი დარღვეული ცნობიერების აღდგენით, ადამიანს სულიერ გამოჯანმრთელებას მოუტანს.

ფენომენოლოგია და არაცნობიერი

რა არის არაცნობიერი?

ფროიდის მოძღვრების ფილოსოფიურ ინტეპრეტაციაში არსებობს თვალსაზრისი კანტისა და ფროიდის ანალოგიის შესახებ. (2) ანალოგია გულისხმობს, რომ თუ კანტის მიხედვით, ცნობიერებისგან დამოუკიდებელი სამყარო არის ე. წ. „საგანი თავის თავში“ და არ შეიძლება მისი გაიგივება ცნობიერებისთვის მოცემულ რეალობასთან, ფროიდის მიხედვით არაცნობიერის სფეროც თავისთავადი სამყაროა და არ შეიძლება მისი დაკავშირება ცნობიერების შინაგან რეალობასთან. არაცნობიერი არ არის ის, რაც იყო ან შეიძლება ცნობიერი გახდეს. არსებითი განსხვავება ცნობიერსა და არაცნობიერს შორის, ისევე, როგორც განსხვავება კანტის თავისთავად საგანსა და ადამიანისთვის მოცემულ რეალობას შორის, გადაულახავია. არაცნობიერი, როგორც „საგანი თავის თავში“ პრინციპულად შეუცნობია. კანტის მიმართ ანალოგიის ფარგლებში ვერ ვიტყვით, რა არის არაცნობიერი.* შეგვიძლია მხოლოდ ის ვთქვათ, რომ ფროიდმა ისევე, როგორც კანტმა, მხოლოდ დაუშვა არაცნობიერის არსებობა, რაკი დაინახა მისი ზემოქმედების კვალი ცნობიერების სამყაროში.

ვფიქრობთ, რომ ეგზისტენციალურმა ფენომენოლოგიამ სცადა კანტის აგნოსტიციზმის დაძლევა, მოახდინა რა თავისთავადი საგნისა და ცნობიერებისთვის მოცემული სამყაროს ერთგვარი სინთეზი. ამ სინთეზის შედეგად მივიღეთ რეალობა, როგორც ფენომენი, რომლის თავისთავადი თვისებაა ცნობიერებისთვის მოცემულად ყოფნის უნარი, მისი „ღიაობა“ აღქმისა და შემეცნების მიმართ. სამყარო, როგორც ფენომენი, ღიაა ცნობიერების წინაშე. არაფერია მასში დაფარული, რაც არ შეიძლება გახდეს გახსნილი და მისანვდომი გრძნობა-გონებისათვის, მაგრამ თვითონ „ღიაობა“, აღქმისათვის მოცემულად ყოფნის უნარი, ის თავისთავადი თვისებაა, რომელიც მიუწვდომელია შემეცნებისთვის. ფენომენი ყოველმხრივ აღქმადი და შემეცნებადია, მაგრამ მისი შეცნობადობის ეგზისტენციალური ძირი შეუცნობადია. საიდუმლოებითაა მოცული, თუ რატომ არის ის ხილული და აზრით მისანვდომი, როგორ მკვიდრდება მის „ღიაობაში“ მისი თავისთავადი არსებობა, მისი დამოუკიდებლობა იმ ცნობიერებისგან, რის მიმართაც ის არის ღია.

ამრიგად, ფენომენი, ერთი მხრივ სრულიად გახსნილია ცნობიერებისთვის, ის შეიძლება შემოვიდეს აღქმისა და გააზრების სფეროში, მეორე მხრივ

კი, როგორც საგანი თავისთავად, როგორც არსებობა „აბსოლუტურ ღიაობაში“ მუდმივად რჩება ცნობიერების მიღმა და პრინციპულად მიუწვდომელია.

გავიხსენოთ, რომ კანტის მიხედვით, მსჯელობა თავისთავად არსებული, შეუცნობელი საგნის შესახებ ყოველთვის ანტინომურია. მის შესახებ თანაბრად შეგვიძლია ვამტკიცოთ თეზაც და ანტითეზაც. აქაც, ჩვენს შემთხვევაში, ფენომენის ინტერპრეტაცია წინააღმდეგობრივია; ერთი მხრივ, ფენომენი სრულიად შემეცნებადი მოვლენაა, მეორეს მხრივ კი შეუცნობადი არსია. შემეცნებადობა და შეუმეცნებადობა ფენომენის ორი განსხვავებული მხარე კი არ არის, ერთი განუყოფელი მთლიანობაა. რაც მეტად ცნობიერდება ფენომენი, მით უფრო გაურბის ის ცნობიერებას ხელიდან, რაც მეტად შემოდის ის აღქმის ფარგლებში, მით უფრო ვეჯახებით იმ ზღვარს, რომლის იქითაც ის მარადგაუფანტავი წყვდიადითაა მოცული. სწორედ თავისი ღიაობის, თავისი შეცნობადობის გამოა ის მოუხელთებელი და მიუწვდომელი.

ასევე შეიძლება ვთქვათ, რომ ფენომენი, როგორც თავისთავად არსებული, თავისუფალია ყოველგვარი დეტერმინიზმისგან, მაგრამ რაკი მისი არსებობა ცნობიერად ყოფნაში მდგომარეობს, რაც სრულ მიზეზობრივ ან მოტივაციურ დეტერმინაციას ნიშნავს, გამოდის, რომ თავისუფლება და აუცილებლობა ერთმანეთით არსებობს ერთი, მთლიანი ფენომენის სისტემაში.

ფენომენის ეს ანტინომიური აღწერები შორს წაგვიყვანს. დავუბრუნდეთ ჩვენს ანალოგიას. დავუშვათ, რომ არსებობს არაცნობიერი – ის, რაც ცნობიერების მიღმა, მისგან დამოუკიდებლად და თავისთავად არსებობს. თუ ამ არაცნობიერს განვიხილავთ, როგორც ფენომენს, მაშინ გამოდის, რომ არაცნობიერის თავისთავადი არსებობა მდგომარეობს „ღიაობაში“ ცნობიერების მიმართ. არაცნობიერს არ შეუძლია ცნობიერებისგან დამოუკიდებლად, თავისთავად ყოფნა, თუ მან არ მოახდინა თავისი ეგზისტენციალური თვისების – შემეცნების მიმართ ღიაობის რეალიზაცია. ამ თვითგანხორციელების პროცესში ის აღქმისა და გააზრების საგნად აჩვენებს საკუთარ თავს, მაგრამ, რაკი ამ თვითჩვენებით ის, ფაქტობრივად, „თავის თავს მალავს“ და თავის შეუცნობად არსს ამკვიდრებს, ამდენად, მთლიანობაში ეს პროცესი შეუმეცნებადი რჩება. ცნობიერებისგან დამოუკიდებლობისა და თავისთავადობის დაკარგვის ფაქტით ინარჩუნებს არაცნობიერი თავისთავადობას და დამოუკიდებლობას. ამიტომ მისი ცნობიერებაში გადასვლის პროცესი პოტენციურად დაუსრულებელია; ეს პროცესი არაცნობიერს კი არ სპობს, უფრო და უფრო ამკვიდრებს. ამ დაუსრულებლობიდან ჩნდება ილუზია, რომ თითქოს არაცნობიერის სამყარო ცნობიერების სფეროსთან შეუფარდებლად დიდია, იმდენად დიდი, რომ ფაქტიურად ამოუწურავიც კი. სინამდვილეში კი აქ არავითარი რაოდენობრივი მიმართება არ გვაქვს. უბრალოდ, ცნობიერების სფეროს შევსების ხარჯზე ინარჩუნებს არაცნობიერი თავის დამოუკიდებელ და ირაციონალურ არსებობას და რაც მეტად ეძლევა ცნობიერებას, მით უფრო მეტად

გაურბის მას ხელიდან და ეს მოჯადოებული წრე ქმნის უსასრულობის ილუზიას.

ასე რომ, თუ დავეუშვებთ რომ ცნობიერებისთვის ღია ფენომენად ყოფნა, მისგან დამოუკიდებელი, თავისთავადი პროცესია, რაც დაფარულის გახსნისა და აღქმა-აზროვნებაში გადასვლის დაუსრულებელ დინებას ქმნის, მაშინ არაცნობიერი გვესახება, როგორც თვალსაწიერი, რომელსაც უსასრულოდ ესწრაფვის ცნობიერების ნაკადი.

საგულისხმოა, რომ თუმცა ეს ზღვარი პრინციპულად მიუწვდომელია, ის მაინც ცნობიერების კუთვნილებაა; რადგან ამ ზღვრული ფენომენის არსებობა მისი დაუსრულებელი წვდომისა და გაცნობიერების გზით არის შესაძლებელი. ანუ ცნობიერება, თავის თავშივე მოიცავს არაცნობიერს, როგორც თავისი შემეცნებითი მოძრაობის დაუშრეტელ წყაროს. მისი თვისებებია: მთლიანობა, „ღიაობა“, უნიკალურობა და თავისუფლება. რა შეიძლება იყოს ასეთი თავის-თავადი ფენომენი, რომელიც თავის თვითყოფადობას, ცნობიერებისგან დამოუკიდებლობას, ცნობიერებაშივე შემოსვლის გზით ამკვიდრებს? ასეთი არაცნობიერი არის თვითონ ცნობიერება, ალბულის თავის ფენომენალურ მთლიანობაში, როგორც სრულიად თავისუფალი და უნიკალური არსი. ცნობიერება სულიერ მოვლენათა თვითშემეცნების პროცესში ეჯახება საკუთარ თავს, თავის მთლიან, თავისუფალ და უნიკალურ „მე“-ს. სწორედ ეს თავისუფალი მთლიანობა არის არაცნობიერი, რომელიც სულ მუდამ „ცოცხლობს“ ცნობიერებაში რეალიზაციის ხარჯზე და ამ მარადიული სიცოცხლით ინარჩუნებს თავის პრინციპულ დამოუკიდებლობას ცნობიერებისგან. ასე გაგებელი ცნობიერების მთლიანობა ვფიქრობთ შეიძლება დაუკავშირდეს მისი ობიექტის იმანენტურობის და ტრანსცენდენტურობის პრობლემას.

ახლა შეგვიძლია, გავცეთ პასუხი კითხვაზე „რა არის არაცნობიერი?“ არაცნობიერი არის იგივე ცნობიერება, ალბულის თავის ეგზისტენციალურ მთლიანობაში, როგორც თავისუფალი და უნიკალური ფენომენი, რომელიც წარმოადგენს ცნობიერებაში მიმდინარე პროცესთა დაუშრეტელ წყაროს.

PHENOMENOLOGY OF QUANTUM MEASUREMENT IN THE LIGHT OF MANY-WORLD THEORY

The entity of physical situation which obtains the meaning of inseparable integrity can be observed in the quantum reality. Due to this integrity, the quantum particles acquire some kind of freedom from the physical causality revealing the probable nature of atomic events.

Considering the quantum probability in phenomenological manner, we cannot avoid explaining it beyond the physical reality. Eventually, the physical reality has been shown in mode of openness towards the consciousness. The latter penetrates the reality as an act of measurement, expressing the subject-object integrity through the device-particle interaction. George McLean in his work *The Role of Imagination* remarks that "...in the new experience called globalization we found ourselves at the juncture of objectivity and subjectivity" (1).

Because of such juncture, a quantum object does not have a physical meaning unless the measurement is made. The quantum measurement presents what Robert Sokolowski calls 'the internal measurement system' (2). The distinction between the external and internal measurement is that in external measurement the units used in measuring are brought to the object measured from outside the object. In internal measurement, however, one part of object is used as a unit to measure some other part. Making the physical sense, quantum measurement uses it to determine and hence to create the object. (Here we have a resemblance with the phenomenology of life when the process of description is at the same time the act of making the being). A quantum situation plays a part of consciousness providing that the latter is considered on the basis of the phenomenology of life as an act of creation of existential meaning (9).

According to the phenomenology of life by Anna-Tereza Tymieniecka, the matter has a sense as an accompanied feature which is not reduced to the physical structure of matter and provides the self-interpretation and self-development of the nature to destroy the previous structure and to create a new synthesis.

It seems that the phenomenology of life falls short from quantum situation. The effect of diffraction of atomic particles succeeds in discovering the ability of self-interpretation of matter, so that the way of consideration actually changes the behavior of the quantum objects. It is worth noting that such an important result of the 'orthodox' quantum theory echoes with the phenomenology of life. The sense as an accompanied feature provides the process of self-interpretation of matter.

The viewpoint assumed could be associated with the concept of modern physics of Jim Baggot. In his book *Beyond Measure* (3) the author, sharing the position of Robert Penrose, suggests that in quantum physics one could identify the reduction of wave function with conscious events (3, p.274). This seems to fit, he argues, because the non-computability of consciousness is traced back to the basic non-computability of reduction process. This is going much further than von Neumann and Wigner, who

pointed to consciousness as the outside agency not describable in terms of physical laws, which is responsible for the collapse of the wave function. Following Penrose, Jim Baggot is turning this on its head and suggests that the collapse of wave function is itself responsible for consciousness.

So, if Jim Baggot's suggestion is interpreted according to the phenomenology of life, it would entail the following results:

1. Consciousness inherits the incompatible nature. It is not reduced to the deterministic basic system.
2. Every physical event (including the collapse of wave function) which has indeterminable nature of principle goes beyond the objective reality of matter into the sphere of intersubjective consciousness.

For the argument's sake let us assume the opposite: if the indeterminism existed in the objective reality of the matter, the existence of being beyond the causality would be clear. Consequently, the matter has an ability to create on its own the new form of being which is not derived from its previous causal structure. If the mentioned ability stemmed from the new material structure which is incompatible with the previous form, this new structure also would face the danger of being destroyed by a new ability and so on. Eventually, it seems that the ability to destroy any causal links is the sword of Damocles hanging over every actual structure of the matter, therefore it exists beyond the matter, in spiritual world which is the intersubjective basis of consciousness.

Thus, instead of my primordial assumption, I cannot help thinking that the ability to destroy any causal links within the structure of the matter goes beyond the objective-physical reality. Such an ability turns the physical facts into conscious events.

Inasmuch as the quantum measurement causes the loss of causality and splits the physical reality into two mutually exclusive branches, this process is said to be the conscious event – the interaction between a subject and an object.

Essentially, the quantum measurement is the reduction of wave functions. Hence, the collapse of wave function is itself responsible for consciousness.

What is implied under the concept of probability of physical nature? If causality appears to be presenting an inevitable principle of reality, there would be no room for probability, unless it expresses the lack of knowledge. To solve this problem it will not come out without mentioning the 'contextualism' of Merleau - Ponty, namely of what he called 'the truth within a situation' (4). Such a viewpoint is compatible with an idea of S. Avaliani about the pseudo-absolute value, which shows the relative character of truth (5).

In the quantum reality the probability encourages considering some causal links lying between two mutually exclusive (wave - particle) realms. In case of the contextual truth, if the poles of causal link – the cause and the result – were in different (wave or particle) spheres, it would challenge the loss of existential meaning of one of them. The result is said to have no reason, if the latter lost its physical meaning in a new situation. Hence, the quantum probability shows that the cause exists beyond the limits of a new truth, which determines the physical meaning of the result.

The loss of the existential sense within the causal links of the quantum interaction is reminiscent to the situation in psychology, namely in psychological therapy; it is better for a patient to talk about the starting point of his illness, but he cannot go back to the reason of his spiritual disruption – not because of a poor memory, but because of losing the existential sense within the causal link – while resulting in the illness, the cause lost its meaning in a new state of the psycho-emotional disturbance.

It is said therefore, that the cause would have been beyond the given state of consciousness and the psychoanalytical method seems to have restored just this causal link.

Why not try to use something similar to the psychoanalytical method in quantum sphere in order to reveal the disappeared cause of probable errors? And vice-versa, can we refer to the principle of quantum complementarity to enrich the method of the psycho-analytical therapy?

One could object that there is a crucial difference between the external reality of quantum physics and the inner sphere of psychology and separation of the internal content of consciousness from the external world is just a way of the phenomenological approach. However, the phenomenology of life makes us overcome such a difference by stating that the act of bracketing or the act of phenomenological description, which separates the phenomenon from the being, is at the same time the process of making the being.

Despite this, the phenomenology of life has not claimed to ignore the principal differences between the consciousness and physical being. The dichotomy of Descartes has been kept, but it undergoes [as I guess] a phenomenological modification.

Phenomenological bracketing gives the opportunity of making such a modification. Having bracketed the physical reality, we transform it into the idea of 'being for others' as far as relativity seems to be the major principle of the external world. The same process of bracketing towards the consciousness points out the metaphysical idea of 'being for itself' due to the self-existence of spirituality.

There is no contradiction and mutually exclusive relation between the idea of physical reality and the idea of consciousness. Therefore, Descartes' spirit-matter (internal-external) duality is overcome by an act of phenomenological bracketing. Being elevated to the transcendental level, mind-body contradiction does not create hardships to connect the idea of phenomenological openness (being for others) with a metaphysical idea (being for itself).

Consequently, the connection of the ideas succeeds in considering the phenomenon in metaphysical sense as that modus of phenomenological openness merges with essence and seems to be the 'being in itself'.

Eventually, the phenomenon has been contemplated in the light of essence - openness in itself, in its purity without referring to the existence of an object.

Our point of view is that, intentionality as a primary concept, anticipating the existence of a subject and an object, just expresses the metaphysical essence of phenomenon. Here we have a mystery or darkness at full light.

Pure intentionality as an integrity of phenomenological and metaphysical ideas implies the idea of difference as a source of manifold existence. Only the idea of difference is able to explain how the perceptual, definite givenness of the reality stems from two indefinite sources - from the general concept of external being and uniqueness of internal 'ego'. If the reality has been considered in the phenomenological manner, it would be shown as a result of difference and separation of internal (ego) from external (being). The act of bracketing has expressed just this. But the concept of an external, spatial-temporal being implies the continuity and endlessness of its perception, hence the cognition referring to an absolute, omnipotent mind, while in internal sphere, because of uniqueness of ego, there are discrete acts of cognition.

The definite reality as a phenomenon is a mystery of coexistence of internal and external, which is based on mutually exclusive coexistence of continuity and discreteness, so that we have an absolute mind unfolding endlessly through the continuity of spatial-temporal world, and on the other hand, from the discrete uniqueness of the subjective 'ego'.

Using such a phenomenological approach and some issues of many world theory (Hugh Everett, the author of the theory, set out his interpretation in his book *The Many-world Interpretation of Quantum Mechanics*), we can successfully try to resolve the problem of wave-particle duality in quantum physics. According to the many-world interpretation of quantum theory, the act of measurement splits the physical reality into separate branches. As the measurement refers to the perception which has a discrete nature, the measurement develops continuity of wave picture into discrete quantum reality. The wave-particle duality limits the coexistence of some physical quantities. For instance, the exact meanings of coordinate X , and impulse - P , do not correspond to one another, but thanks to many-world interpretation, they both keep the physical (existential) sense simultaneously, providing that each of them belongs to different branches of the world. But the problem is that P and X measurements are mutually exclusive, hence in order to maintain both physical senses (P and X) we cannot help introducing the psychological concept of memory in its existential dimension - memory out of consciousness as a feature of device-object interaction. Contemporary research in computer technology makes us think that the existential memory is able to correspond to mutually exclusive quantum values, namely, we would like to emphasize the work of Panchvidze (6). Thanks to the memory of physical system, we have the quantum measurement keep the previous given value X and combine it with the successive data P from the exclusive branches of the physical reality. The memory restores the split senses X and P through the different branches of one universe. But the memory refers to the fact which was in past and does not exist now. So it involves simultaneously imagination and perception. Memory is the imagination in mode of perception, imagination in its integrity with external object.

Hence, if the quantum measurement used physical memory to maintain the conjugated values X and P, it would be connected with the subjective phenomenon of imagination which attaches to the existential memory the shade of subjectivity. To examine the symbolic character of imagination, we would like to emphasize the work of George McLean *The Role of Imagination* (1).

But the existential memory or the memory of physical system was thought not to be the subjective phenomenon. The memory was connected with well known effect of recording the physical signs (like a tape-recorder), which were mechanically inserted in the machine. Sharing the idea of the phenomenology of life, that the matter has a sense providing its freedom and self-creativity, I believe that physical memory, although it exists beyond consciousness, has some kind of subjectivity, for it can freely recreate the past, which is lost at present. Only the subjective memory is able to keep the existential sense of the previous data without recording it. Hence, if the many-world theory kept both mutually-exclusive values X and P, it would imply the subjective memory of device-object measurement system. Instead of recording the previous data, which, according to quantum uncertainty is incompatible with new experiment, the memory keeps its physical senses potentially. Thanks to the subjectivity of the quantum measurement system, it could be possible to embody two different (wave-particle) branches of the atomic world. One branch would be realized through the actual measurement process and the other would exist potentially beyond measure and the objective reality.

To sum up, if the quantum measurement objectified one branch of the atomic reality, the other branch would exist intersubjectively as a field of possibilities. We would fail to extend subjectivity beyond consciousness if we did not search for something similar to the psychological concepts in the physical reality. Using the terms like memory, imagination, perception, etc. we have the quantum system connected with the psychological sphere. This is the phenomenological way of searching the subjective essence in the objective existence.

In studying the new achievements to connect the quantum theory with psychology, we have emphasized the works by Dana Zohar and Ian Marshall *The Quantum Self* (7) and *The Quantum Society* (8). The authors successfully integrate modern physics not only with the consciousness, but also with the individuality of the human being within the context of society. Here we do not intend to completely observe these insightful books rooted in modern interpretation of the quantum theory, nevertheless we would like to touch upon some problems which are important for our analysis.

Let us begin with an example of what the physicist Ilya Prigogine calls a 'self-organizing system'. Such systems exist throughout the physical world. The simple everyday example of the system is a whirlpool in our bathroom; the force of gravity urges water down into the hole, but by doing so, the molecules of water rotate round the hole. Although the molecules change, the pattern of whirlpool persists. Physically, such an effect is unexplainable. As an ideal structure, it seems that pattern exists

independently from its physical composition. Thus the ideal pattern is responsible for a self-organizing action of the physical system.

In the same way, according to pre-given structure, my mind puts in order the chaotic external information; my body arranges the disorder of external impulses to maintain its internal living process and although the cells of the body change completely, I keep my self-organizing system throughout life.

The example of a whirlpool shows that the appearance of an ideal pattern is not the advantage of a human being, but is observed in physical systems as well.

From our point of view, the structure of the matter embodies the ideal pattern not only to arrange and organize the definite system, but to make a disorder within it.

Having interpreted the many-world theory in the phenomenological manner, we seem to conclude that despite my existence in both mutually exclusive worlds, such as geocentric system and the world of heaven, I am aware only one of them. Namely, if I have found myself as a part of the geocentric system, my existence in other world (as I revolve round the sun and participate in the star motion) would be expressed beyond the objectivity of the earthly world. Therefore, my subjective 'ego', with its internal sphere of thoughts and feelings, stems from the other, cosmological world and, as a subject, as a spiritual being, I confront the objective reality of the terrestrial world. The aim of phenomenological thinking is to separate this subjective essence from the objective existence.

Thus, although the other world does not objectify itself, it is expressed beyond the objectivity as an unobtainable point of subjectivity which permanently resists the process of arranging and determining events according to the objective laws.

Such phenomenon is thought to be the unobtainable and superindividual center of intentional life of consciousness, which is responsible for the disturbance and uncertainty of conscious events, but inasmuch as the disorder, having essential-ideal pattern goes beyond the accidentality, the intersubjective center, through the freedom and the disobedience to the objective truth, constitutes the unique, individual integrity of human consciousness.

Such unconscious source of freedom and indeterminacy is thought to overcome the personality to express the archetypical and superindividual integrity of the spiritual world.

These questions encourage us to extend the subjectivity beyond consciousness, to discover its sign in the physical reality, through freedom, probability and uncertainty of the quantum events. On this way, we would like to appeal once more to the work *The Quantum Society* (8, p.106).

Dana Zohar treated the physical disorder on the basis of many faces of the truth. To illustrate how the manner of consideration determines the behavior of quantum particles, she refers to the famous 'two-slit experiment', the diffraction of the stream of photons through the crystal lattice (7, p.22).

In this experiment a stream of photons is emitted from a source. The experimenter erects a barrier with two open slits in it which can allow the photons to

pass through. Beyond that are placed either two particle detectors or a wave detector (a screen) with which to observe the photons as they strike. If the experimenter selects the particle detectors (measure the photons separately), they travel through one of the two slits and sound a click in one of the detectors. If a screen (which measures the photons collectively) is selected, the photons travel through both slits and leave a wave-interference pattern on the screen.

The two-slit experiment is used to illustrate the creative relationship between the observer and the observed in the quantum reality. Before the photons are observed there is no way of saying whether they are real waves or real particles, but when we observe them, the type of observation we use evokes one or the other of the underlying possibilities.

We have seen that here is revealed the unity of the quantum situation so that a simple photon, expressing the wave or the particle nature 'feels' the changing of means of observation. Causality does not exhaust such unity, therefore the 'two-slit' experiment embodies some unclarity and disorder providing the 'free will' of the atomic particles.

It is not coincidental that Dana Zonar insists on considering the quantum unity and freedom in the light of conscious events. The physical basis of consciousness is 'Bose-Einstein condensate' (so called because its properties were first suggested by Einstein and the Indian physicist Bose), the system of the quantum particles with the order and high degree of unity. "The order arises from non-local relations between the indeterminate elements in the original parts, the unity arises from the ability of some quantum particles (bosons) to overlap and combine in such a way that they share an identity" (7, p.51).

It is because we have evaluated the quantum system according to the ideal patterns creating the order and disorder within. Such a unity of the objective reality and the subjectivity does not exclude the 'free-will' of the atomic particles.

Ian Marshall compares this system with society as a free form of a dance company, with each member a soloist in his or her own right, but moving creatively in harmony with the others. This is the new way he describes in his book *The Quantum Society* (8, p.1).

It is my conviction that the mentioned ideas are connected with many-world theory. The quantum unity of individual freedom and statistical order are thought to be simultaneously in two worlds - in the world of the physical reality (according to the objective truth of the physical laws) and in the world of 'subjectivity', which making the disorder, creates a new kind of unity beyond the physical world. Because of such subjectivity, 'Bose-Einstein quantum condensate' plays a part of physical basis of consciousness.

What I suggest here is that if the quantum disorder also has its ideal pattern (or sense) which stems from the other world, the 'free form dance company' of atomic particles, each taken separately expressing the new sense beyond the objective truth,

will show the unity of the physical and spiritual worlds and such unity is worth considering essentially as an element of knowledge of the quantum phenomena.

These problems are at the heart of both modern philosophy and quantum physics. Phenomenological philosophy holds subjectivity responsible for disturbing the quantum-physical order, while existential phenomenology considers the subjectivity to carry consciousness into the physical world. (Therefore, the quantum probability which stems from the existential disorder, instead of expressing the lack of knowledge, shows the nature of physical reality.)

It is time we connected phenomenology with the many-world theory. If the quantum system exists in two worlds, the quantum subjectivity will have an existential basis. It is an implication of uncertainty, indeterminacy and probability of atomic particles rooted in wave-particle duality of quantum physics.

Finally, to conclude, I would like to arrange my thoughts following the idea of connecting the many-world theory with the quantum psychology.

Although I simultaneously exist in two worlds that form the geocentric system of the terrestrial world and the cosmological world of the heaven, I succeed in realizing only one of them. That is why my unconscious subjectivity, as a free phenomenon appears to be standing up to the objective reality and roots in the other, cosmological world.

Supposing that this kind of duality was not the privilege of human beings, we approve of considering the polyphonic picture of the physical reality. More precisely, the theory of relativity destroyed the basis of monophysical knowledge. As regards the quantum sphere, there is a duality of wave and particle realms. Drawing the analogy between macro and microphysics, we encounter something similar to the subjectivity which is expressed through the 'free will', probability, uncertainty and 'the memory' of the quantum particles.

Uncertainty is supposed to be the result of the mentioned duality. In particular, if following the particle realm, some physical phenomena objectified and arranged itself through the measurement process, the other wave world (like a cosmological source of subjects' consciousness) would disturb the causality and objective order resulting in the uncertainty and probability of the quantum events.

I think therefore that in the light of the quantum phenomenology, certain issues of the many-world theory, *The Phenomenology of Life* by Anna-Tereza Timieniecka, *Internal Measurement System* by Robert Sokolowski, *The Quantum Self* and *The Quantum Society* by Dana Zohar and Ian Marshall carry significant importance.

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SUMMARY IN GEORGIAN

მამუკა დოლიძე

თბილისის ჯავახიშვილის სახელმწიფო უნივერსიტეტი

კვანტური გაზომვის ფენომენოლოგია "მრავალი სამყაროს" თეორიის შუქზე

რეზიუმე

თუკი გავიაზრებთ კვანტურ ფენომენოლოგიას "მრავალი სამყაროს" თეორიის შუქზე, შეიძლება დავსახოთ გზა ატომურ ფიზიკაში არსებული ე.წ. "განუზღვრელობის პრობლემის" გადასაჭრელად.

მე, ჩემი ფსიქო-ემოციური განწყობით ჩართული ვარ გეო-ცენტრიულ სისტემაში, მაგრამ ამავე დროს ვიმყოფები ამ სისტემის გარეთ, რადგან დედამიწასთან ერთად ვმონაწილეობ კოსმიურ მოძრაობაში.

ვიმყოფები რა ერთდროულად გეოცენტრიული სისტემის შიგნით და გარეთ, მე ვერ ვახდენ ორივე განზომილების ობიექტივაციას ჩემს ფსიქიკაში. როგორც მინიერ არსებას მაქვს მდგრადობის განცდა, მაგრამ არ გამაჩნია მზისა და ვარსკვლავების გარშემო, უსასრულო ტრიალის შეგრძნება. ჩემს ცხოვრებისეულ რეალობაში, ჩემი კოსმიური არსებობა შინაგანად არ არის განსაზღვრული და დეტერმინირებული. იქნებ ამიტომაც ზეციური სამყარო ჩემი სუბიექტური ვარაუდების, სპეკულატიური იდეების, ოცნებებისა და წარმოსახვის სფეროა. ვარსკვლავთა მოძრაობა ზემოქმედებს ჩემს სუბიექტურ არსებობაზე, განსაზღვრავს ჩემს სულიერ ცხოვრებას.

ვფიქრობთ, რომ სუბიექტ-ობიექტის ეს გაორება არ ხდება მხოლოდ ადამიანის ფსიქიკაში. მრავლად გახლეჩილი და პოლიფონიურია მთელი სამყარო. კვანტური ფიზიკის დუალიზმი ნიშნავს იმას, რომ ატომური სფეროს კორპუსკულარული და ტალღური ასპექტები ორი განსხვავებული სამყაროა. ეს სამყაროები ერთდროულად ვერ ობიექტივირდება. როცა გაზომვის

პროცესი აფიქსირებს კვანტურ რეალობას ნაწილაკთა სახით, იკარგება მიკრომოვლენათა ტალღური სურათი და პირიქით. მაგრამ აქ არ ხდება სრული დაკარგვა. ობიექტური რეალობიდან განდევნილი სამყარო ინახება სუბიექტური ყოფიერების სახით, რაც რა თქმა უნდა სცილდება ადამიანის ფსიქიკის ფარგლებს და ფიზიკური სინამდვილის გარდასახვას გულისხმობს.

როგორ შეიძლება გავიგოთ კვანტურ-ფიზიკური რეალობის სუბიექტივაცია? აქ ხომ ადამიანის გარეშე არსებულ, თავისთავად რეალობასთან გვაქვს საქმე? ეს გამოიხატება მიკრომოვლენათა ალბათურ ხასიათში, ინდეტერმინიზმში, განუზღვრელობაში. კვანტურ ნაწილაკს თითქოს გააჩნია თავისუფალი ნება, იგი სულ მუდამ ხელიდან უსხლტება ობიექტურ მიზეზობრიობას, რაც ჩვენი აზრით მის ერთდროულ არსებობას ადასტურებს ორ – კორპუსკულარულ და ტალღურ სამყაროში.

უფრო მეტიც: ფსიქიკური ცხოვრების ფენომენები, ალქმა, წარმოსახვა და მეხსიერება შეიძლება გავიტანოთ ადამიანის გარეთ და ერთგვარად გარდავსახოთ მიკროფიზიკურ რეალობაში. ეს საშუალებას მოგვცემდა სუბიექტივაციის გზით შეგვენარჩუნებინა იმ პარამეტრების საზრისი, რომელნიც შეუთავსებელი არიან და ობიექტივაციას ვერ განიცდიან კონკრეტულ კვანტურ ექსპერიმენტში. ოცნებაში რომ წარმოვიდგინოთ ისეთი კომპიუტერი, რომელიც თავის მეხსიერებაში შესძლებდა მიკროგაზომვით “განდევნილი” სიდიდეების აღდგენას და მათ ვარიაციას სუბიექტური ყოფიერების მიხედვით, განუზღვრელობის პრობლემა გადაჭრილ იქნებოდა ატომურ სამყაროში.

ეს მომავლის საქმეა და ვფიქრობთ, ფილოსოფიამ და მეცნიერებამ ერთობლივი ძალისხმევით უნდა მონახოს ახალი მეთოდები და გზები, ობიექტური რეალობიდან განდევნილი, სუბიექტური ყოფიერების აღდგენისა და გაცოცხლების მიზნით.

THE STREAM OF CONSCIOUSNESS AND THEATER

The problem stated in the title of our article implies an essential difficulty in itself. Since the act of expression disturbs and changes the object of expression, the stream of consciousness is inexpressible directly through the work of art. In the process of aesthetic conversion, the primary condition of consciousness is lost and the attempt of its reconstruction is unsuccessful.

Thus, we collide with impossibility. There is no way to reproduce what is really happening in the consciousness, since the act of reproduction hinders and disturbs the original mental process, proceeding spontaneously.

Nevertheless, the technical means of the stream of consciousness is used in modern literature and art.

To explain this contradiction we suggest that in such case the stream of consciousness is implied not directly, but rather in conditional manner. Surely, we do not consider the mental motion as outstripping thinking and speech, but see it as a secondary result which is considered as a primary process. We mean not a real stream of consciousness but its conditional sign, the sign of thinking and creative work, which does not coincide with its original source.

Obviously, we present the stream of consciousness figuratively. But the very process of attaching the figurative sense is a real mental process which we exercise directly. The stream of consciousness, as a primary mental act, is directly inexpressible, thus we mean it figuratively, but this very figurative sense, as an act of getting the sense, is realized directly and, consequently, coincides with the stream of consciousness.

It is certain that the figurative sense, as a result of alienation, differs from its primary source, but the process itself, the process of getting the sense in its infinite perspective coincides with its object. Hence, the stream of consciousness is given as an act of attaching the meaning.

So, we can conclude the following:

Due to its inexpressible nature, the stream of consciousness is given as an act of attaching the figurative sense. This implies some alienation from the primary stream, but the very act of alienation in the figurative sense is directly given as a primary stream.

To express the stream of consciousness, the act of alienation constantly passes the infinite series of figurative senses, because only in the infinite perspective the alienation, as a perpetual process, coincides with its primary object – the stream of consciousness.

So, the expression of the stream of consciousness creates a sphere of uncertainty, as an infinite perspective of perpetual alienation in a series of figurative senses.

* * *

To illustrate our current understanding, let us consider the effect of alienation in theatrical art.

Berthold Brecht mentioned that the alienation is the way of rejecting the principle of illusive theater – an appearance of reality* (14). As a result, a conditional character of play supplants the illusion of objective reality and creates the sphere of uncertainty – the sphere of play on words and meanings, which stimulates the mental process of getting and changing the symbolic senses of artistic events. As it was noted, this process infinitely strives to coincide with the stream of consciousness. So, to express the latter, the work of theatrical art receives some uncertainty, as an open space of infinite process of play on words and getting the figurative senses. Thus, the existence of such works of art is accompanied by the question: What is it? An invention or a reflection of life? The anti-illusive theater raises the question but gives no answer to it, because the work of art exists as a theatrical reality, when it hesitates and remains uncertain, as a transitory condition between two answers, when it is neither an objective reflection of the reality, nor a subjective invention, simultaneously being both of them.

The situation of uncertainty inflames a spectator's interest, stimulating his creative perception. Creative work offers him various interpretations, keeping the consciousness eternally on the verge of a choice, selecting no particular answer to the general question.

In the total, a performer, as well as a spectator, is passing all the time from the points of understanding into the area of uncertainty.

Instead of simply understanding the play, the spectator feels that he tastes something vital, which is unexhausted from the point of interpretation. So, through the play on words and equivocal senses, an experience of vital flow of the stream of consciousness arises.

Thus, the permanent searching of the sense creates an existential basis of anti-illusive theater, since this perpetual, infinite process keeps it in a vital condition of the stream of consciousness.

Most probably that is why Berthold Brecht requires from the actor not to create a full illusion of an imaginary personage. The actor, as a narrator, tells about his hero from his own viewpoint. The actor's transformation takes place at that degree which is necessary to present the personage, but he does not need to create the full illusion of his personal absence.

To be more precise, the point of our observation is neither a personage nor a narrator, but the actor in the so-called 'third position', the position of alienation from the object of the story, as well as its subject.

We observe someone who discards both, the personage's and the narrator's masks. He is dropping hints of his presence all the time, but his allusions change, supporting a questionable situation, because the main thing is to stir some doubt in the

spectator, appealing to no definite answer, to keep all the variations of the answer, to keep the stream of consciousness vital.

The Georgian theatre director Robert Sturua realizes this essential point of effect of alienation. In his performances the narrator hesitates between the object and the subject of the story. Sturua holds the spectator in doubt; the narrator, wearing the mask of the author, simultaneously discards all the masks and is nothing else but the current doubt, creating a questionable situation on the stage for the critical attitude of the spectator, in order to stimulate the human being's vital process of the stream of consciousness.

SUMMARY IN GEORGIAN

მამუკა დოლიძე

თბილისის ჯავახიშვილის სახელმწიფო უნივერსიტეტი

ცნობიერების ნაკადი და თეატრი

გაფართოებული რეზიუმე

ცნობიერების ნაკადის ტექნიკის მიზანს ლიტერატურასა და ხელოვნებაში აზროვნების პირველ-იმპულსური მოძრაობის, მისი ცოცხალი, ჯერ მოუწესრიგებელი მდგომარეობის გადმოცემა შეადგენს.

პრობლემა აქ იმაში მდგომარეობს, რომ შეუძლებლობის წინაშე ვიმყოფებით;

შეუძლებელია უშუალოდ გადმოვცე ის, რაც ჩემს ცნობიერებაში ხდება, რადგან გადმოცემის პროცესი (თუკი ეს არის რეალური აქტი) შეუცნობლად ცვლის და ასხვაფერებს იმას, რაც უნდა გადმოვცე. თუკი ჩემს გონებაში თავისთავად მიედინება ასოციაციათა ნაკადი, როგორც კი შევეცდები მის შემეცნებას ან გამოხატვას, მე უკვე ვარღვევ მის სპონტანურ დინებას და შემაქვს მასში შეუქცევადი ცვლილებები. ამ ცვლილებებს მე ვერ გავთვლი და ვერ გამოვრიცხავ, ცნობიერების თავდაპირველი მდგომარეობის აღდგენის მიზნით, რადგან აზროვნება როგორც ყოფიერების აქტი ირაციონალურია და მისი ზემოქმედება, მის მიერ შეტანილი შემოფოთება ცნობიერების ველში კონტროლს არ ექვემდებარება.

გამოდის, რომ შეუძლებელია იმის მიღწევა, რაც დავისახეთ მიზნად. შეუძლებელია უშუალოდ გადმოვცე ის, რაც ჩემს გონებაში ხდება. მიუხედავად ამისა, ლიტერატურასა და ხელოვნებაში არსებობს „ცნობიერების ნაკადის ტექნიკა“; ფაქტია ისეთ ნაწარმოებთა არსებობა, სადაც ასოციაციის ნაკადი ცოცხლად არის დაჭერილი.

ვფიქრობთ, ამ პარადოქსის ახსნა ასე შეიძლება:

როდესაც ვლაპარაკობთ ცნობიერების პირველ ნაკადზე, ჩვენ პირდაპირი აზრით არ ვგულისხმობთ მას. რა თქმა უნდა, ყოველივე ის, რაც წინ უძღვის ჩემს სიტყვასა და გააზრებას, ის, რაც ჩემი სულიერი არსებობის საფუძველს შეადგენს, ირაციონალურია და შეუცნობელი ზემოთგანხილულ მიზეზთა გამო. ამიტომ აქ იგულისხმება არა ის, რომ მე როგორღაც შევდივარ შეუცნობელში და ვწვდები იმას, რისი წვდომაც ეწინააღმდეგება ჩემი სულიერი არსებობის პრინციპს. არა! რაც არ უნდა მივუახლოვდეთ აზროვნების პირველ იმპულსს, მაინც ყოველთვის საქმე გვექნება უკვე გააზრებულ და სიტყვაში გამოხატულ შედეგთან, საიდანაც შეუძლებელია სანყისი ელემენტის გამოყოფა. ამიტომ, აქ ლაპარაკია არა ცნობიერების პირველ ნაკადზე, არამედ მეორად შედეგზე, რომელიც მნიშვნელობს ჩვენთვის როგორც რაღაც პირველადი. არის თუ არა სიტყვით გამოხატული ასოციაციათა ჯაჭვი მართლაც ის, რაც უშუალოდ ხდება ადამიანის გონებაში? — საკითხი ასე არ დგას. მთავარია, რომ მე ვანიჭებ მას ცნობიერების უშუალო ნაკადის მნიშვნელობას. მე განვიცდი მას როგორც ჩემი სულის სანყისს, თავისთავად მოძრაობას. საქმე მნიშვნელობის მინიჭების აქტშია, ღირებულებრივ შეფასებაშია და არა ნამდვილ ვითარებაში. იმას, რაც ხდება სცენაზე მე ვაფასებ როგორც ცნობიერების ნაკადს, თუმცა ის, როგორც შემოქმედებისა და გააზრების შედეგი (ამ პროცესების გარეშე ის ვერ შეიძენს მხატვრულ ღირებულებას) უკვე აღარ ემთხვევა მას.

აშკარაა, რომ ჩვენ აქ წარმოვადგენთ ცნობიერების ნაკადს არა პირდაპირი, არამედ გადატანითი აზრით. მაგრამ თვით აზრის ეს გადატანა, ანუ აზროვნების პროცესისთვის ცნობიერების ნაკადის მნიშვნელობის მიცემა სავსებით რეალური აქტია, რომელსაც მე უშუალოდ ვიჭერ აზრის ასეთი გადატანის დროს. ანუ, როცა მთელ რიგ ქმედებებს მე განვიცდი არა უშუალოდ, არამედ როგორც სიმბოლოებს, რომლებიც აღნიშნავენ იმას, რაც ამ ქმედებებს უსწრებს წინ, მაშინ თვითონ ეს განცდა, სიმბოლიზაციის აქტი უშუალოდ და რეალურად ხდება; ამრიგად, რაღაცა ნამდვილს მე ჩემს ცნობიერებაში ვწვდები ამ ნამდვილისგან გაუცხოებისა და მისი ღირებულებრივი გადაფასების დროს. მე ვიცი, რომ შეუძლებელია ცნობიერების ნაკადის უშუალო გადმოცემა, ამიტომ მე მას გადმოვცემ გადატანითად. აზროვნების უკვე კრისტალიზებულ შედეგს ვანიჭებ ცნობიერების ნაკადის მნიშვნელობას, განვიცდი მას როგორც სიმბოლოს, უფრო ზუსტად როგორც ნიშანს, რომელიც გაუცხოებულია საკუთარი თავისგან და სულ სხვა პროცესს აღნიშნავს. ამ გაუცხოების, მნიშვნელობათა გადატანის დროს ხდება თვითონ გადატანის აქტის პირდაპირი რეალიზაცია, ანუ რაღაც ნამდვილის გადმოცემა, რაც მართლაც ხდება ჩემს აზროვნებაში. ეს აქტი გახლავთ ცნობიერებაში არსებული ერთადერთი სინამდვილე, რომელსაც პირდაპირ, უშუალოდ ვწვდები გაუცხოების პროცესში. სწორედ

ამიტომაც შეგვიძლია ვთქვათ, რომ აზროვნების პირველი, ძირეული ყოფიერება, ანუ ცნობიერების პირველი ნაკადი ჩვენ გვეძლევა როგორც მნიშვნელობის მიცემის, ან მნიშვნელობათა ცვალებადობის პროცესი, რომელიც თან ახლავს გაუცხოების პროცესს.

ამრიგად, მივიღეთ ასეთი შედეგი:

აზროვნების ელემენტი უნდა გაუცხოვდეს საკუთარი თავისგან და იქცეს სხვა არსის აღმნიშვნელ სიმბოლოდ, მხოლოდ ამ გარდასახვის დროს ვლინდება ის როგორც არსებული და უშუალოდ გვაჩვენებს თავის სინამდვილეს, როგორც სულიერ რეალობას.

აქედან, აზროვნებაში, ხელოვნებაში, მათ შორის თეატრშიც, ყველგან, სადაც ამოცანად ვისახავთ გავარღვიოთ ფიზიკური თუ მხატვრული ობიექტების წრე და ვწვდეთ საკუთრივ ფიქრისა და შემოქმედების პროცესს, როგორც რაღაც ცოცხალსა და ეგზისტენციალურს, გვჭირდება გაუცხოება, გარდასახვა, სიმბოლიზაცია, მოკლედ რომ ვთქვათ, გვჭირდება რიტუალი.

რიტუალის კანონიკური განმარტება ასეთია: ისტორიულად ან სპეციალურად ჩამოყალიბებულ ქმედებათა სისტემა, უშუალოდ მოკლებული მიზანდასახულობას, აზრს, მაგრამ დატვირთული როგორც სიმბოლო, რომელსაც მოაქვს გარკვეული სოციალური მიმართება, ღირებულება, ავტორიტეტის განცდა და ასე შემდეგ.

თუკი რიტუალს შევხედავთ, როგორც აზრის ეგზისტენციალური დინამიკის ნიშანს, მაშინ რიტუალი იქნება არა სიმბოლო, არამედ სიმბოლოდქმნადობის გამოხატულება; რადგან აზროვნება არსებობს არა როგორც საგანი, არამედ როგორც პროცესი და ამ პროცესის პირდაპირი ტრანსლიაცია ხდება არა სიმბოლოთა უძრავი ქსელის გზით, არამედ იმ განუსაზღვრელ ზოლში, სადაც იქმნება ღირებულება, მნიშვნელობები გადადიან ერთმანეთში, სადაც ხდება სიმბოლოთა თამაში. მთავარია არა მნიშვნელობა, არამედ მნიშვნელობის მიცემის აქტი. ამ პროცესში ფეთქავს აზროვნება როგორც ცოცხალი არსი.

ამიტომ რიტუალის საბოლოო განმარტება ასეთი იქნება: ქმედებათა სისტემა... პროცესი, რომლის შედეგადაც იქმნება სიმბოლო და ყალიბდება გარკვეული ღირებულებრივი მიმართება.

იმისათვის რომ ხელოვნების ნაწარმოებმა შეგვიყვანოს ცნობიერების ნაკადში, უნდა შესრულდეს რიტუალი, რომელიც არ დაიყვანება მთელ რიგ სიმბოლოებზე და მათ შესატყვის შინაარსებზე, არამედ წარმოგვიდგება როგორც ერთგვარი განუზღვრელობა, როგორც ამ სიმბოლოთა გაჩენისა და მათი შემდგომი ცვალებადობა — თამაშის ღია პერსპექტივა. მხოლოდ რიტუალის ამ სრულ ღიაობაშია შესაძლებელი შევცუროთ ცნობიერებაში და მოვახდინოთ ნამდვილი აზროვნების აქტი (კი არ გამოვხატოთ, არამედ მოვახდინოთ ის).

ბრეხტი გრძნობს ამის აუცილებლობას. ბრეხტის თეატრი „ღია“ თეატრია, სადაც რიტუალი არ ამოიწურება იმ სიმბოლოებითა და მნიშვნელობით, რაც ნაწარმოების მიხედვით უნდა შეიქმნას. რიტუალი ღიაა ამ მნიშვნელობითა აღქმის მიმართაც. ის მაყურებელს გაურკვეველობაში ამყოფებს. სცენა მას პირდაპირ კი არ აწვდის სათქმელს, არამედ გზას უხსნის თავისი საკუთარი ძალებით მივიდეს იქამდე, რაც ავტორმა შექმნა. აღმქმელის მიერ განეული შრომა აქ ისეთივე შემოქმედებაა, რომლის შედეგად ადამიანი განიცდის სხვის ნაწარმოებს, როგორც საკუთარი აზროვნების უნიკალურ შედეგს და სწორედ ამ თვითგანცდით მოდის ერთიანობაში ავტორთან.

„გაუცხოების ეფექტი“, რომლის შესახებაც გვესაუბრება ბრეხტი, (10) არის გზა გავარღვიოთ თეატრის ილუზორულობა და რაღაც რეალური შევთავაზოთ დარბაზს. ჩვენი მხრიდან დავამატებდით, რომ ლაპარაკია არა ცხოვრების სინამდვილეზე, არამედ აზროვნების რეალობაზე, რაც საზრისის შეძენისა და მნიშვნელობის მიღების, მოკლედ, ღირებულებრივი ქმედების ნამდვილობაში მდგომარეობს. მაყურებლის აღქმა და მაყურებელთან კონტაქტი ნაწარმოების ელემენტია, ნაწარმოებს თითქოს აღარ სჯერა იმ გამონაგონის, რომელიც ავსებს მის სტრიქონებს და სცენებს, მართლაც მომხდარის სახით, თუმცა არც იმაშია დარწმუნებული, რომ ის მხოლოდ ცნობიერების თამაშია და სხვა არაფერი.

ეს ეჭვი გააუცხოებს და კრიტიკულ მიმართებაში ამყოფებს ნაწარმოებს საკუთარ თავთან. მხატვრული ნაწარმოები გაურკვეველობის ზღურბლზე დგას. რა არის ის, პირობითობა, გამონაგონი თუ ცხოვრების სარკე? ნაწარმოები არის არა რომელიმე პასუხი ამ შეკითხვაზე, არამედ თავად ეს შეკითხვა საკუთარი თავის მიმართ. დეკარტეს ეჭვის პოზიციიდან შეიძლება ითქვას, რომ მხატვრული არსის ყოველი ცალსახა გადანყვეტა არის საეჭვო, მაგრამ თვითონ ეს დაეჭვება საკუთარ თავში არის უეჭველი და ნამდვილი. მხატვრული ქმნილება მაშინ იხსნება როგორც სინამდვილე, როგორც ყოფიერება, როცა არ არის გადახრილი არც გარე სამყაროს და არც ავტორის ცნობიერების მხარეს, არამედ თამაშობს ამ ორ პოლუსს შორის, ინარჩუნებს შუა, გარდამავალ მდგომარეობას, არც ცხოვრების ასახვაა და არც ავტორის სუბიექტურობის გამოხატვა, ერთიც არის მეორეც, რადგან ერთადერთი გარკვეული და ნამდვილი, რაც აზროვნებიდან და კერძოდ მხატვრული აზროვნებიდან შეიძლება მოვიდეს ჩვენთან, ეს გახლავთ მუდმივი დაეჭვება საკუთარ თავში, რომელიც ყველაფერს კითხვის ნიშნის ქვეშ აყენებს და ამდენად ცხადყოფს საკუთარ თავს, როგორც დაეჭვების ნამდვილად მომხდარ ფაქტს.

გაურკვეველობაში ყოფნა, სულისა და გარე სამყაროს მნიშვნელობებს შორის თამაში, ალაგზნებს მაყურებლის კრიტიკულ ინტერესს, ბიძგს აძლევს მის შემოქმედებით აღქმას. ნაწარმოები ისე უნდა იქნას მოწოდებული, რომ დარბაზი სულ მუდამ არჩევანის ზღურბლზე იდგეს. მაყურებელი არ უნდა ჩაიკეტოს ტექსტის ერთ ინტერპრეტაციაში. როგორც კი ის მოახდენს არჩევანს

და გარკვეულად გაიგებს გაგონილსა და ნანახს, სიმბოლოთა მომდევნო ნაკად-
მა კვლავ ეჭვის ქვეშ უნდა დააყენოს ის, გაგების ახალი შესაძლებლობა შესთა-
ვაზოს მას, ამ შესაძლებლობის შემდგომი უარყოფის პერსპექტივით და ა. შ.

საბოლოო ჯამში შემსრულებელიც და აღმქმელიც სულ მუდამ გადადის
შეცნობის წერტილიდან შეუცნობელში. ნაწარმოები არ აძლევს მას რომელიმე
გაგებაზე შეჩერებისა და სულის მოთქმის საშუალებას. ახალ ვარიანტს ცვლის
ვარიანტითა ახალი შესაძლებლობა, რის შედეგადაც ადამიანს ვერ უყალიბდება
ერთი, გარკვეული აზრი ნაწარმოების შესახებ, სამაგიეროდ უჩნდება განცდა,
რომ ის შეხებაშია რაღაც ცოცხალთან და ყოფიერთან, რომელიც ამოუწურავია
გაგებისა და ინტერპრეტაციის თვალსაზრისით. ამ განცდის გზით ის რეალური
ყოფიერება, რომელსაც მხატვრული ნაწარმოები შეიცავს თავის თავში,
გადადის სცენიდან დარბაზში, ავტორიდან მაყურებელში. ამ ყოფიერების
გახსნისა და რეალიზაციის საშუალებაა ნაწარმოებში გამოხატული ირონია და
ეჭვი იმ წარმოდგენილი სამყაროს მიმართ, რომელიც სინამდვილის
პრეტენზიით გამოდის სცენაზე, თუმცა ეს ეჭვი მიუღებლადაც არ სცნობს ამ
პრეტენზიას და ნაწარმოებს როგორც მხოლოდ წარმოდგენასაც კითხვის
ნიშნის ქვეშ აყენებს.

ასე რომ „ღია“ მხატვრული ნაწარმოების ეგზისტენციალური საზრისი,
ამ საზრისის გამუდმებულ ძიებასა და დადგენაში მდგომარეობს, რადგან
მხოლოდ ამ ძიების დროს ვლინდება ის, როგორც არსებული, როგორც
ცნობიერების ცოცხალი ნაკადი. იქნებ ამიტომაც ასე ხაზგასმით მოითხოვს
ბრეხტი, რომ მსახიობი მხოლოდ ნაწილობრივ შევიდეს როლში, რადგანაც ის
კი არ განასახიერებს, არამედ მხოლოდ მოგვითხრობს თავისი გმირის შესახებ.
გარდასახვა ხდება იმდენად, რამდენადაც ეს ესაჭიროება მთხრობელს,
წარმოგვიდგინოს თავისი პერსონაჟი და არა იმდენად, რომ მან შეგვიქმნას
ილუზია, თითქოს თვით არის ის, ვის შესახებაც მოგვითხრობს.

უფრო ზუსტად რომ ვთქვათ, სცენაზე არ გვევლინება არც პერსონაჟი
და არც მთხრობელი. სცენაზე გვევლინება მსახიობი, რომელიც დგას ე. წ.
„მესამე პოზიციაში“. ეს გახლავთ გაუცხოება თხრობის როგორც ობიექტისგან,
ასევე სუბიექტისაგან. ჩვენს თვალწინ ვიღაც მეტყველებს და მოქმედებს,
რომლისთვისაც აშკარად ვინროა როგორც პერსონაჟის, ასევე ავტორის
ნიღაბი. მას არა აქვს არც სახე, არც სახელი (თუმცა ეს უსახობა გარკვეული
მხატვრული სახით შეიძლება იქნას წარმოდგენილი). ის წამდაუნუმ მიგვა-
ნიშნებს ვიღაცის ან რაღაცის შესახებ, მაგრამ მინიშნება სულ იცვლება, ეჭვი
ეჭვადვე რჩება, რადგან მთავარია შეკითხვის დასმა და არა კონკრეტული
პასუხი, რომელიც ერთ მნიშვნელობას დაადგენს, სხვა შესაძლებლობებს კი
მოსპობს. „მესამე პოზიცია“ შეკითხვის მდგომარეობაა, გაურკვეველად ყოფნაა
გმირსა და მთხრობელს შორის. აქ ეჭვი ამსხვრევს ნებისმიერ ნიღაბს და
ნამსხვრევებს იქით ხედავს თავისთავს, როგორც ეჭვს, როგორც აზროვნების
აქტს.

რობერტ სტურუა ზუსტად გრძნობს ამ არსებით ნიუანსს ბრეხტის თეატრში. პიესის წამყვანი მასთან გამუდმებით თამაშობს მთხრობელსა და პერსონაჟს შორის. ორაზროვნება, ერთ პოლუსზე არ შეჩერება, ამდაფრებს ჩვენს ინტერესს და სულ შეკითხვის ქვეშ გვამყოფებს; „არის ეს მართლაც ის, ვისაც წარმოგვიდგენს?“ წამყვანი. რომელიც არაა ჩაკეტილი თავის თავში, ღიაა ნებისმიერი როლის მიმართ. იგი სხვა არაფერია თუ არა მოარული ეჭვი, რომელიც დარბაზში კრიტიკული აზროვნების ატმოსფეროს ქმნის, სცენაზე მომხდარ განცდას კი თამაშის სიმსუბუქეს და აზრის სინათლეს ანიჭებს.

მსჯელობამ შორს გაგვიტაცა და იქნებ კიდევაც დავშორდით ცნობიერების ნაკადის თემას. თუმცა ისიც გვეფიქრება, რომ ცნობიერების ნაკადში მხოლოდ გაუცხოების გზით შეიძლება მოხვედრა. უცნაურია, მაგრამ დასახული მიზნის მიუწვდომლობა, მისი შეუძლებლობის აღიარება, მისი მიღწევის შესაძლებლობას წარმოშობს. ასეთი რამ შესაძლებელია მხოლოდ იქ, სადაც ის, ვინც მიზანს ისახავს, თვითონ წარმოადგენს თავისივე მიზანს. ასეთი ვითარება მხოლოდ ცნობიერების სამყაროში შეიძლება შეიქმნას. ცნობიერებამ „იცის“, რომ ის ძირის ძირამდე ვერ ჩაყვება თავის არსებობას და ზუსტად ვერ დაემთხვევა თავის სპონტანურ დინებას, ამიტომ უარს უცხადებს ამგვარ მცდელობაზე, შედის თავისი არსებობის მდინარეში პირობითად, გადატანითი აზრით, მაგრამ სწორედ აქ ირკვევა, რომ თვით ეს უარის თქმა, აზრის გადატანა, გაუცხოება და მნიშვნელობის პირობითობა, აზროვნების ის რეალური პროცესია, რომელიც მისგან მიუწვდომელი ნაკადის შემადგენლობაში შედის.

ამრიგად, როცა ვაღიარებთ ცნობიერების ნაკადის მიუწვდომლობას, ჩვენ ვინყებთ მის მენტალურ პროცესთა პირდაპირ რეალიზაციას. სწორედ ამიტომ გაუცხოება და აზრის გადატანა წარმოგვიდგენს ცნობიერების ნაკადს არა მარტო პირობითად (შინაარსობრივ პლანში), არამედ უშუალოდაც (ფორმის თვალსაზრისით). აქედან გამომდინარე, რიტუალიც ერთი მხრივ ცნობიერების ნაკადის სიმბოლოა, მეორე მხრივ კი (როგორც ფორმის ცვალებადობა და სიმბოლოთა თამაში) უშუალოდ ემთხვევა მას. ამიტომაც მოვითხოვთ, რომ რიტუალი იყოს არა გარკვეულ სიმბოლოთა სისტემა, არამედ ერთგვარი განუზღვრელობა, როგორც სიმბოლოთა თამაშის ღია პერსპექტივა, რომელიც გამოგვიყვანს პირობითობის პლასტიდან და აზროვნების ცოცხალ დინებაში შეგვაგდებს.

ANCIENT WRITING SYSTEMS, THEIR PROTECTIVE DEITIES, AND KARTVELIAN LANGUAGESⁱ

(Linguocultural Analysis of Sumerian and Egyptian Writing Systems)

ANNA MESKHI

Full Professor of Gori University, Georgia

The paper offers a new vision on the features of Sumerian and Egyptianⁱⁱ writing regarded as the foundation for their distinction. Graphic design, the principle of linguistic notation, divine insignia, and the names of Sumerian and Egyptian Gods of Writing are those heterogeneous items that at close inspection, contrary to our knowledge of the subject, unite the mentioned systems. The retrieval of this concealed information rests on the “key word” relationship between the archetype and its derivatives, and additive, complementary, and interpenetrating ties uniting their lexical meanings. The two factors build a unique linguistic mechanism capable of generating not only linguo-paleographic, but also historico-cultural and religious information about the divine will of creation attested in ancient sacred literature. The unprecedented linguoculturological unity of the dead Sumerian and the living Kartvelian suggests a key role of the latter in the Near Eastern Studies or Historical Linguistics – something that has been unjustly neglected to-date.

In light of the universally acknowledged view, Sumerian and Egyptian writing systems are regarded as independent developments. If anything, the Egyptians are believed to have adopted only the idea of writing (the Idea Diffusion theory; Foreman, Quirke, 1996:12), which Egyptian priests molded into a hieroglyphic system in accordance to the peculiarities of their mother tongue. Despite this recognized view, the linguoculturological analysis of the differences existing between Sumerian and Egyptian writing (to say nothing of their similarities) reveals them as parallel categories of the same qualitatively higher system with concealed ties. This paper discusses five levels of similarities and dissimilarities of the systems under scrutiny (Table 1):

Table 1

Similarities and Dissimilarities of the Sumerian and Egyptian Writing Systems

Dissimilarities	Similarities
1. Graphic	4. Religious
2. Phonetic-Notational	5. Linguistic
3. Symbolic	

Graphics. Today’s grammatology recognizes graphic similarity as one of the main criteria in determining the genetic ties of the systems compared. In this respect Sumerian and Egyptian writing systems differ drastically. From the very start of the pictographic stage, the Sumerian “script” displayed a clear-cut tendency to abstraction which turned the **geometric** principle of writing into an inner moving force of the graphic development of the system. In terms of expressing the bilateral nature of the

language, writing based on linear-square (geometric) graphics establishes conventional relationships between the designated (object) and the designator (word), or between form and content (think of any alphabetic script). Differently put, there are no “natural” ties binding the object and the form of the word.ⁱⁱⁱ Therefore, it is much easier to read pictographic signs of Sumerian or any picture-writing system than their abstracted analogues.

Thus, Sumerian writing can be characterized as a system whose driving force on both stages of its development – pictographic and cuneiform – were abstract graphics, a form which found its final realization in the linear-square design of cuneiform signs.

Contrary to Sumerian, Egyptian hieroglyphs rest on the principle of **artistic** expression and try to retain maximum similarity between the designator (hieroglyph) and the designated (object). As a result, logical and natural relations are established between the form of the word and its content. It is interesting to note that on the first stage of Egyptian writing, i.e., during the First and Second Dynasties, the hieroglyphic system had numerous instances of geometric signs that created favorable conditions for its development along the principles of abstraction (see H. Petrie, *Egyptian Hieroglyphs of the First and Second Dynasties*, 1927). Despite this, the Egyptian writing oriented on the form of a concrete object failed to utilize this opportunity.

It follows that the Sumerian and Egyptian writing systems are based on two opposite principles: Sumerian is based on abstraction, and hence, geometric graphics, while Egyptian rests on the concrete, and thus, art graphics. Abstraction and concreteness are two opposite modes of thinking (same as induction and deduction or convergence and divergence). The first (abstract thinking) is a phenomenon of a higher order, while the second (concrete thinking) is an attribute of a lower category.

Consequently, the Sumerian abstraction-oriented “script” possessed a larger potential for development (which it exploited) than the Egyptian writing which focused on the realistic image of an object, was inflexible, and remained “loyal” to its principles until the death of the system.

Phonetic Notation. Representation-Notation of language items shows the next essential paleographic difference between the systems under discussion. Sumerian is a logo-syllabic writing, while Egyptian is logo-consonantal. In the first case, a syllable is either an independent ideogram or part of another lexical unit, which loses its independence or becomes a purely phonetic element (the rebus principle), for example, Sumerian **a** (*water*), **a₂** (*arm, work...*), **da** (*bird*), **ma₂** (*ship*), etc. The Egyptian words are shortened by eliding vowels and keeping only consonant sequences of the notated word, e.g., **ntr** (*god*), **ntrt** (*goddess*), **sn** (*brother*), **jtj** (*father*), etc.

It is clear that Sumerian and Egyptian writing systems are built on the cardinal differentiation within the phonetic system of any language, i.e., qualitatively different phonemes (vowels and consonants). For the Sumerian writing a vowel is a necessary component of a syllable, while for Egyptian, the dominant sound is a consonant. The Sumerian writing orients on a vowel, while Egyptian focuses on a consonant. Vowels

and consonants, as is well known, are the two physical entities to express language and thus, the only prerequisites of its (language) existence. The polar methods of language notation are complemented by similar graphic principles – abstraction in Sumerian and concreteness in Egyptian – which, in turn, represent two opposite forms of thinking.

Religion. Despite the mentioned differences, the two writing systems are marked with certain common features often regarded as non-credible, hence, left outside the scope of “paleographic” examination. One such shared characteristic is the divine nature of both “scripts.” Sumerians as well as Egyptians believed in the divine creation of writing; it was a gift given to people by God and protected by God himself. In Sumer it was god **Nabû**, the Mesopotamian scribe god, the divine scribe of the destinies who was also a scribes’ god and patron of writing (Black, Green, 1992:133). Nabû was “the inventor of writing, and letters, and every kind of learning, and the Lord of “Houses of Tablets” (or books), i.e., libraries” (Budge, 1925:199). A wedge-shaped stylus depicted as a divine symbol was used not only as Nabû’s attribute, but also as his independent symbol (ibid. 185). “Because so much learning was transmitted in writing, he (Nabû, A.M.) later joined Ea (Enki) and Marduk as a god of wisdom” (ibid. 133).

The same picture is observed in Egyptian. Thoth, who was the Lord of the moon, was also the god who invented writing, and protected scribes. He was the god of scriptures and science, and master of knowledge. His attributes were a writing palette or a palm leaf.

The knowledge guarded by Nabû in Mesopotamia and Thoth in Egypt was holy, and therefore, was securely kept in sacred libraries that could be accessed only by the ruling elite.^{iv} The knowledge of Sumerian and Egyptian priests was highly regarded by the greatest Greek thinkers who considered them as the home of knowledge and source of civilization, and arts. It was their learning, wisdom and knowledge that made Sumer and Egypt renowned among the nations of the ancient civilized world.

The next feature that brings the Sumerian and Egyptian divine writing systems together is the symbols of writing implements used by Nabû and Thoth. As referred earlier, Nabû’s symbol as a god of writing is a stylus, while Thoth’s, a pallet or palm leaf. Outwardly (looks, clothing, divine attributes), the two deities are disconnected, but in fact, two inseparable faces of a single whole. The unity of the Sumero-Egyptian writing gods is based on their **functional identity** on the one hand, and on the other, their **inability** to perform their basic responsibility of writing with the instruments in their possession. Therefore, neither Nabu nor Thoth should be regarded as perfect gods of writing and should be viewed in a broader context.

With such an approach, Nabû and Thoth cannot but merge into a single God of Writing symbolized by their writing attributes: the stylus, an instrument to write with, and the pallet/palm leaf, the board or material to write on. As a result, despite the fact that Nabû and Thoth represent two concrete gods of two different civilizations on the basis of their attributes, symbolism, and Sumerian and Egyptian beliefs: they are two

facets of a Single or One God of Writing who had **selectively** granted them their own writing instruments.

In light of the traditional view where Sumerian and Egyptian writings are disassociated entities, the surprising accuracy of the distribution of writing graphics, writing methods, and writing instruments without any traces of confusion or overlap suggests more than a mere coincidence. It is exactly these two instruments that the god of writing (and any human, for that matter), would need to accomplish a writing task. Therefore, it is logical to assume that behind Nabû and Thoth there stands a true Writing God, a Writing God *per se*, who is the sole owner of the stylus and the palette. If this generalization is true, the Sumerian and Egyptian divinities represent nothing more but two different ethnic hypostases of the One and Only God of Writing who accurately allotted his own writing implements to his Sumerian and Egyptian incarnations, determined the graphic fixation of language signs (abstract – concrete) and the principles of their codification (vowel – consonant).

Moreover, due to the sacred, divine and concealed nature of writing, the unraveled harmonious merger of the Egyptian and Sumerian deities may point to a tip of the iceberg, whose real body is submerged in the darkness of passed millennia. A perfect agreement in functions and a harmonious “allotment” of writing methods and implements may be a lead to an ancient enigma representing a visible segment of an invisible whole. It must be remembered that anything concealed from direct observation belongs to the sphere of esoterism. The latter is a codified system created with a certain target in view and can be opened with the help of the key, used to write the code. Therefore, if Nabû and Thoth are a part of the code, then the divine pair should be hiding some such information that has been kept intact for at least 5,000 years.

Research shows that the secret of orderly distribution of writing methods and implements (stylus and palette) does indeed hide a secret and represents a cipher aimed at bringing the names of the Sumerian and Egyptian writing divinities – Nabû and Thoth – to their Kartvelian origin.

Comparative Linguistic Analysis of the Sumerian Nabû

There are two homonymous common nouns besides the name Nabû in Sumerian:

I nab – god

II nab – settlement (Deimel, 1950:168).^v

Comparing the two common nouns with the divine name Nabû, reveals a single difference in their sound composition, namely, the form **nab** lacks the final vowel **û**. Semantically, the god’s name **Nabû** – ‘God of Writing’ – and I **nab** (further used as **nab**), ‘god’ are identical and coexist in metonymic relations: **nab=divinity** → **Nabû=concrete divinity**. The mentioned semantic relation is supported by the

linguistic tenet declaring proper names to be derivatives of respective common nouns. As a result, the divine name Nabû must have originated from I **nab**, i.e., **Nabû < nab**.

Kartvelian languages feature an identically sounding lexeme **neba**:

Kart.: neba – a choice from good or evil intentions (Saba, I, 1991:588);

Neba – will, desire (Abuladze, 1973:326);

Megr.: neba – will, desire, freedom, to grant permission, be empowered to do something (Kipshidze, 1994:288);

Svan: näb (ZS)^{vi}, neb Lshkh., a-nab, näb Lnt. – will, desire (Topuria, Kaldani, 2002:624).

The cited dictionary articles make it clear that Kartvelian **neba** has several phonetic variants:

Root forms in **e** (Kart., Megr., **neba**, Svan., **neb**)

Root forms in **a** (Svan., **a-nab**)

Root forms in **ä** (Svan., **näb**).

The dictionary material supplies rich evidence for the establishment of relations between the Kartvelian **neba** and Sumerian **nab-Nabû**. First and foremost, let us determine a comparative-chronological picture of the phonetic variants of the Kartvelian **neba**. To attain this goal, we must establish the initial form, whose determination is not tied up with great difficulties. The fact that all the Kartvelian languages (Kart.: **neba**, Megr.: **neba**, Svan./Lshkh./ **neb**) have forms containing the vowel **e**, it must be concluded that the original form must have been with the same sound, i.e., **neba**, while the forms with **a** and **ä** (**näb**, **anab**) must be regarded as subsequent formations.

What was the later development like?

Can it be reconstructed?

I think it can. The phonetic diversity of the root **neb** preserved in the Svan dialectal material reflects the diachronic changes that have occurred in the language during its development. It is a matter of great significance that Svan dialectal material has preserved, not only the variant with the initial **e** (Lshkh. **neb**), but forms containing **a** and **ä** sounds as well. Moreover, the Lentekhanian **anab** suggests a different structural pattern for the initial **a** and points to its affixal status. Hence, if **anab** is derivative, its structure corresponds to **a+nab**. Indeed, Kartvelian, and first and foremost Svan, has the prefix **a**, which has semantic similarities with two other homonymous affixes. If **nab** is a verb, then the prefix **a** may either equal: (a) the Svan **a**⁻⁵ or **ä** denoting neutral voice (Topuria, Kaldani, 2000:19) or (b) the prefix **a**⁻⁶ or **ä** denoting an action “above, over”; e.g., *adgäri* (BZ. *(he) kills (smb./smth.)*), *äski* (ZS. *(he) does (it)*) or *kh-adgri* (ZS. *(he) kills (smb./smth.)*), *kh-aira* (Lshkh. *written over* (Ibid. 19).

A similar picture is found in Kartuli (Georgian) where **a**⁻⁴ is the marker of the neutral voice; e.g., *a-keteb*s (*he does*), *a-sheneb*s (*he builds*), etc.^{vii} Georgian **a**⁻³ and Svan **a**⁻⁶ are also similar because, like Svanuri, the Georgian counterpart contains a seme of “above, over”:

a-³ verbal prefix (a phonetic variant of the prefix **agh**;^{viii} in modern Georgian **a**- is the basic form:

1. It denotes a movement from below up, and shows that
 - a) The movement is directed from a lower to the upper point in space: *a-hkavs* ((he) takes him up), *a-tsotsda* ((he) crawled up), *a-khta* ((he) jumped up), *a-dzvra* ((he) climbed up).
 - b) The action is directed to the Indirect Object located above: *a-sdzakhis* ((he) is calling a person who is spatially up or above), *a-h-kviris* ((he) is shouting to a person who is spatially up or above), etc. (Jorbenadze et al., 1988:10).

Correspondingly, as a verb **anab** may either be a neutral voice form (*nebavs*=s/he desires) or a form designating an upward movement. When the root **neb** is regarded as a noun, it denotes a possessor of a desire, wish (Cf. *a-chrdili* (ghost, i.e., having a shadow), *a-dgili* (having a place), etc., (ibid. 10).

Having discussed the prefixal status of the element **a-** in **anab**, we must conduct a diachronic examination of Svan (ZS. **näb**, Lnt. **a-nab**, **näb**, Lshkh. **neb**) and Georgian-Megrelian forms (**neba**). The differences between Kartul-Megrelian **neba** and Svan dialectal forms are easily explained through the phenomenon of backward assimilation, i.e., when **e** becomes broader and de-palatalized in the position **e+a** (Kaldani, 1969:25-26): thus, **neba** > **näb** > **nab**.

The presented stages of a phonetic change fix all the levels of an assimilative process: the initial **e-** (**neba**), the stage of partial assimilation (**näb**) when the assimilated sound has already lost some of its original phonetic nature but has not yet assumed all the features of the assimilating sound (ZS. and Lnt. **mäb**), and the final phase when the process of acquiring the entire nature of the influencing sound is complete (Lnt. **a-nab**). The latter form (Lnt. **a-nab**) is the only instance of complete assimilation.

At this point it is hard to definitively assert the starting, medial or final phases of the mentioned process. Nevertheless, the existing forms of initial (**neba**), partial and complete assimilation provide an answer to the raised question. Before entering upon the analysis of palatalized variants, it should once again be underscored that the discussed changes are attested only in Svan, while Kartuli and Megrul-Lazuri show no traces of similar changes. This allows us to compute the relative chronology for Kartvelian forms, which (relative chronology) is one of the main tasks of diachronic linguistics (Benvenist, 1955:26).

The Svan evidence at our disposal today has existed almost unchanged for nearly 4,000 years (2200-2100 BC; Klimov, 1944:14) and the process of assimilation is not yet complete.^{ix} It is only the **anab** (Lshkh.) form that has reached complete assimilation; the assimilation process seems to have frozen in the other three variants containing the palatalized **näb** (ZS., and Lnt.). Also, it looks quite unusual that out of two forms of the same Svan dialect (Lentekhuri), one form completed the phonetic change while the others stopped midway. Discernable logical ties start to emerge when

Svan forms are examined through the entire time span, i.e., the period from the start of the differentiation of Common Kartvelian up till now.

Due to the fact that Lashkhuri **neb** is identical with the Kartuli and Megruli forms, its existence is supposed before the split, while Lentekhian **anab** is located at the other pole of the chronological axis, a fact confirmed by its assimilative form. In between there are the partially assimilated **näb** forms (ZS., Lnt.) which outnumber the forms of initial and final stages (3-1-1 respectively), and thus belong to such language items that started differentiating Svan from Common Kartuli and aided the split of the proto-language. Consequently, partially assimilated forms can be tentatively dated by 2200 B.C., i.e., the time when Svan is believed to have split from Common Kartvelian (CK). The process can be expressed in the following diagram (Table 2).

Table 2
Kartvelian **neba**'s First Stage of Assimilation

CK		ZS.
neba	→	näb
		2200 B.C.

The presented scheme does not include the form of complete assimilation **a-nab**, whose emergence must have been preceded by a long period of time for the process of assimilation is still in progress. All these facts considered, we have to allow at least 2,000 years for the emergence of **a-nab**. Differently put, it might be assumed that the form **a-nab** appeared at least around the beginning of our era. If we allow another 2,000 years for the development of the first stage of assimilation, the starting point of the process goes back to unimaginable antiquity – V millennium B.C. (Table 3).

Table 3
Relative Chronology of Kartvelian **neba**

CK	ZS, Lnt.	Lnt.
neba	näb	anab
4,200 B.C.	2,200 B.C.	A.D. 1-2,012 (Total: 6,212 years)

According to the accepted scheme of language differentiation of the Kartvelian family, the information in the table reads as follows: the original Kartvelian form had the root vowel **e** – **neba**. Around 4,200 B.C. the auslaut back vowel (**a**) starts affecting the root vowel which opens the way to the assimilative process of changing **e** into **a**. By the end of the third millennium, the root vowel **e** had covered only half the way and had shifted to the palatalized **ä**. This is the time when as a result of accumulated phonetic changes Svan starts branching off as a separate language.

Phonetic alterations and **näb**'s assimilative "advancement" proceeded slowly but steadily resulting in the coexistence of two – **näb** and **a-nab** – forms in Lentekhuri. This is the situation which is still observed. Such length of an assimilative (or any other)

phonetic process, which is the cornerstone of language stability, cannot be found in any known language of the world.

Conclusion. The diachronic development of the Kartvelian **neba** enables us to assume that the initial form of **neba** already existed in the fifth millennium B.C. At the end of the mentioned period, an assimilative mechanism of auslaut back vowel begins which still continues today.

Let us go back to the Sumerian pair.

Traditional linguistics declares Sumerian to be an isolated language devoid of any ties with existing languages. This holds true of the Sumerian and Kartvelian interrelationship. Nevertheless, the comparison of Kartvelian and Sumerian material demonstrates that the assimilative changes of the Kartvelian **neba** > **näb** > **a-nab** represent the formula of the phonetic change that explains the sound form of the Sumerian **nab/Nabû**: **nebu** > **nebû** > **nabû** > **nab**.

The last two members of the chain are identical with the name of the Sumerian God of writing (**Nabû**) and a general vocabulary lexeme denoting “god” (**nab**). The latter is identical with the Lentekhian **anab** without the prefix. Differently put, **Nabû** and **nab** relate to the final stage or phase of complete assimilation. The worship of **Nabû** is assumed to have come from a foreign country (Syria) to Babylonia in early second millennium (Black, Green, 1992:133). This time (early second millennium B.C.) collaborates well with the branching off of Kartvelian languages (end of the third millennium B.C.), but goes contrary with the Sumerian material, because **nab** and **Nabû** are connected through metonymic relations of part and whole. Three problems come to the fore:

- If **Nabû** is a foreign (Syrian) borrowing, we have to determine the reasons that have brought about its phonetic and semantic similarities with the Sumerian **nab**.
- If **Nabû** originates from **nab** then we have to examine its foreign (Syrian) origin.
- A third possibility is also plausible, namely, that both units (**Nabû**, **nab**) entered Sumerian and Syrian languages from a third source.

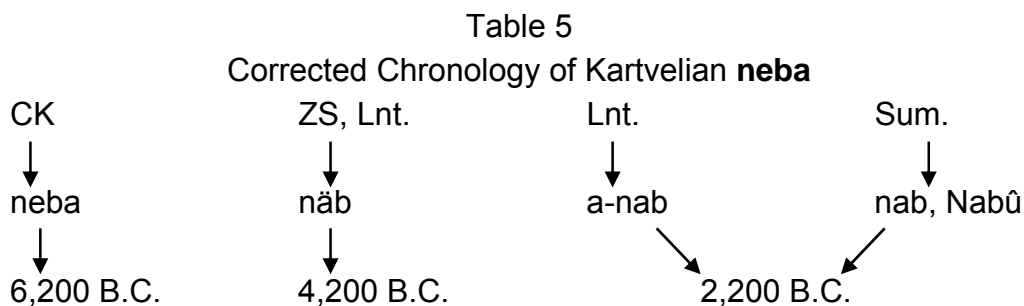
The Kartvelian material meets the requirements of the third problem as **neba**'s assimilative chain conjoins both items (**Nabû**, **nab**) in a natural way (Table 4).

Table 4
Sumerian **nab-Nabû**'s Incorporation into Kartvelian

CK	ZS, Lnt.	Lnt.	Sum.
↓	↓	↓	↓
neba	näb	a-nab	nab, Nabû

The presented scheme demonstrates that Sumerian **nab** and **Nabû**, which record the stage of complete assimilation of the Kartvelian **neba**, are in *contradictory chronological* relations with the Lnt. **a-nab** because the Sumerian members belong to

a much earlier epoch than the 2,000 year-old-age of **a-nab** concluded at the end of the analysis of the Kartvelian material. Accordingly, the position of the Kartvelian material on the suggested time line should be corrected according to the Sumerian data. The correction throws Lentekhian **a-nab** into the past by at least 1,800-2,000 years, i.e., to the period of divergence of the Kartvelian language family (2,200 B.C.). Consequently, we get such a linguistic picture of Kartvelian material, where all the phonetic stages of **neba** (initial, partial, full) coexisted when Svan was in an actual process of branching off from Common Kartvelian. As a result, **neba**'s II and III stages of assimilation rush to such remote past that their chronological determination becomes practically impossible. If an average of a 2,000-year interval supposedly elapsed between the stages of assimilation, we will get the following scheme (Table 5):



The analysis throws light on a much older age of the Kartvelian **neba** in comparison with Sumerian, for its **nab** and **Nabû** coincide with the third and last stage of the assimilative process in the Kartvelian data. By occupying the last “niche” together with the Lnt. **a-nab**, every sound change undergone by the Kartvelian **neba** receives additional quantitative and qualitative support. Moreover, the Sumerian member, according to our present knowledge, should initiate the entire linguistic chain but holds the last position. Otherwise, the Sumerian evidence gives the “prerogative” of **nab** and **Nabû**'s origin to Kartvelian, the language considered to be much younger – a fact that excludes similar chronological relations between them.

Do not lose sight of the fact that the scheme of the Kartvelian **neba** incorporates the Sumerian words as if they were an integral part of the system. On the other hand, the Sumerian **nab** and Syrian (?) **Nabû** join the Kartvelian group with the ease characteristic of the elements of the native system. Clearly, the uncovered unity of the Kartvelian and Sumerian **neba** – **nab** completely defies the expected disconnection and unmatched phonetic combinations demanded by the traditional view.

The on-going discussion points to the fact that Sumerian **nab** (*god*) and the god of writing **Nabû** originate from the Kartvelian language depth; therefore, if indeed **Nabû**'s worship came to Sumer from Syria, it must have been previously adopted from Kartvelian. The suggested view is supported by historical and linguistic evidence. A good case in point is the theory on genetic relations between Kartvelian (in general terms, Caucasian) and languages of ancient civilizations which was quite popular at the end of the nineteenth and the beginning of the twentieth centuries. It was believed

that these languages (Caucasian) represented one of the branches of the language family spread in Asia Minor and the Mediterranean coast (Chikobava, 1946:227-233; Tsereteli, 1912; Gabashvili, 2001).^x

Furthermore, Kartvelian people belong to the ancient and autochthonic population of the Near East. They populated the area which spread from the Near East to the West, North Africa, and South Europe (Berdzenishvili, Javakhishvili, Janashia, 1946:16; Maskharashvili, 2006:10-32). Constant trade or military contacts with neighboring and newly-arrived tribes turned their highly developed culture, attested in numerous historical facts and archaeological artifacts, into a rich, constant source of linguistic and cultural borrowing. Therefore, despite the difficulty of exactly stating the date or the manner or the place of borrowing of **Nabû** into Sumerian, its ties with the Kartvelian **nab** and Kartvelian material are very clear.

Kartvelian language features are also visible in the interchange of final **-a** and **-u** vowels. The correspondence can be explained through the so-called non-syllabic **u** (written **û**), which could occupy initial, medial or final positions. At the end of the word, it usually occurred after a consonant: *nadzû* (*fir tree*), *tagû* (*mouse*) and the like (Shanidze, 1976:20-21).^{xi} The word under discussion, the Kartvelian **neba** could easily join the group modifying its spelling to **nebû**.

The form **nebû** which could have been the result of the mentioned change would have obeyed the assimilation process in the same manner as Kartvelian **neba**, i.e., **nebû** > **năbû** > **nabû** > **nab**. Obviously, the Kartvelian material does explain the final vowel of **Nabû**. This is additional evidence that sheds light not only on the formation of the name of the Sumerian god **Nabû** from Kartvelian lexemes, but refutes the traditionally assumed Assyrian origin of the name.

Indirect confirmation of the Kartvelian dominance over its Sumerian counterpart comes through another feature of the group – word-length.^{xii} Historical Linguistics has demonstrated that word length and its age are directly proportional relations: the longer the word, the older its age. Applying the tenet to the analyzed material produces a picture of chronological precedence of the Kartvelian forms as the Kartvelian **neba** and **a-nab** are longer than the Sumerian **nab**, and therefore, earlier. Moreover, the Svan **năb** (BZ., BK.), **neb** (Lshkh.), **năb** (Lnt.) are equal to the Sumerian **nab** in length, which once again stresses a later emergence of the Sumerian form. To be more exact, the Sumerian form (**nab**) originated when Svan forms had already completed their transition from partial to complete assimilation.

Applying the same principle (word-length) to the Sumerian **nab** - **Nabû** pair reveals that illogical relationships exist between them. Being a word of general vocabulary, **nab** is older than the proper name **Nabû**, while with the word-length and word-age relation in view, **Nabû** should be recognized to be an older item. Regulation and explanation of the described irregularity and confusion is eliminated by Kartvelian **neba**, whose variants contain forms equaling **nab** and **Nabû** in length. All this points to the Kartvelian origin of both words; it becomes obvious that in the course of the development of the language, the general vocabulary item (**nab**) lost its final vowel like

the Svan forms, while the proper name (**Nabû**) which underwent the same assimilative process retained the final vowel **û**. The cause should be sought in the specific features of divine names because people believed that corruption of divine names could incur God's anger and punishment. The discussion enables us to modify the previous table (Table 6).

Table 6
Chronological Incorporation of Sumerian **nab** and **Nabû** into Kartvelian



Based on the presented examination, the above suggested view receives plausible confirmation on the third source-language for the Sumerian **nab** and **Nabû**. The conclusion is so serious a declaration in Sumerological studies that its verification on the semantic level is both necessary and desirable. Indeed, if the Sumerian **nab** and **Nabû** derived from the Kartvelian language depth, further linguistic analysis should throw light on the semantic ties binding the Sumerian lexemes and their Kartvelian archetype. This, in turn, should account for the reasons of borrowing the Kartvelian **neba** into Sumerian. The key to the posed problems is offered by a chronological sequence of the words under scrutiny (Table 7).

Table 7
Kartvelo-Sumerian Chronological and Semantic Chain

Kartvelian	Sumerian		
neba > näb > anab		nab	Nabû
“will, desire, freedom, to grant permission, freedom of doing something”		“god”	“God of Writing”

The presented etymological chain of the Kartvelian and Sumerian neba – Nabû makes it obvious that their semantic ties do not reflect regular patterns of borrowing found in the development of languages. Rather, it is a series of **key words** selected from a text with the help of “super-linear” analysis, a method applied in modern Text-Linguistics. Such sequence allows the reconstruction of the original message or information through reconstructing their syntactical ties. Reconstruction of the simplest ties of predication with the help of the verb “to be” restores the following sentence: *The Sumerian God of Writing is a deity born through WILL or DESIRE.*

The ancient knowledge restored through the conducted study and the information about divine **will** of creating the universe and divine **will** on the cultural development of mankind preserved in sacred literature reconfirm each other. Consider

the following: “You are worthy, O Lord, to receive glory and honor and power; for You created all things, and by Your **will** they exist and were created.” (Re. 4:11; emphasis added). Enoch the Prophet also reminds mankind of the divine will of creation: “At that time I glorified and extolled the name of the Lord of spirits with blessing and with praise; for he has established it with blessing and with praise, according to his own good **pleasure**” (*The Book of Enoch the Prophet*, 2000, 39:9). Footnote 3 on the same page informs that the word *pleasure* is used instead of **will**: “according to the **will** of the Lord of spirits” (*ibid.* emphasis added).

Flavius Josephus supplies the same information: “We see his (God’s, A.M.) works: the light, the heaven, the earth, the sun and the moon, the waters, the generations of animals, the productions of fruits. These things hath God made, not with hands, nor with labor, nor as wanting the assistance of any to cooperate with him; but as his **will** resolved they should be made and be good also, they were made, and became good immediately” (Josephus, *Against Apion*, ii, 192; emphasis added). It is obvious that the suggested reconstruction is correct and the method of using key words to retrieve information (and not lexical meaning!) is entirely justified.

The use of research methods (reconstruction of syntactic ties between key words) different from those applied in Historical Linguistics points to the existence of hidden or concealed information within and between the words under scrutiny. The proposed view is strengthened by the retrieved contacts bridging the Kartvelian and Sumerian **neba-nab-Nabû** with the informational load concealed in each member. These pieces of information exist in complementary and additive relations which make ancient beliefs on the divine will of creation more exact and concrete through the meanings of the Kartvelian **neba**: “to grant permission, to give freedom of doing something.” Quite unexpectedly, the Kartvelian evidence names the unmentioned creator through the decoded hidden message: **the existence of the Sumerian god nab and the god of writing Nabû of Syrian (?) are the expression of the Kartvels’ will.**

The divine elevation of the Kartvelian **neba** is also confirmed by its structure. Let us recall the Lentekhian form **a-nab** where the prefix **-a** indicates not only an upward movement, but also the possessor of the movement. The same cryptic information is codified on various levels: the word level, the syntactic, and sacred books’ level.

On the word level, the semantic and structural characteristics of every individual member, the entire Kartvelian chain (**neba > neb > năb > anab**) transmit the **knowledge about the will of the Kartvelian civilization to grant Sumerian culture divine power of writing.**

The syntactic level formed by Sumerian and Kartvelian items with the help of different forms of their diachronic development envelop the same information, while sacred literature speaks about it in an open text (*Holy Bible, The Book of Enoch the Prophet, Josephus, Against Apion*). It is this literature whose protective deity was the same God of Writing according to the knowledge of ancient sages. The codification of

the same information with the help of various methods in temporally and geographically separated civilizations (Kartvelian, Sumerian, Hebrew) allows us to be more insistent on the correctness of the obtained results.

Phonetic, grammatical and structural identity of the Sumerian and Kartvelian **neba – nab** are reinforced by semantic characteristics. The latter rely not on expected patterns of lexical derivation (metonymy, metaphor, etc.), but on concealed syntactic ties which help generate complementary, interpenetrating and inter-determining relationships. Therefore, borrowing in this concrete instance should be understood not in its accepted terminological meaning, but as informational expansion of archetypical semantics. Consequently, the genetic relations of Kartvelian and Sumerian languages are based not on familiar linguistic patterns of borrowing, but on “built-in” language formulas with completely different relations.

The obtained results go contrary to both mainstream Assyriology and Historical Linguistics. They mold a completely different picture of the genetic relations between languages and their development. The dead Sumerian considered an isolate today and the living Kartvelian exhibit the kind of phonetic closeness that can exist only between sister languages. Moreover, the results demonstrate the existence of such phonetico-semantic complexes that aim at generating not familiar language contacts, but esoteric information of historical nature. The harmoniously united Sumerian and Kartvelian evidence construct unique cultural information transmitted through sacred books. The analyzed **nab-Nabû** case is not an isolated instance. Lots of similar evidence is discussed in my monographs “Kartvelian-Sumerian-Egyptian Linguoculturology” and “Kartvelian and Sumerian Language Similarities”. The study of the evidence retrieves not only highly intimate ties binding the Kartvelian civilization with the cultures long dead, but also confirms the view on the astounding stability of Kartvelian languages frequently referred to in scientific literature by scholars.

Due to the dramatic significance of the newly painted picture, the verification of the validity of obtained results is crucial. The area for such a re-examination is suggested by a unified image of the Sumero-Egyptian God of Writing and the harmonious unity of their writing implements (stylus and pallet). Therefore, the next step in the search of the hidden writing god takes us to the Egyptian language which is the topic of the following paper.

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NOTES

ⁱ In 2009, the article was presented at *Rencontre Assyriologique Internationale (RAI-55)* in Paris. It is a part of the author's monograph *Kartvelian-Sumerian-Egyptian Linguoculturology* published in Georgian in 2011.

ⁱⁱ Egyptian Thoth is not discussed in the article.

ⁱⁱⁱ Onomatopoeic words are not taken into account.

^{iv} Egyptian history reveals the fact that in certain instances even royals were not allowed to enter these libraries and partake the sacred wisdom, let alone the mundane and the profane. Consider: "The Seventeenth Dynasty had no access to the ancient centres of learning at Memphis and Heliopolis. Deprived of those sacred libraries, they would have required a new edition of the texts for surviving death" (Foreman, Quirke, 1996:114).

^v The present article does not discuss Il Nab.

^{vi} ZS – Upper Svan, Lshkh. – Lashkhuri, Lnt. – Lentekhuri dialects. Also, BZ – Upper Bal; BK – Lower Bal.

^{vii} **a-4** has other meanings as well.

^{viii} **gh** stands for a velar fricative; Georgian ღ.

^{ix} There is no unanimity among Kartvelologists on the issue of divergence of the Kartvelian language family (T. Gamkrelidze, G. Machavariani, H. Fähnrich, Z. Sarjveladze, A.I. Oniani, M. Kurdiani, G.

Kartozia, I. Chantladze...). The chronological frame of the divergence of Kartvelian Languages is made younger, which does not favor diachronic research in this field. Moreover, the material at my disposal shifts the date of language differentiation (if such a phenomenon did indeed occur) to a much deeper past.

* Kartvelian languages were directly connected with Sumerian by F. Bork, I. Trombeti, A. Sayce, N. Marr, I. Meschaninov, M. Tsereteli, R. Gabashvili, etc.

^{xi} For problems connected with the final *û*, see Chantladze I., 1998. *Studies in Kartvelology*, I, pp. 2-24.

^{xii} Only simple and derived words are meant.

SUMMARY IN GEORGIAN

ანა მესხი

სრული პროფესორი, გორის უნივერსიტეტი

უძველესი სადამწერლო სისტემები, მათი მცველი ღვთაებები და ქართველური ენები

**(შუმერული და ეგვიპტური სადამწერლო სისტემების
ლინგვოკულტუროლოგიური ანალიზი)**

რეზიუმე

წინამდებარე სტატია შუმერულ და ეგვიპტურ დამწერლობათა იმ თვისებების ახლებური ხედვაა, რომელთაც ტრადიციული ორიენტალისტიკა მათივე ძირითად განმასხვავებელ ფაქტორებად ასახელებს. გრაფიკული ფორმა, ენის ნოტაციის პრინციპები, ღვთაებრივი ინსიგნია და ასევე, შუმერულ და ეგვიპტურ დამწერლობათა მცველი ღმერთების სახელები, ეს ყოველივე, ჰეტეროგენული მახასიათებლების ის ჯგუფია, რომლის შემადგენლები სიღრმისეული შემოწმებისას, აღნიშნულ საკითხზე არსებული ცოდნის საწინააღმდეგოდ, შუმერული და ეგვიპტური დამწერლობების გამაერთიანებელ ფაქტორებად ყალიბდებიან. მაგალითად, შუმერული დამწერლობის განვითარების ორივე ეტაპზე, სურათხატოვანზე და ლურსმულზე – მისი გრაფიკა გეომეტრიული ფორმებისკენ სწრაფვის დიდ ტენდენციას ავლენს. აბსტრაქციაზე დამყარებული გეომეტრიული მონახაზი, შუმერული დამწერლობის შინაგანი მამოძრავებელი ძალაა. ამიტომაც, ხაზოვან-კუთხოვანი ფორმების ფლექსიურობა-კომბინირების უნარი ენობრივი გამოსხატულების ყველაზე მოხერხებულ ფორმად იქცა. შედეგად, დამწერლობის სისტემის განვითარებისთვის საჭირო უზარმაზარი რესურსი წარმოიქმნა, რაც შუმერულმა “ანბანმა” გამოიყენა კიდევ.

შუმერულისგან განსხვავებით, ეგვიპტური დამწერლობა მხატვრული გამოხატვის რეალისტურ პრინციპებს ეყრდნობა. იგი საგანთა გარეგნული ფორმის მაქსიმალურად ზუსტ გადმოცემას ემსახურება. საგნის რეალისტური სახის შენარჩუნებაზე ზრუნვამ ეგვიპტურ იეროგლიფებს განვითარების უნარი “გამოაცალა”, რის გამოც ათასწლოვანი არსებობის შემდეგ, იეროგლიფური დამწერლობა იმავე ფორმით “მოკვდა”, როგორც შეიქმნა. შესაბამისად, აღნიშნული დამწერლობების გრაფიკული სახე, რომელიც მათი ძირითადი განმასხვავებელი თვისებაა, აზროვნების ორ – აბსტრაქტულ და კონკრეტულ მოდელს ეფუძნება და მათივე გამაერთიანებელ ფაქტორს წარმოადგენს. შუმერული და ეგვიპტური სადამწერლობო გრაფიკის პოლარობის პრინციპს ფონეტიკური ნოტაციის ანალოგიური, ორმხრივი მოდელიც აძლიერებს. ენის გამოსახვის შუმერული ლოგო-სილაბური და ეგვიპტური ლოგო-კონსონანტური პრინციპები ბგერების ხმოვნებად და თანხმოვნებად დაყოფის ფუნდამენტურ კლასიფიკაციას აირეკლავენ, მაშინ, როდესაც მათი (ხმოვნებისა და თანხმოვნების) ერთობა ნებისმიერი ენის არსებობის ქვაკუთხედს ქმნის. ამიტომ, შუმერული და ეგვიპტური წერითი სისტემების ეს თვისებაც მათი გამაერთიანებელი უფროა, ვიდრე გამყოფი.

აღნიშნული ცივილიზაციების დამწერლობის ღმერთების ინსიგნია კიდევ ერთ განმასხვავებელ ფაქტორად არის მიჩნეული. ამის დასტურია შუმერული ნაბუ სტილუსით, ხოლო ეგვიპტური თოთი პალეტიტ ან პალმის ფოთლით ხელში. ეს უკნასკნელი (პალეტი, პალმის ფოთოლი) საწერი დაფის სიმბოლური გამოხატულებაა. ამიტომ, საწერი ინსტრუმენტების განაწილება იმავე ორმხრივ ოპოზიციას იმეორებს, რომელიც გრაფიკასა და ნოტაციაში იქნა დაფიქსირებული. შესაბამისად, აუცილებელია, აღნიშნული სისტემების მთლიანობის აღიარებაც, ვინაიდან ღვთაებრივი ატრიბუტიკის ერთობა ნებისმიერი წერითი სამუშაოს ერთადერთ წინაპირობას წარმოადგენს. აქედან, გეოგრაფიულად და კულტურულად განსხვავებულ ცივილიზაციებში, დამწერლობის შექმნისას, იდენტური პოლარული მოდელის გამოყენება, ამ მოვლენის შემთხვევით ხასიათს გამოირიცხავს და მის ნაცვლად, ფრთხილი დაგეგმვისა და აღსრულების პროცესზე მიუთითებს.

შემდეგი ორი თვისებაც იმავე დამწერლობათა შემკვრელი და გამაერთიანებელია. ამათგან ერთს – დამწერლობის ღვთაებრივი წარმოშობის შესახებ უძველესი ცივილიზაციების რწმენას – ღრმად ჰქონდა ფესვები გადგმული; მეორეს კი – შუმერული ნაბუსა და ეგვიპტური თოთის იდენტურ ქართველურ წარმომავლობას, – ნაშრომში წარმოდგენილი ანალიზი ადასტურებს. კერძოდ, ქართველური (“ნება, ნებ, ნჯბ, ა-ნაბ” – სურვილი, ნდომა, უფლების მიცემა) და შუმერული (“ნაბ” – ღმერთი, “ნაბუ” – დამწერლობის ღვთაება) ლექსემების შედარებითმა კვლევამ გამოავლინა არა მხოლოდ მათი ფონეტიკური იგივეობა, არამედ, რაც უფრო საინტერესოა, არქეტიპსა და მის

დერივატებს შორის არსებული სრულიად ახალი და მოულოდნელი ურთიერთობები.*

ეს ახალი კავშირები ორ სვეტს ეყრდნობა: ა) არქეტიპისა და მისი დერივატების “გასაღებ სიტყვებად” ფუნქციონირებას; ბ) მათ ლექსიკურ მნიშვნელობებს შორის გამოვლენილი ურთიერთდამატებითი, ურთიერთგანმაპირობებელი და ურთიერთშემავსებელი დამოკიდებულებების არსებობას. აღნიშნული პრინციპებით ხდება უნიკალური ენობრივი მექანიზმის ჩამოყალიბება, რომელსაც ძალუძს არა მხოლოდ ლინგვო-პალეოგრაფიული, არამედ, აგრეთვე, ისტორიულ-კულტუროლოგიური და რელიგიური ინფორმაციის წარმოქმნა იმ ღვთაებრივი *ნების* შესახებ, რომელიც ძველ წმინდა წერილებშიცაა ნახსენები (ფლავიუსი, წიგნი ენუქისა). მკვდარი შუმერულისა და ცოცხალი ქართველურის უპრეცედენტო ლინგვოკულტუროლოგიური ერთობა ქართველურის იმ მნიშვნელოვან როლზე მიუთითებს, რომელსაც იგი ორიენტალისტიკისა და ისტორიული ენათმეცნიერების სფეროებში ასრულებს და რომელიც აქამდე უსამართლოდ არის იგნორირებული.

**შენიშვნა:* ეგვიპტური თოთი სტატიაში არ განიხილება.

THE SELECTIVE WESTERNIZATION

Two Aesthetic Attitudes and Their Fates in Modern China

DAI XUN*, **LUO YIMIN****

** Professor of Department of Chinese, Southwest University, China 400715.*

*** Professor of Department of English, Southwest University, China 400715*

Abstract: The modernization of Chinese Aesthetics is a process of selective westernization. In other words, the selective Westernization is the sinicization of the western aesthetics. The modernization of Chinese aesthetics is an interactive process between the selective westernization of Chinese aesthetics and the sinicization of western aesthetics in China. This results in a fusing of Sino- and occidental aesthetics. On the one hand, poetry has been more important than religion in China. Thus the Confucian political-moral conscious theory and their practice of art was the dominant aesthetic attitude in ancient China. The Confucianized version of Marxist aesthetics later played a leading role in modern and contemporary China. And on the other hand, Taoist aesthetics advocates nothingness and emptiness, and emphasizes non-utilitarian values. This resembles Kantian aesthetics. The Taoist approach contradicts Confucian aesthetics and as a result has been marginalized. Chinese landscape painting is finally adapted by Maoism in contemporary China. A non-utilitarian aesthetic attitude has encountered the same fate in both artistic and theoretical fields.

Chinese culture took its shape and became characteristic in pre-Qin Dynasty period. Religion was unimportant while poetry as a symbol of literary art had a prominent position and yet the two held a close internal connection. At that time science was underdeveloped. Confucius, the founder of Confucianism, “never talked of prodigies, feats of strength, disorder or spirits”, he argued that only when one has “learnt to serve men” can he serve ghosts and only when he is able to know about the living is he able to know about the dead. Confucius dealt with the idea of ghosts in the unique Chinese way of wisdom; he thought it was too difficult a question to answer. In Confucius’ view, we should work hard without seeking help from ghosts and gods; we should focus on life more than death, which is a clever and down-to-earth approach. As Confucianism later dominated Chinese culture, this belief became a complex, profound and lasting influence. It not only checked the full progress of religious consciousness, but also provided a special ground for the growth of Chinese poetry.

In most countries and areas other than China, the West included, religion played a major role in moral education. For example, “...many people get their ethical beliefs from their religion.”¹ Consider the Ten Commandments of *The Bible*: many of the precepts of Buddhism and Islam played a similar role so that it was not necessary to burden literary art with too much moral baggage. Generally, the religious consciousness of Chinese people is weak because they have Confucian teachings

instead. This way of thinking takes the place of religion in moral education. Confucianism was the dominant thought controlling ancient China, “its focus is primarily on secular ethics and moralties as well as the cultivation of individuals which in turn would contribute to the establishment of a civilized society.”² Confucius insisted on teaching and ruling the country by virtue and he said, “Govern the people by regulations, keep order among them by chastisements, and they will flee from you, and lose all self-respect. Govern them by moral force, keep order among them by ritual and they will keep their self-respect and come to you of their own accord.”³ In his mind, people generally have good behavior because of legal punishment and external authority; however, he thought, people cannot understand why such things are done. To achieve morality, external authority is much more effective than personal understanding.

According to Confucianism, governing a state is governing its people, and the best way is to educate and train its people to comply with social norms. Morality and rites are sufficient for regulating the society. School education was at that time not well developed and there was no news media as we have today, thus literary art was the vehicle of moral education. The development of literary genres was unbalanced. Poetry matured early on and functioned as a sort of “religion” in ancient China, Only recently was poetry replaced by fiction and drama. In ancient China poetry occupied the position held by religion in other cultures. Lin Yutang agreed to the same point.⁴

The Great Preface to the Book of Odes, a general outline of Confucian poetics, summarized this idea, “to correct (cheng) [the presentation of] achievements (te) and failures, to move Heaven and Earth, to stir the goods and spirits, there is nothing more apposite than poetry”.⁵ Confucianism as mainstream intellectualism promoted this program for moral education in China. During the process poetry attained its lofty religion-like status, and influenced all other kinds of art. Wen Yiduo wrote to further clarify this point, “It seems that poetry has played such an important role in China...that as soon as poetry was born, it has become religion, politics, education, communication, and every possible aspects of life. ... Poetry dominated various cultures of the feudal times”.⁶

II

Plato claimed that artists are imitators.⁷ Therefore, art is at best useless because art serves no valuable purpose in society. As an “imitation of Nature” it adds nothing to our knowledge of the world or to the society. Furthermore, art is politically dangerous, irrational, emotional, destructive and leads to serious damaging behavior.⁸

In sharp contrast, according to *Record of Music* of ancient China, music and other arts are the production of the modulations of the voice, and its source was in the affections of the mind as it is influenced by external things. This theory of the origin of art emphasized that the interaction between mind and nature focuses on the heart. In *The Literary Mind and the Carving of Dragon*, an unsurpassable classic of literary and

artistic theory, Liu Xie wrote, "They.....applied coloration (*tsai*) and match sounds, lingering on about things with their minds."⁹ Chinese poetics is more subjective and expressive. Su Shi the great master of literature once wrote that "if one emphasizes appearance while discussing painting, he is as naive as children".¹⁰ Even in the field of plastic arts such as painting, Chinese art neither focused on meticulous and elaborate facsimile of objective things, nor developed artistic skills such as proportion, perspective and anatomy. On the contrary, the role of moralistic and political art was the center of aesthetic concerns. "The Poem (*shih*) articulates what is on the mind intently (*chih*)." "Literary works (*wen-chang*) are the supreme achievements in the business of state, a splendor that does not decay,"¹¹ and "literary works are vehicles for moral instruction."¹²

Confucianism emphasized the political-educational function of poetry in early times. From the Pre-Qin Dynasty times on, Chinese poetics as the actual aesthetics of the nation concentrated on the utilitarian nature of art. Chinese literature was secular with political and ethical concerns. However, it is quite different from western chivalry literature which is also secular literature but more erotic. As the founder of Confucianism in Pre-Qin Dynasty ages, Confucius and his fellow thinkers held ideas that profoundly influenced later thinking in China. Basic concerns included morality and the socio-political role of art. The two are naturally linked through a common standpoint: the strategies of Confucianism about how to rule a state thus fostered the trinity of art, morality and politics. From the viewpoint of aesthetic consideration, Confucians attach heavy importance to the intrinsic relations of art and personal beauty, emphasizing the moral character of the artistic subject, advocating "the fostering of boundless and surging *ch'i*".¹³ And sometimes beauty was directly identified with goodness. Their emphasis on the content of morality neglected the significance of the artistic form and thus resulted in the moralization of aesthetic appreciation.

As is quoted above, Confucians advocate that "poem (*shih*) articulates what is on the mind intently (*chih*)".¹⁴ By "Chih" here they suggest political ideals and aspirations rather than various personal thoughts and emotions. Mainstream Chinese literature has usually been more politically conscious and less entertaining. Zigong asked, "Gentleman must observe water, why?" Confucius answered: "Because water is the symbol of gentlemen."¹⁵ That means, when someone watches water, they get aesthetic pleasure, but not what Aristotle claimed to result from imitation and knowledge. Instead they derive pleasure by realizing the metaphoric morality suggested by water. Thus they come to understand what a gentleman's morality was like. Confucius talked about the appreciation of natural beauty by observing the changes of external shapes of water which, he argued, signify moral implications. He approached both from a moralistic perspective. He said, "The wise man delights in water,/The Good man delights in mountains."¹⁶ He found analogies between the "wise" and "good" of morality and the natural scenery of "water" and "mountain." Confucius added, "Only when the year grows cold do we see that the pine and cypress are the

last to fade.”¹⁷ His metaphor of pines and cypresses that stand proudly in cold winter suggests human bravery against oppression and violence. This concept dramatically influenced later generations of Chinese poets and painters, and gradually shaped a basic way of appreciating natural sceneries. The famous phrase “three gentlemen in winter (pine, bamboo and plum blossom which contain plenty of moral contents so as to have become the symbol of gentlemen)” is an example of this influence.

III

The mainstream discourse of Chinese society transformed rapidly after entering the modern age. With the May Fourth Movement – a rebellious new culture movement that began in 1919 – communists tried to overthrow Confucianism and replace it with Marxism. However, the Confucian aesthetic attitude was soon mixed with Marxist aesthetics and retained a hegemonic position. In modern revolutionary opera “Sister Jiang (Jiangjie)” the plum blossom was portrayed to be a hero facing biting-cold winter: “What bitter wintry cold to fear? Her singing awakens the sweet spring!” Marshal Chen Yi wrote a famous poem eulogizing the pine:

*The heavy snow suppresses the pine,
It stands upright and smiles fine.
When to know the loftiness of the tree?
Just wait till the snow sets it free.*

There are prevalent images in Red Book – the so-called Revolutionary Works like the examples mentioned above – which reflect the old Confucian tradition of taking natural objects as moralistic symbols for the virtuous person.

Marxist aesthetics holds a more political aesthetic attitude about art works. Marx wrote in his *Theses on Feuerbach*, “The philosophers have only interpreted the world, in various ways; the point is to change it.”¹⁸ Classic Marxists observe the world from class difference perspectives and advocate that artists should reflect class struggles, challenge the prevailing social order, play an active role in the struggles for proletariats to overthrow the bourgeoisie, and finally destroy the Capitalist world in order to construct the Communist world. Marxist aesthetics, travelling from Germany to Russia, and then to China, experienced a metamorphosis as described by Rene Wellek, “Russian literary criticism is seldom strictly literary, that it has been mainly a general criticism of society...criticism almost totally a weapon in the struggle against Tsarism and for the emancipation of the serfs”.¹⁹

After the October Revolution of 1917 Marxist aesthetics was modified and as a result became more political in Russia. It was suitable for China during the struggle for national independence, and also suited Confucian aesthetic’s politically-conscious and political purposive tradition. Confucians considered art as a tool of politics. When Confucius talked about the role of poetry, he argued that “For the *Songs* will help you

to incite people's emotions, to observe their feelings, to keep company, to express your grievances", and he particularly stressed that "they may be used at home in the service of one's father, abroad, in the service of one's prince."²⁰ In the beginning of *The Literary Mind and the Carving and Dragons*, Liu Hsieh forwarded three suggestive section titles: "On Tao, the Source," "Evidence from the Sage," "The Classics as Literary Source". They also serve as suggestions. That is, first, to trace back to Tao, then to follow the saints, and lastly, to learn from the classics. And these are the unchangeable tenets to observe, and never to violate. In modern China various thoughts from foreign countries rose and fell like a gust of wind while only the Confucianized version of Marxist aesthetics persisted and became the hegemonic discourse. In the unequal exchange between foreign and Chinese aesthetics, China's native Confucian tradition still plays a leading role in modern Chinese aesthetics.

IV

Classical Chinese aesthetics developed in an unbalanced way. In the poetical field the Confucian aesthetics was the major voice; however, it had a much fainter role in the art of painting. Within the genre of landscape painting (mountain and water painting) especially, Taoism prevailed over Confucianism and laid emphasis upon "non-action" stillness, naturalness, emptiness, and detachment. Such concepts proved more suitable for inspiring Chinese landscape painting, which stayed far away from politics. In such cases how can landscape painting they be relevantated to politics? In "Preface to Landscape Painting", Zong Bing summed up this kind of aesthetic attitude as "cleansing...mind to taste image." This landscape painting approach used to for the detached appreciation of nature was different from the Confucian perspective that makes "an analogy between nature and human morality." Taoism requires one to "cleanse the mind", that is, to assume a non-utilitarian attitude toward nature, to keep psychological and emotional distance between nature and the viewer. Then the viewer is able to enjoy and "taste the image," which applies to a different way of using concepts and logic, political-moral point of view, for watching the human-hearted mountains and the wise rivers, the bright moon and the clear breeze to obtain Tao. This attitude conflicts with Confucianism and as a result landscape painting became decentralized and consequently marginalized. Even so, it was supported by the tradition of Taoist aesthetics. Long ago Lao Tzu advised to "wipe and cleanse ... vision of the Mystery", he wrote:

Can you keep the unquiet physical-soul from straying, hold fast to Unity, and never quit it?

Can you, when concentrating your breath, make it soft like that of a little child?

*Can you wipe and cleanse your vision of the Mystery till all is without blur?*²¹

"Mystery" means that the human mind is deep and to "wipe and cleanse your vision" is a metaphor suggesting that the human mind is like a mirror and should be as

clear as a mirror. How can one achieve this goal? Lao Tzu takes a baby as an analogy. He said that the baby requires the union of the mental and the physical: a baby is pure and without desire. The Taoist seeks to remove the dirty desire and selfish wishes leaving a spotless mind so that the human can see and understand Tao. This non-utilitarian approach to aesthetics had a drastic effect.

Chuang Tzu's thought is clearer and more systematic in this sense. He argued that "heaven and earth have their great beauties but do not speak of them, ... The sage seeks out beauties of Heaven and earth and masters the principles of the ten thousand things,"²² "You must fast and practice austerities, cleanse and purge your mind, wash and purify your inner spirit, destroy and do away with your knowledge."²³ Chuang Tzu further elaborated an accessible way to the "fasting of the mind" and "sitting down and forgetting everything", further pointed it out by saying, "Make your will one! Don't listen with your ears, listen with your mind. No, you don't listen with your mind, but listen with your spirit. Listening with stops with the ears, the mind stops with recognition, but spirit is empty and waits on all things. The Way gathers in emptiness alone. Emptiness is the fasting of the mind."²⁴

Chuang-tzu metaphorized the riots of the State of Wei to the conflicts of the world. He believed that "fasting of the mind" was a good way for resolving all conflicts. In his view, the pursuit of fame and wealth causes conflict, therefore forgetting everything is the "fasting of the mind" which is necessary and effective to inner peace. Here Chuang-tzu argued that "the spirit is empty and waits for all things." By "empty" he suggests an important feature of this non-utilitarian aesthetic attitude, that is, the detachment from interest and being without purpose. Chuang-tzu talked about how to empty the body of all things and activities: "I smash up my limbs and body, drive out perception and intellect, cast off form, do away with understanding, and make myself identical with the Great Thoroughfare. This is what I mean by sitting down and forgetting everything."²⁵ This means that one should remove physiological desires and give up the analytical, conceptual pursuit of knowledge. Indeed Chuang Tzu captured some essential aspects of aesthetics and established an aesthetic attitude based on Lao Tzu as an alternative to that of the Confucians. He enlightened and inspired the aesthetic attitude of naturalness, emptiness, detachment in Chinese landscape painting.

V

There have been other traditions in Chinese aesthetics that are distinct from one another and possibly even contradictory. The Taoist-based aesthetic tradition gave rise to another approach to Chinese art aesthetics. Although it differed or even was opposite to the Confucian mainstream, it laid an alternative basis for Chinese aesthetics. This approach incorporated another branch of foreign aesthetics different from the political-utilitarian attitude of Marxist aesthetics. That is the Kantian non-utilitarian and formalistic school of aesthetics. As mentioned above, Kant's aesthetics

is obviously contradictory to the Confucian political-moral attitude, whereas Taoist aesthetics is analogous in some aspects to the non-utilitarian Kantian approach. These factors fundamentally determined the main direction of Kantian aesthetics and merged with other schools of Chinese aesthetics to establish a role in modern China.

The distinguishing feature of Kantian aesthetics is its clear distinction of aesthetic judgment from logical judgment. According to Kant, "a judgment of taste is not cognitive judgment and so is not a logical judgment but an aesthetic one,"²⁶ which suggests that aesthetic activity is not cognitive, hence art is not cognition. According to this logic, scientific activity is also distinguished from artistic activity as he wrote in his *Critique of Judgment*, "we refrain from calling anything art that we *can* do the moment we *know* what is to be done."²⁷ This to say that art is not scientific, rational activity. Furthermore, Kant also distinguished beauty from goodness. Beauty, in his eyes, is "as object of a liking devoid of all interest," and "a liking *for the good* is connected with interest," and art is free while all kinds of art are similarly games. "Art is likewise distinguished from *craft*. The first is also called *free art*, the second could also be called *mercenary art*. We regard free art [as an art] that could only turn out purposive (i.e., succeed) if it is play, in other words, an occupation that is agreeable on its own account." "Agreeable arts are those whose purpose is merely enjoyment. ...the whole point is entertainment of the moment...making time go by unnoticed."²⁸ What Kant held as true and correct is discordant with Confucius who insisted on rationalism, the unity of beauty and goodness. However, the Kantian theory is similar to Taoism in believing that aesthetic activities are detached from interest.

There are also differences between Taoist aesthetics and Kantian aesthetics. Zhuang Tzu was an aesthetic relativist and lacked boundaries between beauty and ugliness, as he said in his book, "The beautiful one is only too aware of her beauty, and so we don't think of her as beautiful. The ugly one is only too aware of her ugliness, and so we don't think of her as ugly."²⁹ It is not surprising that "the ugly one was treated as a lady of rank, while the beautiful one was treated as a menial." Nevertheless, Kant believed that "all interest ruins a judgment of taste and deprives it of its impartiality", and "*beautiful* is what, without a concept, is liked universally".³⁰ Lao Tzu and Zhuang Tzu were not formalists, instead they argued that "the five colors confuse the eye, the five sounds dull the ear," and "true words are not fine-sounding; Fine-sounding words are not true;" "The greatest skill seems like clumsiness;"³¹ "Of unwrought simplicity, your beauty will be such that no one in the world may vie with you."³² The aesthetic standard of Taoism is advocates naturalness and simplicity. However, Kant believed otherwise, stating, "beauty should actually concern only form." "It pertains only to form," "merely what we like because of its form."³³ That is why in the history of western aesthetics "Kant...has been seen as the main source formalism," as was said in *Encyclopedia of Philosophy* (2006).³⁴

We can easily understand that from Wang Guowei to Zhu Guangqian, several generations of Chinese scholars were mainly concentrated on the aesthetic judgment in the scope of non-utilitarianism when they interpreted Kant's aesthetics. This was

possibly because the traditional aesthetic attitude of Taoism was similar and shared a common point of detachment from interest and lack of purpose that Kant also proposed. Other aspects of Kantian aesthetics, compared with the traditional Chinese Confucian or Taoist aesthetic attitude, differ and sometimes even conflict with Kantian aesthetics, and as a consequence they were neglected or refuted. Kant's aesthetics was discordant with the aesthetic attitude of traditional utilitarian and rationalism that was fused with Marxist aesthetics and finally formed hand in hand the left-wing ideas of aesthetics in modern China. These factors ensured that the Kantian non-utilitarian aesthetics cannot play a major role in contemporary Chinese aesthetics, even if some aspects are merged with Taoism.

Traditional Chinese landscape painting influenced by Kantian non-utilitarian aesthetics and Taoism encountered dramatic changes in 1950s-1970s. On the one hand, landscape painting keeps its own characteristics as much as possible, on the other, in order to survive, it has to change its content and form so that it is able to come close to the new Chinese political publicity affected by the former Soviet Union. In those years typical works of landscape painting, such as those that praised Jinggang Mountain as the cradle of which was a red, holy place for the modern Chinese revolution. Meanwhile other artists created art works directly derived from images of Mao Zedong's poetry. Traditional Chinese landscape painting and Kantian aesthetics were parallel in modern China. Whether in artistic practice of painting or in theory, the non-utilitarian aesthetic attitude were fated to be expelled from hegemonic discourse on aesthetics and hence politics as power and interest.

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- ²⁹ Chuang Tzu, *The Complete Works*, p. 220.
- ³⁰ Kant, *Critique of Judgment*, pp. 68, 64.

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SUMMARY IN GEORGIAN

კუნ დანი, ლუო იუშინი

ჩინეთი

შერჩევითი ვესტერნიზაცია

ორი განსხვავებული ესთეტიკური მიმართება და მათი ბედი თანამედროვე ჩინეთში

რეზიუმე

ავტორთა მოსაზრებით, თანამედროვე ესთეტიკური კონცეფცია ჩინეთში განიცდის დასავლური ფილოსოფიის მძლავრ ზეგავლენას და წარმოადგენს შერჩევითი ვესტერნიზაციის მრავალფეროვან ნაყოფს. სინიციზაცია, ანუ ჩინური და დასავლური აზროვნების ერთგვარი სიმბიოზი, თანამედროვე ჩინური ესთეტიკის არსებითი მახასიათებელია. ძველი ჩინური კულტურის ესთეტიკური აზროვნება კონფუციანურ ფილოსოფიას ეფუძნებოდა და მე-20 საუკუნეშიც, ძირითადად ამ ტრადიციული კონცეფციის მარქსისტული ინტერპრეტაცია იყო გაბატონებული. ამჟამად დაოიზმის მომძლავრება ერთგვარად ეხმიანება დასავლური აზროვნების შემოჭრას 21-ე საუკუნის ჩინურ ესთეტიკაში. დღეს, საბოლოო ჯამში სახეზეა ორი მიმართება – ტრადიციიდან მომდინარე კონფუციანური ფილოსოფიის ზეგავლენა და დაოიზმის დასავლურ აზროვნებასთან შერწყმის, ანუ შერჩევითი ვესტერნიზაციის ფენომენოლოგიური ეფექტი, რაც ტრადიციისა და თანამედროვეობის შეპირისპირებას და დუალიზმს იწვევს ჩინური ესთეტიკური აზროვნების ფილოსოფიაში.

UNDERSTANDING OF BEING AS A DETERMINANT OF WORLD OUTLOOK

VAZHA NIBLADZE

***The Centre of Christian research on the name of Ioan Petritsi,
Georgia***

It is necessary to satisfy (to a certain level if not completely) at least two types of needs if man is to exist – these are physical-biological needs and the so-called ‘spiritual’ needs among which the world outlook needs (interests) are of primary importance. In particular, it means insurmountable desire to understand what the world in its wholeness is and what role and destination man has in it, what the aim of man’s mundane existence is, what the meaning of his life is; whether it is possible for man to have non-mundane existence (heavenly life) and what its meaning is.

Man clearly ‘sees’ at least two facts: the world surrounding him (with the exception of cultural events) is not made by him; and the second, his physical and spiritual individuality as the mundane existence is limited, final, ‘closed’ in time and space. By means of self-consciousness and self-reflection the world outlook questions naturally arise before him. He constantly needs to look for certain answers to these questions and to justify them.

The world outlook in its ‘pure form’, in its basis as an ascriptive feature, ability and demand of human consciousness in its normal state (1) means to look at the world from ‘the outside’, to ‘unite’ it by means of the power of imagination and fantasy and to find a place for himself – sometimes a very modest one (as it happens in myths and religion), sometimes a comparatively elevated and high place (as is the case in certain works of art and some philosophical conceptions) (2). Man always lives according to one or another world outlook. To have a world outlook is so inherent, specific and necessary for man that, in general, he can be defined as “an animal with a world outlook”.

World outlook implies freedom as its basis and condition. The fact that man as a conscious being is free is first of all evident in that he keeps by necessity to one or another world outlook. In this case it does not matter what kind of outlook it is. The main point is that man always wants (if he is in a normal state) and can imagine the world as whole and determine his place in it. Even more, he can both believe and doubt as well as reject the world outlook picture which he himself construed or chose. It is just where man’s true and complete freedom inherent for our consciousness is seen best of all. Any attempt to escape it once more points to man’s freedom and proves it. Jean-Paul Sartre’s famous phrase “man is damned with freedom” (he is ‘sentenced’ to freedom) should be understood in this way. Since man is not able to avoid being free, he cannot escape responsibility either (3). And first of all it is the responsibility of the world outlook which man chooses, keeps to internally and follows in his private life.

To satisfy his first order requirements man uses science and technology, but in order to answer the world outlook questions he resorts (alongside with particular scientific knowledge) to such spheres of the activity of consciousness as art, myth, religion and philosophy. Each of them is a specific channel of expressing, rendering, explaining or 'proving' these or other world outlook views and ideas. Man's world outlook is not reduced to any of the above mentioned spheres of the activity of consciousness. Our consciousness has different abilities – logical reasoning, imagination (fantasy), will, faith, which determine the character of constituting a world outlook according to the ability dominant at the moment of forming or choosing the world outlook.

The specific feature of philosophy understood as 'realization' of the world outlook demands is the following: the world outlook means confidence (assurance) in certain ideas and views about the world and man's place in it. And scientific knowledge has great power of convincing and assuring man (4). It seems to be more evident and clear for our consciousness. Therefore as soon as scientific knowledge emerged, man intended to give scientific resolution (argumentation) to his world outlook views and ideas, to become confident and certain in them by means of logical thinking. Such strivings formed the basis on which philosophy (as a specific form of consciousness) with all its various directions, movements and different branches arose. Philosophy is an attempt to constitute and formulate an evident and clear world outlook which is comprehensible and acceptable for man's reason. It seems to be meant by the recently formulated definition (which is acceptable for us) of philosophy – "philosophy is an attempt of proving the world outlook" (5) (or a claim to be a logically substantiated world outlook).

But it is not an easy task to substantiate a world outlook, to attach certain convincingness to it through logical thinking. Very often it was the reason for rejecting and criticizing (classical) philosophy. Bertrand Russell even declared traditional philosophy a "no man's land" which is situated side by side with theology and science. According to Russell, philosophy keeps to "no man's land" which theology and science fail to divide (6). He thinks that philosophy (Aristotle's "first philosophy" and metaphysics in general) is an attempt to solve religious issues by means of scientific methods and means, which usually fails. In spite of such severe assessment, philosophy as metaphysics even at present preserves its right of existence and plays a certain role in grading the world outlook problems of human existence. It will suffice to name Albert Camus's views on the role and necessity of philosophy in pursuit of the ways to overcome the absurd existence of the present day man and the pessimistic world outlook (7).

According to Camus, the first and foremost world outlook issue facing man implies understanding whether the present day man's life is valuable enough for him to continue his tiring and troubling everyday existence and not to reject life altogether. "Is life worth living?" – asks Camus and looks for acceptable and truthful answers to this world outlook question in philosophical thinking. In doing so, Camus gives a certain

answer to the extremely sensitive question of the second half of the 20th century – “Why philosophy?”

A certain solution of the problem of being is the most necessary and decisive precondition of building any world outlook and its ‘justification’ as well as its application. Therefore, since the moment the human consciousness was formed the problem of being and search of its solution has always been the primary task of man’s world outlook thinking. Historians of religion and philosophy clearly prove it. The problem of being is acute for the present day man since it is one of the most urgent and at the same time ‘unsolvable’ questions from the metaphysical point of view. It can be said that it is much more urgent than in the previous centuries. This fact has its reasons: large-scale scientific-technical progress has not offered man spiritual salvation and relief. Just the opposite: it alienated man from culture created by man himself and turned him into a slave of satisfying his material needs. Man became a machine (almost proving Lamettrie’s idea of man). Man’s hopes based on science (the power of knowledge) were not realized. Science failed to clarify the mystery of being and it became clear that it cannot do it in principle. At the same time man’s faith in the existence of God rather weakened and the necessity of rethinking the problem of being and non-being arose again with even more urgency. Nowadays it is necessary to once more build a new conception of being which can form the basis for such world outlook that will make man feel relief. Nowadays man is once more in search of such world outlook that will ‘save’ (liberate from metaphysical worries) him in this world and will make him believe in “existence of non-mundane existence” (metaphysical, transcendental).

As a rule, men try to escape non-existence or non-being. It is only in special extreme cases that they, of their own free will, refuse to live. In general, striving to existence (being), efforts to preserve and ‘improve’ it are man’s natural demands. The choice between existence and non-existence (being and non-being) seems to be resolved from the very beginning. But such solving presupposes answers to such questions as: What do existence and being mean? What does existence of nature, its objects and the universe in general mean? What does existence of man himself (of a particular person), humanity as a whole and culture mean? These are the questions as to the meaning of man (of life in general), man’s place and role in this world and therefore these are the world outlook questions. Thus, any world outlook (philosophical as well) picture of the world is based on understanding the essence of being (of existence in general). It can be a specific study of the problem of being or its reception and recognition of its one or another already existing solution. Man as a world outlook being is being after understanding of being (Da-sein) (Heidegger) (9).

Philosophical study and analysis of man first of all means clarification of his relation to existence, being. Nowadays such research is the realm of philosophical anthropology. It is one of the modern extensions of Aristotle’s “first philosophy” and traditional ontology and aims at overcoming their failures and replacing them by human anthropology. Existentialism perfectly shows and proves a close relation of ontology

and philosophical anthropology. Existential doctrine of man is “fundamental ontology” (Heidegger).

Defining and understanding of the concepts of existence and being have turned out extremely difficult. The main sources of this difficulty are ambiguity and obscurity of the concepts of existence and being. In order to deal with this obscurity, these two concepts are sometimes identified (e.g. on the level of substance (10). The existing as existing, being as such and not as a separate being. Sometimes they are differentiated and existence is considered as a predicate, while being is defined as a subject. Such differentiation, in particular in the existential philosophy, is mainly conditioned by the desire to clearly differentiate man as a particular individual being and other things and phenomena of the world as separate existings (in contrast to them, according to Heidegger, man has ontic-ontological privilege, that is why man is “being” and not simply “existing”). Sometimes the reasons of this difficulty are sought in the imperfection of language, in the objective reality itself or in the inter-incompatibility of the world and consciousness. For example, Blaise Pascal thought that the difficulty consisting in the fact that “any definition (understanding) of the concept of existence by necessity employs and relies upon the concept of existence itself”. Our thinking (language) is unable to do otherwise (11).

Everything that man sees in the world including his own self or, more precisely, everything that he can comprehend sensually, rationally or irrationally can be related to things, qualities or relations.

Where can existence as such be placed? In the multitude of things, range of qualities or relations? Or to which of these will it be closer if there is no place for it in the above mentioned sets?

If we survey the history of development of philosophical thought from the aspect of the problem of existence, it will not be difficult to find well-founded attempts of proving each of these three opinions. They are summed up in the classical formulations which are well-known in philosophical literature: 1). “Essence is, non-essence is not”; “Essence is the idea on essence” i.e. “True essence means thinking about essence” (Parmenides); 2). “Cogito ergo sum” (Descartes); 3). “Substance is that the essence and existence of which coincide or the Supreme Being is called existence (Spinoza); 4). “Existence is perception” (Berkley); 5). “Existence is not given in the concept”; “Existence is the position of the knowing subject, his relation to the object of cognition” (Kant); 6). “Thing and its concept are one and the same” (Fichte). Much more examples could be added to the list.

Every philosophical concept (category) has its own history and adventure. Each has its own fate. In this respect the concept of existence turned out to be the luckiest and the most unlucky one.

It is lucky because it turned out to be the most universal and also ‘desirable’ predicate (in any act of consciousness – we mean the simplest sentence, even a one word sentence – existence is either declared immediately or thought of by necessity). At the same time it is the only universal linguistic means of predication. No other

philosophical category can compete with the concept of existence from the aspect of such wide application.

It is unlucky since, up to now, it is the only category among philosophical categories which claims to be both the universal predicate and the universal subject – to turn into the Absolute, to occupy God's place though finally it was refused the place ("I am he who is", "I am existing", "I am God existing who is". According to the Bible God refers to himself as being, existence, He calls Himself existence (Genesis 3, 14) (12).

Philosophical category of existence is not reducible without 'residue' either to the objective reality or the subjective reality or their interrelation (and, even more, it is not inferred from any of them). It is impossible to reduce it without residue to things, qualities or relations, to *á priori* or *posteriori*, to rational or irrational, or to values as such.

This difficulty can be formulated in the following way: Is existence predicable or not? (13) Or should the question as to the existence of existence be valid? In other words: Is existence such a universal predicate which can be attributed to everything other and to its own self? Or is existence such a universal subject (Absolute) which as a predicate has its own self?

This problem has not been solved by philosophy up to the present day though it is old and many attempts were made to solve it. This question demands further study even at present. The more argued the solution of the problem of being seems to be, the more acceptable and convincing will be any world outlook 'built' on its basis.

In general, any world outlook is always based upon certain values and expresses a hierarchy of values. And existence, being was from the beginning considered a positive predicate. It was placed at the basis of values as the principle attribute of any value (14). The point consisted in the 'kind' of existence (being).

Our consciousness cannot in principle transcend the limits of existence. Non-existence (Parmenides's "non-essence", "super essence" in Neo-Platonism, Laski's sphere of "logical" which is beyond existence-non-existence, Heidegger's "nothing", Nutsbidze's "more than nothing", or the so-called "the ought" as a unity of certain values, etc.) in the form of existing in our consciousness somehow acquires the status of the existence in some way, i.e. it already implies existence in some form. Nothing that is completely 'emptied' of existence can enter the field of our consciousness since entering the field of consciousness is already being, even if it were only conceived of, imagined in this or other form (material, non-material, real, unreal, psychic, logical, ideal, supernatural, transcendental, immanent, "the ought", etc.) by my consciousness. We can say that it is confirmed by Husserl's "pure I" as the intentionality (direction on anything including its own self) which, in spite of Husserl's tenacious efforts to 'catch it free' of existence, turned out to be one of the existings (though specific, special existing) as seeing its own self by "pure consciousness" in the form of "pure existence" (this means remaining within the limits of Descartes' "cogito"). It means that we have received one more decision of the problem of existence.

If our consciousness has anything innate, internal and the most principle (a priori as Kant would say) it must be “looking through the glasses” of existence; seeing everything (including its own self) as somehow existing. “Looking through the glasses” of existence is the most general a priori form of ‘contemplation’ for our consciousness. We mean sensual contemplation as well as rational and irrational.

In general, value is measured according to the kind of existence which is attached to one or another thing or phenomenon from the position of our consciousness: unreal or real, temporal or eternal, true or false, sensual or rational, etc. (15).

First of all what is creating the world by God if not “creating” existence? God created man as an image and likeness of His own self or vice versa (such opinion is also given). In both instances the issue of existence is of the first rate importance. The principal attribute of “being God” is its existence (16) (God’s ‘Christian’ name is existence – “I am who is”). The so-called ontological argument of existence of God was based on it – ensuing God’s existence from the concept of God. According to Kant it was the main task of philosophy presiding him.

Thus, in a certain sense the development of philosophical consciousness can be analyzed as a history of changing specific discourse on being. The emergence of different philosophical disciplines can be considered as discovering different aspects of being and forming different philosophical directions, movements or schools as different interpretations of these aspects.

LITERATURE AND NOTES

- (1) Consciousness is a free creator which has abilities of trust and distrust (methodological suspicion); it is an activity which has a will – a subject who is impelled by the necessity to satisfy interests and needs (material or spiritual) of certain type. According to Freud, the “repressed” strifes and desires are given in the foundation of activities of consciousness. We can suppose that no less important are the ‘allowed’ strifes and desires, especially those directed at satisfying the world outlook “metaphysical” worries”.
- (2) The existence of mythology and religion proves the ability and desire of our consciousness to comply with the order of the universe, adapt to it according to certain rules and conditions. The existence of art proves the ability and desire of our consciousness **not to comply with** the order of the universe, to attempt to change and transform it. The existence of philosophy proves the ability and desire of our consciousness to **critically interpret** everything that is and try to **logically prove** what is to be. In each of them man seeks for help and salvation in the boundless and enigmatic world. That is why their role will always be important for existence of humanity.
- (3) Man first of all imposes responsibility for his deeds upon his own self; his own second “I” as an internal ‘supervisor’ since any consequence of his behaviour more or less ‘hits’ him as well. Besides, when man chooses something, he chooses not only for himself but for others as well. Of course, first of all it means choosing a world outlook. Man thinks that his choice is the best and means that it can be an example for others. Thus, he feels responsibility for his deeds not only to his own self but to a certain degree to others as well.

- (4) The power of convincingness of scientific knowledge is based upon particular facts. It seems that the more we move away from the facts (rationally or irrationally), the less strong becomes the power of our consciousness to believe and make others believe its ideas and opinions. As Kant declared, any convincingness if it does not want to be completely unfounded must be based first of all on facts. «Всякая убежденность, если она не хочет быть совершенно необоснованной, должна основываться прежде всего на факте». Иммануиль Кант, Соч. в 6-ти т-ах, т. 5. М., Мысль. 1966 г., стр. 564.
- (5) More on such definition of philosophy, see TevzaZe guram, XX saukunis filosofiis istoria. Tsu gamomc., Tb., 2002 w., gv. 567-576; misive, Sua saukuneebis filosofiis istoria. Tsu gamomc., 1966 w., gv. 3. (Tevzadze Guram, A History of XX Century Philosophy. TSU, Tb., 2002, p. 567-576; A History of the Medieval Philosophy, TSU, Tb., 1966, p. 3).
- (6) "... between theology and science there is a No Man's land, exposed to attacks from both sides; this No Man's Land is philosophy". Bertrand Russell, A History of Western Philosophy, Great Britain, GEORGE ALLEN AND UNWIN LTD, 1947, p. 10.
- (7) In detail see niblaZe vaJa, alber kamiu filosofiis rolis Sesaxeб absurdis adamianis cxovrebaSi. macne, filosofiis seria, 1998w., 2. (Nibladze Vazha, Albert Camus on the role of philosophy in life of man of absurd. Matsne, Series in philosophy, 1998, 2.).
- (8) Albert Camus, Le mythe de Sisyphée. Éditions Gallimard, Paris, 1942, p. 15 (Камю Альбер Бунтующий человек М., Изд. полит. лит., 1990 г., стр. 24).
- (9) "SeiZleba iTqvas, rom adamianis yofiereba, yofierebis gagebis mixedviT yofnaa. am mxriv marTalia martin haidegeri, roca yofierebis gagebas adamianis fundamentur daxasiaTebad miiCnevs" kakabaZe zurab, filosofiuri saubrebi, Tb., 1988, gv. 15. "It can be said that man's being is being according to understanding of being. In this respect Martin Heidegger is right when he considers understanding of being as man's fundamental characteristic". Zurab Kakabadze, Philosophical Talks, Tb. 1988, p. 15. (Heidegger Martin, Sein und Zeit, Tubingen, 1963, s.12).
- (10) avaliani sergi, yofiereba, dro da sivrce, Tsu, 1991, gv.3. (Avaliani Sergi, Being, Time and Space, TSU, 1991, p.3).
- (11) Blaise Pascal, Pensées etopuscule (éd. Brunschvicg), 6-me éd; Paris, 1912, p.169.
- (12) wignni Zueli aRTqumisani, nakveTi I, Sesaqmisai, gamosvlaTai, Tb. mecniereba, 1988, gv.312-313.
- (13) It is known that Russell's so-called "theory of types" does not allow to apply any principle (quality) to itself, to extend it to itself, or the demand of predictability and its justification; though this principle itself turned out to be predictable and thus containing internal logical contradiction ("...raselis "tipebis Teoria" ... krZalavs raime principis Tavis Tavze miyenebas. rogorc aRmoCnda, Tavad es principi ver asrulebs sakuTar moTxovnas". TevzaZe guram, XX saukunis filosofiis istoria. Tsu gamomc., Tb., 2002, gv. 99. "...Russell's "theory of types" ... does not allow to apply any principle to this principle. As it turned out, this principle itself does not fulfill its own demand". Tevzadze Guram, History of XX Century Philosophy, TSU, 2002, p. 99.).
- (14) The so-called "ought" as a unity of certain values is an existing as a datum in the consciousness mediating on it. In this sense it is impossible for our consciousness to "see" anything as completely deprived of any existence. "Pure non-existence" cannot be thought of since including in into the sphere of consciousness already implies some kind of existence.
- (15) It is evident that man in general strives to exist, he puts up with numerous problems of existence and its absurdity just in order to escape non-existence for as long as possible. Man's dread and anguish are caused by inevitability of "meeting" with non-existence. It does not matter how successful we are from economical or political (or any other) aspects, we are unable to deal with "ontological dread" of non-existence but for the hope of passing into some "other kind" of existence. We do not want non-existence. We prefer existence even if it were not very

satisfying. Man makes his choice naturally from the very beginning – existence, being are good, non-existence, non-being – bad.

(16) The essence and existence of substance coincide with each other as Spinoza showed.

SUMMARY IN GEORGIAN

კაჟა ნიზლაძე

იოანე პეტრინის სახელობის ქრისტიანული კვლევის ცენტრი

ყოფიარების გაგება, როგორც მსოფლმხედველობის განმსაზღვრელი

გაფართოებული რეზიუმე

ადამიანის არსებობისათვის აუცილებელია სულ მცირე ორი რიგის მოთხოვნილებათა დაკმაყოფილება (რალაც დონემდე მაინც, თუ სრულყოფილად არა) – ფიზიკურ-ბიოლოგიური მოთხოვნილებების და ე. წ. “სულიერი” მოთხოვნილებების, რომელთაგან უმთავრესია მსოფლმხედველობრივი მოთხოვნილებები (ინტერესები). კერძოდ, ეს არის დაუოკებელი მისწრაფება გარკვეულ იქნას, თუ რა არის სამყარო მთლიანობაში და როგორია ადამიანის ადგილი, როლი და დანიშნულება ამ სამყაროში; რა არის ადამიანის ამქვეყნიური არსებობის მიზანი, მისი ცხოვრების საზრისი; რამდენად არის შესაძლებელი და რას ნიშნავს ადამიანის არა-ამქვეყნიური სახით არსებობა (საიქიო ცხოვრება).

მსოფლმხედველობა “წმინდა სახით”, თავის საძირკველში, არის ნორმალურ მდგომარეობაში მყოფი ადამიანური ცნობიერების თანდაყოლილი თვისება, უნარი და მოთხოვნილება, სამყაროს “შეხედოს გარედან”, წარმოსახვის ძალისა და ფანტაზიის მეშვეობით “გაამთლიანოს” იგი და მასში საკუთარ თავს მიუჩინოს გარკვეული ადგილი – ხან ძალზედ მოკრძალებული (როგორც ეს გვაქვს მითებსა და რელიგიებში), ხანაც შედარებით ამაღლებული და აღზევებულიც კი (როგორც ეს ხდება ხელოვნების ზოგიერთ ნაწარმოებში და ზოგიერთ ფილოსოფიურ კონცეფციაში). ადამიანი მუდამ ცხოვრობს ამა თუ იმ მსოფლმხედველობით. მსოფლმხედველობის ქონა მისთვის იმდენად შინაგანი, სპეციფიკური და აუცილებელია, რომ ზოგადად, ის შეიძლება განისაზღვროს, როგორც “მსოფლმხედველობის მქონე ცხოველი”.

მსოფლმხედველობა თავის საფუძვლად და პირობად გულისხმობს თავისუფლებას. ადამიანი რომ თავისუფალია როგორც ცნობიერების მქონე არსება, პირველ რიგში ჩანს სწორედ იმაში, რომ იგი აუცილებლად იცავს ამა თუ იმ მსოფლმხედველობას. ამ შემთხვევაში სულერთია როგორი იქნება ეს

მსოფლმხედველობა. აქ მთავარი ის არის, რომ ადამიანს ყოველთვის სურს (თუკი ის ნორმალურ მდგომარეობაში მყოფი პიროვნებაა) და შეუძლია კიდევ წარმოიდგინოს სამყარო მთლიანად და განსაზღვროს მასში საკუთარი ადგილი. უფრო მეტიც, მას შეუძლია როგორც დაჯერება, ისე ეჭვის შეტანა და უარყოფა მის მიერვე აგებული თუ არჩეული მსოფლმხედველობრივი სურათისა. ყველაზე მეტად აქ ჩანს ადამიანის ნამდვილი და სრული თავისუფლება, რომელიც თანდაყოლილია ჩვენი ცნობიერებისათვის.

ნებისმიერი მსოფლმხედველობის აგების და “გამართლების”, ასევე მისი გამოყენების ერთ-ერთ ყველაზე აუცილებელ და გადამწყვეტ წინაპირობას კი წარმოადგენს ყოფიერების საკითხის გარკვეული გადანწყვეტა. ამიტომ, ადამიანური ცნობიერების ჩამოყალიბების დღიდან, ყოფიერების პრობლემა და მასზე გარკვეული პასუხის გაცემა, მუდამ იყო ადამიანის მსოფლმხედველობრივი აზროვნების უპირველესი ამოცანა. ამას ნათლად ადასტურებს რელიგიის და ფილოსოფიის ისტორია. ყოფიერების პრობლემა დღესაც მწვავედ დგას თანამედროვე ადამიანის წინაშე, როგორც ერთ-ერთი ყველაზე საჭირობო და ამავე დროს “გადაუჭრელი” შეკითხვა მეტაფიზიკური ასპექტით. შეიძლება ითქვას, რომ უფრო მწვავედ, ვიდრე ეს იყო გასულ საუკუნეებში.

ადამიანები გაურბიან არ-არსებობას (არ-ყოფნას). მხოლოდ განსაკუთრებულ (უკიდურეს) შემთხვევაში ამბობენ ისინი საკუთარი ნებით უარს სიცოცხლეზე. ზოგადად, არსებობისაკენ (ყოფნისაკენ) სწრაფვა, ზრუნვა მის შენარჩუნებასა და “გაუმჯობესებაზე”, ადამიანთა ბუნებრივი მოთხოვნილებაა. არჩევანი არსებობას და არ-არსებობას (ყოფნასა და არყოფნას) შორის, თითქოს იმთავითვე გადანწყვეტილია. მაგრამ, ასეთი გადანწყვეტილება წინასწარ გულისხმობს ისეთ კითხვებზე პასუხების გაცემას, როგორიცაა – რა არის (რას ნიშნავს) არსებობა, ყოფნა, ყოფიერება? რას ნიშნავს ბუნების, მისი საგნების და საერთოდ სამყაროს არსებობა? რას ნიშნავს თვითონ ადამიანის (კონკრეტული პიროვნების), მთლიანად კაცობრიობის და კულტურის არსებობა? ეს არის კითხვები ადამიანის ცხოვრების (საერთოდ სიცოცხლის) საზრისზე, მის ადგილსა და როლზე ამ სამყაროში და ამდენად, ცხადია არის მსოფლმხედველობრივი კითხვები. ამიტომაც, სამყაროს ნებისმიერი მსოფლმხედველობრივი (მათ შორის ფილოსოფიური) სურათი დაფუძნებულია ყოფიერების (საერთოდ არსებობის) რაობის გარკვევაზე. შესაძლოა ეს იყოს ყოფიერების პრობლემის სპეციალური კვლევა, ანდა მისი “მიღება”, აღიარება მისი ამა თუ იმ უკვე არსებული გადანწყვეტისა. ადამიანი, როგორც მსოფლმხედველობრივი არსება, წარმოადგენს “ყოფიერების გაგების მიხედვით ყოფნას” (ჰაიდეგერი).

ყველა ფილოსოფიურ ცნებას (კატეგორიას) თავისი ისტორია და “თავგადასავალი” აქვს. თითოეულს საკუთარი ბედი ერგო წილად. ამ მხრივ ყველაზე უფრო იღბლიანიც და უიღბლოც არსებობის ცნება გამოდგა.

იღბლიანი იმიტომ, რომ ის აღმოჩნდა ყველაზე უფრო უნივერსალური და თანაც “სასურველი” პრედიკატი (ცნობიერების ნებისმიერ აქტში – იგულისხმება ყველაზე უმარტივესი წინადადება, თუნდაც ერთსიტყვიანი – არსებობა ან პირდაპირ ითქმის, ანდა აუცილებლობით მოიაზრება). ამასთან ის წარმოადგენს პრედიკატების ერთადერთ უნივერსალურ ენობრივ საშუალებას. აზროვნების მიერ ასეთი ფართო გამოყენების მხრივ, არსებობის ცნებას ვერც ერთი სხვა ფილოსოფიური კატეგორია ვერ შეედრება.

უიღბლო იმიტომ, რომ ის ერთადერთი აღმოჩნდა დღემდე არსებულ ფილოსოფიურ კატეგორიათა შორის, რომელიც უნივერსალურ პრედიკატობაზეც აცხადებს პრეტენზიას და უნივერსალურ სუბიექტად ყოფნაზეც – აბსოლუტად გადაქცევაზე, ღმერთის “ადგილის” დაკავებაზე, რაზედაც, საბოლოო ჯამში მას უარი ეთქვა.

არსებობის, როგორც ასეთის, ფარგლებს “გარეთ” ჩვენი ცნობიერება პრინციპულად ვერ გადის. არ-არსებული (პარმენიდეს “არარსი”, ნეოპლატონიზმის “ზეარსი”, არსებობა-არარსებობის გარეთ მდგომი “ლოგიკურის” სფერო ლასკთან, ჰაიდეგერის “არარა”, ნუცუბიძის “არსებულზე მეტი”, ანდა ეგრეთ წოდებული “ჯერარსი”, როგორც გარკვეულ ღირებულებათა ერთობლიობა და ა.შ.) ჩვენს წარმოდგენაში არსებულის სახით მაინც, უკვე იძენს რალაცდაგვარი არსებულის სტატუსს, ანუ გარკვეული სახით არსებობას უკვე გულისხმობს. არსებობისაგან მთლიანად “დაცლილი” შინაარსი, ჩვენი ცნობიერების ველში ვერ შემოვა, რადგანაც ცნობიერების ველში შემოსვლა უკვე ყოფნაა, თუნდაც მხოლოდ, როგორც ჩემი ცნობიერების მიერ წარმოდგენილი, წარმოსახული, ამა თუ იმ სახით მოაზრებული ვითარება (მატერიალური, არამატერიალური, რეალური, ირეალური, ფსიქიკური, ლოგიკური, იდეალური, ზებუნებრივი, ტრანსცენდენტური, იმანენტური, “ჯერარსული” და ასე შემდეგ. რაც გნებავთ ის დაარქვით). ამის დადასტურებად შეიძლება ჩაითვალოს ჰუსერლის “წმინდა მე”, როგორც ინტენციონალობა (მიმართულობა რაიმეზე, საკუთარი თავის ჩათვლით), რომელიც ჰუსერლის გულმოდგინე მცდელობის მიუხედავად – არსებობისაგან “განთავისუფლებული” სახით ყოფილიყო “დაჭერილი”, ისევ და ისევ, ერთ-ერთ არსებულად (მართალია სპეციფიკურ, განსაკუთრებულ არსებულად) იქცა, როგორც “წმინდა ცნობიერების” მიერ საკუთარი თავის “წმინდა არსებობის” რანგში დანახვა (რაც დეკარტის “ჩოგიტო”-ს საზღვრებში დარჩენას ნიშნავს). ანუ არსებობის საკითხის მორიგი გადანწყვეტა გამოვიდა.

ჩვენს ცნობიერებას თუ რაიმე აქვს თანდაყოლილი, შინაგანი და უმთავრესი (აპრიორული, როგორც კანტი იტყოდა), ეს არის არსებობის “სათვალთ ცქერა”. ყველაფრის (მათ შორის სკუთარი თავის) “დანახვა” რალაცდაგვარ არსებულად. არსებობის “სათვალთ ყურება”, ჩვენი ცნობიერებისათვის “ჭვრეტის” უზოგადესი აპრიორული ფორმაა. იგულისხმება

როგორც გრძნობადი ჭვრეტა, ასევე რაციონალური და ირაციონალური ინტუიცია.

რას ნიშნავს, პირველ რიგში, ღმერთის მიერ სამყაროს “შექმნა”, თუ არა არსებობის “გაჩენას”. ღმერთმა შექმნა ადამიანი თავის ხატად და მსგავსად თუ პირიქით (ასეთი თვალსაზრისიც არსებობს), ორივე შემთხვევაში საკითხი დგას, პირველ რიგში, არსებობის შესახებ. “ღმერთობის” უპირველესი ატრიბუტი მისი უეჭველი არსებობაა (ღმერთის “ნათლობის” სახელია არსებობა – “მე ვარ, რომელი ვარ”; “მე ვარ მყოფი”; “მე ვარ ღმერთი მყოფი, რომელი ვარ”. ბიბლიის მიხედვით ღმერთი თავის თავს ყოფნად, არსებობად მოიხსენიებს; საკუთარ თავს არსებობას ეძახის სახელად). ამას ეფუძნება ღმერთის არსებობის დასაბუთების ე.წ. ონტოლოგიური არგუმენტიც — ღმერთის ცნებიდან მისი არსებობის გამოყვანა, რაც კანტის აზრით, მთელი ფილოსოფიის ძირითად საქმედ ითვლებოდა.

საერთოდ, ნებისმიერი მსოფლმხედველობა ყოველთვის გარკვეულ ღირებულებებს ეყრდნობა და ამა თუ იმ ღირებულებათა იერარქიის გამოხატულებას წარმოადგენს. ხოლო არსებობა, ყოფნა, იმთავითვე დადებით პრედიკატად იქნა მიჩნეული. ღირებულებათა საფუძველში იქნა ჩადებული, როგორც ნებისმიერი ღირებულების უმთავრესი ატრიბუტი. საქმე არსებობის (ყოფნის) რაობას ეხებოდა.

ზოგადად, ღირებულება იზომება იმისდა მიხედვით, თუ რა სახის არსებობა “მიენიჭა” (ან ჰქონდა) ჩვენი ცნობიერების “თვალში” ამა თუ იმ ცალკეულ საგანს თუ მოვლენას. მოჩვენებითი თუ ნამდვილი, დროებითი თუ მარადიული, ჭეშმარიტი თუ მცდარი, გრძნობადი თუ რაციონალური და სხვა.

GLOBALIZATION AND THE FEATURES OF RESPONSIBILITY EXPRESSION

DEMUR JALAGHONIA

Tbilisi Javakhishvili State University

At the end of the 20th and the beginning of the 21st centuries globalization is considered as one of the fashionable notions. Everyone beginning with social science representatives to politicians speaks about globalization.

There is a large amount of varied literature showing positive as well as negative attitudes towards globalization.

In this work we do not try to analyze the forms of globalization showing its advantages in various spheres. We will only restrict ourselves to generalized principles of globalization which will give us the possibility of putting forward the question of a man's responsibility.

Viewing responsibility philosophically, we see that it is a central structural element of Weltanschauung (ideology; world outlook). At the same time with the intrinsic necessity it is also responsible for 'the whole universe', the existence. Exactly having this in mind Heidegger used the thesis: "Man is a Shepherd of Existence", meaning that he is responsible for it and to it.

Responsibility was understood as a social phenomenon which always needed a "second one", a real "another one" for its realization. But the comprehended responsibility is nothing more than a self-responsibility, i.e. responsibility to one's own transcendental self (essence) at the same time it is the responsibility to God.

Globalization theory asserts that we live at the time when most parts of our social life are determined by global processes, when borders between national cultures, national economic systems and countries vanish.¹

The main theme of globalization, or a tendency if you like, according to Kenichi Omes (1989) is "a creation of a boundless world". This tendency implies that traditional political frontiers, which coincide with the national and state boundaries, have become easy to penetrate into today. Thus globalization changes the social space. This is clearly seen from the new transnational models and information development and new forms of technology.

As Andrew Heywood notes there are two versions of globalization. The first is the Neo-liberal globalization and interlinks with the development of economic structures and values established in markets. According to this judgment the notion of globalization is a global capitalistic economy construction that is connected with the interests of transnational corporations and which considerably limits the power of government.²

The second version of globalization is connected with the state security. It is mainly a product of global development of terrorism and the western countries, mainly the United States' reaction on masses. Globalization backed up the religious

fundamentalism strengthening in the developing or emerging world, and anti-globalization, the source of which in various ways is the social, feminist and ecological ideas.

The modern globalization process forwarded national, religious, cultural, professional and corporate traditions and interests of maintaining identification, responsibilities and motivation of activities of an individual.

As Gelner points out, forwarding this problem does not mean its preservation as in the industrial age only advanced cultures will be saved. Folk cultures and small traditions will only be saved artificially by the society retaining the language and folk culture.³

The industrial civilization reached a very high level in our time. Mankind went very far in this way. Comfort, as it has already been introduced on the 'list' of values, has today become one of the highest assets, obscuring all other traditional values. In our times it is also assumed as the basis of human honor.

A man exists in the universe which is the scene' of his activity. The universe has its own requirements and lays claims to them. On his part the man also has his attitudes. These attitudes have already reached the critical point today. New projects and global measures are created to save mankind.

Hans Jonas in his book *Responsibility Principles, a Technological Civilization Morality Outline* (Frankfurt, 1984) surveyed in detail the emerging dangers against the existence of mankind, where the global responsibility for the whole biosphere and atmosphere lays upon a man, an individual who will save himself, the surrounding world and his future as well.

A physicist and philosopher Karlk Fridrich von Vaitszeker created a provoking notion "The Internal Policy" for solving human problems.

Besides that there is Ernest Edrich von Vaitszeker's "The Earth Policy", a true ecological policy for the twenty-first century.

For today there exists Hans Kung's much discussed project, known as the morality of the world. According to him the world policy and economy will sink into deep crisis in the 21st century. The evidence signs of evil from social, political and economic spheres will increase. He assures that the world policy and economy by all means need common morality based on consensus, obligatory for all, that will make the world more peaceful, fairer and more human. Kung's project can be named as the global morality project.

Much is written, many disputes are held about the project known as the "World Order".

What does such order imply? The order means arranging various things in such a way where each part is put in its proper place, the best one for it.

The "world order" conception implies schemes and arrangements of a man's activity which in mankind, as in one whole, serve to achieve elementary and initial purposes of social life.⁴

Our contemporary American politician Richard Falkim (Pinckenton) presented in 1988-1993 an “exemplary project of the world order” to introduce global values and norms and in 1995 offered ten concrete global dimensions in his “Fundamental Prediction” for human managing: war prevention, war revocation, placement of responsibility on a person, collective safety, morality of the Law, revolutionary and non-forced policy, human rights, nature care, citizenship, positive cosmopolite democracy.⁵

Hans Kung writes that if one acquaints oneself with John S. Carnet’s (a politician, Wales University) report *Over-checked State Politics* read at a dispute, one will be stunned. He writes that the main imperfection of the foreign policy oriented onto the interests of the state is that it cares more for taking rather than giving away and because of that it disregards the fact that countries have not only interests but also responsibilities and duties.⁶

If we take a glance at the international policy, at a large number of series of conferences of the United Nations dedicated to upbringing, environment and children protection, protection from catastrophes, population growth, as well as the questions of social reforms and the problems of food supply, we can clearly see how hard it is for governments to lay aside the clear short-term interests in favor of the vague long-term global interests.

Such fundamental documents of the modern world as the Bill of Human Rights of America and Common Declaration of a Frenchman and Citizen Rights, and the Charter of the United Nations, all accentuating the principles of a man’s honor and rights, made it necessary to put forward the problem of responsibility. There exists a project to form a coalition for the responsible, diverse and united world where much attention is paid to responsibility since a man does not have only the rights but responsibilities as well towards himself and the environment.

The category of responsibility becomes a subject of various interests in the inner dilemma context characteristic for the process of democratization.

The philosophical reflection on responsibility has a long history. Modern conceptions about moral responsibility mainly come from the morality theories by Aristotle and Kant, where the principle importance is attached to the acceptance of decisions and to the responsibility for it. The responsibility ethics studies subjects such as moral responsibility, activity spheres and paradigms, and their criteria.

Max Weber formed his concept about responsibility in the middle of the epochal turning point of the WWI, which Hans Kung denotes as the end of Eurocentric modern belief in the crucial moment, wisdom and progress. Weber draws it into a narrow national frame.⁷

The pro-Eurocentric post-modern having presence of critical mind should be interpreted in the global aspect. Infinitely increased scientific-technological might of a man also gave rise to the infinitely increased responsibility.

Nowadays they frequently say that when, in order to justify their policy, the western countries present themselves as the party interested in order, the emerging countries of the third world are interested in achieving justice in the world community.

Thus, although there are opposed opinions about every 'project', there still are responsibility research centers in many countries where concrete approach to the problem will be worked out, which means that the subject of a man's responsibility will be included in the main Law of the country and the responsibility phenomenon will be established at the state system level. It will originate new approaches from citizens and rulers, and eventually all this will contribute to the comprehension of the global problem. After that any idea or project will seem positive.

In his well-known book *An Individual, a State and a War* Kent N. Walts writes: "To ask who is the winner in this or that war means to ask who the winner is in the San Francisco earthquake."⁸

Social sciences which comprehend how narrowly the present and past are tied to each other and how strongly interdependent the system markers are, are doubtful for the possibility of creating a better universe. However, this does not stop intellectuals. They try to find ways out, i.e. they design the projects which make men throw away the saw not to cut the branch they are sitting on.

We lack the vision of the realistic future against the background of approaching ecological, economic and social cataclysms.

In the meanwhile, the politicians and rulers of economic finances can carry on with their current work and uninterruptedly postpone the solution of critical global problems.

Many authors point out the subjects called life-saving being on the agenda of the Europeans and the Americans as if it is the matter of only these countries and do not concern the Eastern countries. This is the point of view of the Western countries. When we speak about the global problem decisions, we must imagine the universe as a big house where this problem hangs over any man, any country or ethnos like Damocles' sword.

There are a lot of new problems but we must not consider them difficult to solve. There are many problems demanding to be answered.

One may not agree with globalists but at the same time may not be an anti-globalist. The purpose of philosophy is to 'sound the alarm'. The alarm means to warn of the approach of disaster and bring out the problem to survey. Rustaveli said: "We are given the country and it is variegated." We, people, are greatly responsible for taking care of it.

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SUMMARY IN GEORGIAN

დემურ ჯალაღონია

თბილისის ჯავახიშვილის სახელმწიფო უნივერსიტეტი

გლობალიზაცია და პასუხისმგებლობის გამოვლენის თავისებურებანი

რეზიუმე

საუკუნეების განმავლობაში დიდი მოაზროვნე ადამიანები ხმამაღლა აცხადებდნენ, რომ მხოლოდ სამყაროს ინტერპრეტაციით არ უნდა დავკმაყოფილდეთ, არამედ ხელი უნდა შევუწყოთ მის შეცვლას. თითქოსდა ეს ხმა სივრცეში იკარგებოდა, მაგრამ ახალ-ახალმა აღმოჩენებმა, კოსმიური სივრცის ათვისებამ, კომპიუტერული ტექნიკით მსოფლიოს ერთ სივრცედ ქცევამ... კაცობრიობა დააყენა გლობალური პროცესების და პრობლემების წინაშე.

განსაკუთრებით XX საუკუნის ბოლოს ჩვენ მნიშვნელოვანი სამეცნიერო-ტექნიკური გადატრიალების მოწმენი გავხდით, რომელმაც ძირეულად შეცვალა ადამიანის ყოფა. დედამიწის ნებისმიერი წერტილი ადამიანის მიერ ათვისებადი გახდა. მსოფლიო პროცესებში ადამიანი ისე ჩართულად გრძნობს თავს, როგორც მსოფლიოს მოქალაქე. ადამიანი იღებს ცხოვრების ერთიან სტანდარტს. ნელ-ნელა იშლება ცალკეული ადამიანების და მთელი ხალხებისთვის დამახასიათებელი, განუმეორებელი ხასიათი, კულტურა. ხდება სხვადასხვა ქვეყნების სოციალურ რეალობაზე საერთაშორისო მნიშვნელობის სხვადასხვა ფაქტის მზარდი ზემოქმედება.

თუ პასუხისმგებლობას ფილოსოფიური თვალსაზრისით გავიაზრებთ, ის მსოფლმხედველობის ცენტრალური სტრუქტურული ელემენტია. ამავე დროს შინაგანი აუცილებლობით ის არის „მთელს სამყაროზე“ უნივერსუმზე, ყოფიერებაზე პასუხისმგებლობაც. სწორედ ამ აზრით იხმარა ჰაიდეგერმა თეზისი, რომ „ადამიანი არის ყოფიერების მწყემსი“, ანუ მასზე და მის წინაშე პასუხისმგებელი.

პასუხისმგებლობა ყოველთვის გაიგებოდა, როგორც სოციალური ფენომენი, რომელიც თავისი რეალიზაციისათვის მუდმივად „მეორეს, რეალურ „სხვას““ საჭიროებს. მაგრამ ამგვარად გაგებული პასუხისმგებლობა ესაა თვითპასუხისმგებლობა, ე.ი. პასუხისმგებლობა საკუთარი ტრანსცენდენტური

არსების წინაშე, რომელიც არის ამავე დროს პასუხისმგებლობა ღმერთის წინაშე.

შეიძლება ადამიანი არ ეთანხმებოდეს გლობალისტებს, მაგრამ არც ანტიგლობალისტი იყოს. ფილოსოფიის დანიშნულებაა „განგაშის ატეხვა“, განგაში ეს არის გაცნობიერება კატასტროფის მოახლოებისა, პრობლემის სამზეოზე გამოტანა. რუსთაველი ამბობდა: „ჩვენ კაცთა მოგვცა ქვეყანა, გვაქვს უთვალავი ფერთა“ – გავუფრთხილდეთ მას. ჩვენ – ადამიანებს გვაკისრია უდიდესი პასუხისმგებლობა.

RELIGION IN THE CONTEXT OF TRANSFORMING SOCIETY (Sociological Analysis)

KAKHA KETSBAIA

Tbilisi Javakhishvili State University

The question of future of religion has always been topical in sociology of religion since its founders (Durkheim and Weber). A number of current global processes taking place in modern society have added sharpness and relevance to the question of future of religion and it became one the most debatable issues.

The purpose of sociology of religion, as the scientific discipline studying religion, is seeing its subject in its perspective and prognostication of future, especially when the situation concerning religion today is rather alarming.

It is a generally approved fact and there is no novelty that mankind is in postclassical epoch and that means devaluation of classical values. Precursor of the beginning of this process was Friedrich Nietzsche. He was one of the first who proclaimed "Death of God" to mankind. The "Death of God" also meant the "Death of Man", but mankind obsessed by luxury, comfort and everyday trivia of life did not pay proper attention to it. But at the end, everything finished with "God murdered" mankind "killing the Man". If the 20th century is stigmatized by the "Death of God", for the 21st century such a stigma will be the "Death of Man" (existing reality is so pessimistic and terrible that even the greatest pessimist Schopenhauer would be envious of living in such an epoch). Without dramatizing the given reality, it can be said that all this is very painfully reflected on the future of religion.

Nowadays nobody argues that a new type of society, the transforming society, is being developed simultaneously with the globalization process, where every social institute is under alteration. For example, during the last century culture, economics, politics, system of values changed and religious life of society is also likely to change. In modern society, which is based upon high technologies and scientific approach to the universe, the role of religion has been shifted into the background which made modern sociology of religion (like classic sociology of religion) speak about its annihilation. In Robert Bell's words, globalization caused the origin of "civil religion", which is a quasi-religious loyalty, where citizenship acquires religious colouring. All this assists developing of post-confessional society. According to sociologists, the concept of electronic, so-called cyber-church is rising to the foreground in this type of society, which in the end is considered as the origin of "virtual religion" (1. p. 641-642). In this case, the main line of development of society is the way from "sacral to secular", from "divine to worldly", during which the sacral society becomes weaker and weaker and finally we get a desacralized society. The process of secularization is the basis of all this, which in modern sociology of religion is not so groundlessly connected with the

modernization process. Side by side with the concept of “virtual religion”, one more new term “religious innovations” has come into sociology of religion (2. p. 545).

The concept of “virtual religion” is in connection with the notions of “virtual society” and “virtual man”. New technologies are one of the most vital questions, which are connected with the future of religion; in their turn they are essential characteristic for the postmodern reality because there is a talk of the importance of replacement of industrial technologies by information communication technologies, which, in itself, means disappearance of the existing reality. A new reality takes its place, which is delivered to man by means of new technologies – television (already outdated), social nets and enormously enlarged modern media. In order to feel its own existence, the man must be in this virtual space – on the communication screen, Facebook, MySpace and so on. According to postmodernist Bodrillard, the media, industries of learning and entertainment are the masters of modern society, which have shifted the industrial society and the world of its values. The net society manipulates with the sign-producing systems, but they do not signify anything but themselves. Such a total virtual reality is being formed based upon simulation, hypocrisy and imitation. This is a new reality, the so-called virtual reality – an artificial copy of the existing reality, which is already so important that the true reality has lost its meaning. It is called the death of social in sociology (Bodrillard). Since that moment, the man is simulated – instead of a real man there is his simulation (See: 3). Man exists in the virtual reality in his digital form, as the only reality is a super-real, virtual space, which excludes the reality of other kind. Actually, it is what we call the “Death of a Man”.

Naturally, virtualization of a man and society has likewise concerned religion, which disturbed sociologists who began to talk about the future of religion. Discussion and debates started about the fate of religion in postclassical virtual society.

The central questions are: Has the role of religion become weaker in modern society? If so, and religion really loses its importance and influence upon society, what will be the end of this process? Aren't we turning into a non-religious society? Should all this finish in the emergence of the so-called new religions? Or the contrary – the above mentioned will cause the opposite reaction and traditional religions will be filled with new energies in new conditions and begin full-blooded life. These questions are real, as the accelerating rate of transformation of society is real. The main question is: If culture has become mass culture, does not the same threaten religion? Especially – when, if we use Bodrillard's words, modern culture has become the producer of garbage and the man has nearly become garbage himself.

The answer to this question is demanded by the time. This is the challenge which sociology of religion faces today. These questions, which in the view of religion are blasphemy, require answers. Traditional religions have their own answers. Another matter is what the representatives of scientific disciplines, whose professional business is studying of religion, say about it. In this case, the fact that the question of theoretical analysis in sociology is based on the empiric material and facts must be taken into account.

The number of factors affects religion directly or indirectly. These are: culture, education, science, technology, moral-ethical norms, political life and economics; the processes taking place in these spheres complicate the question of the future of religion more, that is why this issue in the end is one of the fundamental segments of the question concerning the future of religion. If religion does not have future, neither has society, and vice versa.

Historically, the first prognosis on the future of religion belongs to the father of sociology Comte. In his prognosis, religion has to be replaced by science in the future society. Such an idea existed in the history of thought for a long time since the end of 19th century to the middle of the 20th century. Ernst Mach and Bertrand Russell with other representatives of positivism were its well-known followers in sociology. In their opinion, science would bring happiness to mankind. But it was the time when even Comte had doubts in the correctness of this statement. In spite of this, he as a sociologist knew that society always needs some ideal, which generates altruism and generosity in his members. His positive religion was motivated by similar noble enthusiasm. Comte's prediction did not materialize. Similar to some of his other ideas, it was doomed from the very beginning because religion cannot be artificially formed. It seems to be beyond the strength of an ordinary mortal. Moreover, life has proved that science did not even make the man happy, but on the contrary, it brought him a lot of misfortunes and tragedies. And now, the desirable for everybody science has become a puzzle. Comte's idea appeared to be successful only in one point; namely, he showed to the society the necessity of religion. A greater representative of sociology of religion, Durkheim, pointed out his mistake. He underlined what Comte had failed to take into consideration – that religion never represents the result of a man's realized, intellectual activity, that its creative powers are unknown to man. It appears by itself, as the beginning and guarantor of man's social life. An attempt of rational projection of religion was always unsuccessful in history, as the irrational always exceeds the rational in it.

Marxist social theory also spoke about vanishing of religion. Marx considered religion as a result of estrangement and form of "false consciousness". But his sociological analysis of religion was one-sided. He did not appreciate properly the role of religion in society. Marxist sociology of religion was a utopian theory, the falseness and unfeasibility of which was well demonstrated in the period of the downfall of Marxist ideology in our society, when not religion, but Marxist theory and Marxism itself vanished.

After Marx Weber offered us to think about the question if there is such a social function in which religion is irreplaceable. Due to sociological analysis of this question, he concluded that without religion it will be difficult for man to consider his own life critically; religion always delivers new ideas for him; according to Weber, religion possesses potential of radical social alterations (Protestantism is meant). Weber is also the author of theory of loss of sacral. He thought that domination of technology and bureaucracy in modern society determines man's consciousness and aspirations

by pragmatic interests, and, by caring about comfort, forms the type of society where everything is determined and defined beforehand. In this case, aspiration for high ideals, love of beauty and heroic inspiration are lost together with religion. He introduced the notion of “disenchantment” to denote this process. He proceeded from the concept of conflict between religion and modern consciousness and, like Comte, predicted the victory of latter upon religion. In modern society, Weber sees lessening of the role of religion in establishing banal utilitarianism by rational sight of the universe, which, from the part of religion, is perceived as a syndrome of insanity caused by hypertrophy of rationality.

In spite of such unpleasant predictions on the future of religion from the classical sociological theories, religion continues its existence as usual. Moreover, in many countries in the 20th century (for example, Georgia) religious renaissance takes place, which points to the fact that the sacral continues to exist. This gives sociologists the possibility of saying that religion is a specific phenomenon and it always takes part in man's life in this or that form. Durkheim meant exactly that when he said that the eternal dwells in religion; that religion is not an illusion and a false vision of the universe, but the most living reality compared to other social institutes, equalizing of which with science or ideology is impossible, though religion somehow contains some ideological moments. A religious man will not like Durkheim's attitude towards religion despite its positive contents, as it gives sociological conception of religion, and it means that religion is interesting for Durkheim as much as it provokes social energy in humans. Along with sociologists, Durkheim is interested in religion because he sees in it a strong factor developing a man into a member of society (generally, it must be said, that the opposition between science and religion negatively affected the possibilities of sociology of religion, but since this opposition was neutralized and equal primacy of knowledge and faith was recognized, it became possible to speak about sociology of religion more freely. Today it is most interesting and distinguished among the sociological disciplines not only by its subject, but because the values of secular, civil and super-secular, super-civil meet in it, and it is the place of meeting of the earthly and heavenly).

Like Weber, Durkheim noticed the direction of society and that is why he thought that traditional religions cannot answer or do not correspond to social experience of modern human and society. And that is why he supposed that their transformation in future was irreversible. In his opinion, a new type of society will need a new religion. If so, the question of the future of religion must be put in another foreshortening. Namely, is it possible for society to be without religion? If we understand religion as Durkheim does, then the answer to this question will be negative. But the existence of sacral will be in force, as society cannot exist without holy, sacral objects. There will always be a need in the sacral. But the God offered by the traditional religion will be overcome (Bohnhoeffler). In the process of seeking for the key of mysteries of society, the great representative of sociological religion did not take into account the most important thing – that true religion and religious faith are always new and modern. We see that the

existence of traditional religions is a fact. Hence, it is not difficult to say that in a certain sense the classical theories of Comte, Durkheim, Marx and Weber on religion were wrong and that religion is eternal.

However, a number of problems still remain, presenting the question of the future of religion negatively. Such is Tillich's idea of the crisis of theism. What Tillich calls crisis of theism is the result of rationalization of spiritual and social life, pointed by Weber. In spite of this, these processes do not create a real danger for the existence of religion. P. Berger (an American sociologist, representative of social-constructivist direction in modern sociology, the Head of Institute of Research of Culture, Religion and World Problems of Boston University) also focuses his attention on the question. In his opinion, religion understood the progress of modern society well. The instinct of self-preservation grew stronger and it adjusted to the modern society (P. Berger means Catholicism and Protestantism in this case). In his words, religion is in good relations with the modern society. It means that it is limited only by private lives of the members of this society and has lost the former function of the central, 'universe-constructing' institute. As for the pressure from the state, it happens when the state uses religion as a guarantor of its own legitimacy, i.e. religion exists in modern society nominally, as a museum exhibit, because following the development of society, ethnos, culture and state lose religious meaning step by step. But it does not mean the end of religion. In modern sociologists' opinion, it means only the end of the traditional forms of religion.

When sociologists speak of the future of religion, they interpret the concept of religion in different ways. The representatives of classical sociology of religion mean traditional concept of religion; but the concept of modern researchers of sociology of religion is somehow different from the traditional because, as much as it would not be disputable, they think that in the conditions of domination of democracy, pluralism, freedom and other similar basic values in modern secularized society, God is represented as a tyrant and religion is monopolized (e.g., G. Zimmel). According to G. Zimmel, the question is in the following: traditional religions will not be able to conserve their values in time, which does not forebode desacralization of society, but crisis of theism. In this case his ideas correspond to Tillich's ideas, who sees future of religion "beyond theism", but that means the transformation of traditional religion into the so-called civil religion. Religiousness in modern society becomes part of mass culture, but such theism could be worse than atheism. According to Tillich's prognosis, finally, religious faith will lose religious garment and will remain only faith, which does not have its own body – church, cult, theology. Such is non-standard, modern concept of religion that is probably difficult to imagine.

R. Bell gave us a sociological portrait of religious faith by means of nontraditional religions as it had been presented by Tillich in the middle of the 20th century. In his books *Habit of Heart. Individuality and Commitment in American Life*, religion is presented as one of the common structural elements of public life of the USA, by means of which the Americans are included in the life of their own parish. The conclusion of this modern investigator of religion is as follows: the role of religion in

American society, like other institutes has essentially changed. It does not only deal with the lessening of the role of religion; loss of importance of religious doctrines is equal to the end of religion. Side by side with transformation of American society, religion undergoes transformation too, which was followed by the limitation of religious social space. In the opinion of an American believer, his relationship with God oversteps the limits of religious identity. For that, he doesn't consider it necessary to be a follower of any religion. In the opinion of American sociologists, it is the ultramodern stage of religion and religiousness, which they call postmodern stage. Before that, the American society passed 'early modern' stage of religious progress. That is why the religions of highly developed and developing countries differ from each other. In the American sociologists' opinion, what form of religion will get at the 'early modern' stage is much dependent on the socio-cultural transformation, which modern society experiences. In such case, traditional religions will face great difficulties. In the opinion of A. Schuetz, an American sociologist and founder of phenomenological sociology, religion will have only personal character in such type of society, and nothing more. Quite different situation is in developed countries. Here traditional religions, sensing the forthcoming danger, fight for keeping their identity as far as possible, but the processes of motion from historical to 'early modern' religion have already started, though the level of inclusion of modern newest technologies in public life in these countries is very low. Here we deal only with similar tendencies or blind, thoughtless export of similar technologies, which do not correspond to the level of development of society. In spite of this, religion does not concede its positions and tries to save itself by working out the skill of adaptation to the needs of modern societies. In this case, the task of first degree is overcoming of process of secularization and modernization or coping with it, finding proper alternatives for it and so on.

The prognosis of E. Toffler, a famous social futurologist and author of scandalous book *Future Shock* on the future of religion is also of great interest, and unlike such types of prognosis of other researchers, is optimistic and hopeful. In Toffler's opinion, the speed of current processes in modern society and high degree of freedom will be a great shock for humans. He calls it the "shock of future". In his book he analysis in detail an unimaginable scale of transformation, which does not leave anything unaffected in human and in society. Religion is the only exception in this total and comprehensive process, and it still retains its being and, correspondingly, its future is full of light (4. p. 146-147).

The mounting influence of modern newest informational technologies is the basis of pessimistic and nihilistic ideas on the future of religion. Many new terms appeared in religion of sociology to nominate processes taking place in sphere of religion. Among them one, comparatively outdated, term is TV-evangelism, which means using TV and media-technologies for preaching testament topics. In fact, it is American-Protestant version of evangelistic practice (2. p. 563). The Internet-practice is ultramodern version of TV-evangelism in this respect, presenting the most painful and debatable issues nowadays. There is no finally established, principal position

about it not only among sociologists, but also among the representatives of traditional religions. Two main positions are marked out in different opinions: some see unprecedented transformation, the finale of traditional religions and the beginning of “a new religion”, the so-called virtual religion, in it; others do not notice any transformation of religion and consider current processes only as effective usage of modern means of communications, passing of information in religious practice.

According to this opinion, the nihilistic sociological theories about the future of religion purposefully complicate the situation or, otherwise, it is the result of their religious ignorance. But today virtualization of religious life is a real fact, which, from its side, makes its future rather pessimistic. Seemingly, it should not be anything alarming if computer technologies were used only for preaching, but attempts of using it for performing divine mysteries complicates everything. We mean the mystery of confession. Its virtualization, which happens today, is quite a new and unknown phenomenon. The problem of finality of religion originates just right from here. But today this technology has already got its customers, as much as it would not seem unacceptable from the point of religious view (the facts confirming this an interested reader will find in any sociological textbook). There are various programs by means of which a virtual excursion is possible for visiting any temple in the world even without going out from your own apartment. Only visiting would not mean so much, but something like lighting of a virtual candle is unprecedented. In religious conception, it is the heaviest sin, as in this case we deal with profanation of religious act of bloodless sacrifice. But in a desacralised society, where “religion has become special effect”, it is quite real (5. p. 36).

The informational space is only superficial membrane of spiritual life of humans, that is why virtual and cyber church will never replace the real temple. It is only a parody and simulation of the real one. At some point in the future a human will reach out of prison of this simulation and virtual reality and will return to the eternal truth and real religious faith. Weary by the illusion of pseudo religion and pseudo truth, he will probably face a great trial. It is not difficult to understand that artificially created, constructed in virtual space, the pseudo religion does not have any future and all the experiments in this sphere are doomed. Religious life is about live relations with the transcendental, which in the case of virtualization is lost. A virtual church will never be able to help a man who because of his health condition cannot attend church services. It will not satisfy this person’s great desire for praying. As regards innovation of getting confession by means of the internet, perhaps it is permissible, but, in this case, the question of anonymity of confession should be taken into account. Moreover, it can be dangerous, especially when it concerns spiritual life of a person, because all this resembles a situation with a physician who never saw his patient and prescribes him this or that treatment. The function of confession is not only absolving of sins, its aim is to make man the member of church again, and it is natural not to desire to enter the church where it does not exist. A virtual church, on the contrary, suppresses desire of visiting temple. It misdirects true religious feelings. Church is Christ’s body. In order to

become part of this body, a live contact with it is necessary. But the internet confession hinders this process. As for preaching and spreading the divine word, the internet can be a good means for it. But preaching is not only audio and video recordings; it is God's living word, which should be spread from the pulpit. Moreover, the internet has got its own rule of speech, which does not correspond to the language of the divine service (See: 6). And digital expression of religion is absurd and nothing more, is not it?

While analyzing these questions, the reproach, voiced by the modern authors towards the supporters of classical theories, must be taken into consideration. Namely, it is groundless to speak in the language of secular society in the post-secular epoch (See: 7). Such a reproach really requires consideration, but not with respect to religion, as religion is an eternally new and living phenomenon. By the conclusions of the same sociologists, nothing can change personal attitude of a man to God, which is observed best of all in traditional religious life. That is why in such situation general conclusion in connection with the question under discussion can be: transformation of society is fact, but from the religious point of view, it is not what would put the existence of world religions under the interrogation.

Rationalization, virtualization of modern society and need based on intellect managing (net economics) will probably arouse natural inverse reaction in traditional religions, and society will again face the need in irrationalism and mystics. This process will return desacralized society to eternal values, assist the discredit of mass consciousness and bring to the light moral helplessness of omnipotent reason to even greater degree.

Religion has got much more possibility of dialogue with society in the result of modern globalization processes. In spite of many pessimistic predictions of classical or non-classical sociological theories, its fate is much dependent on the moral state of the man, who faces global problems and challenges. Besides, it is also worth noting that the values on guard of which traditional religion stands – love, peace, tolerance and hope – are those common to all mankind, in case of negation of which the future of mankind itself will be doubtful. In this context, the future of religion is more optimistic than modern sociologists predict. Openness of modern religious thought regarding society and diverse cultures also gives ground for optimism. The dialogue between secular and religious responds well to ethics of “planetary consciousness” and common to all mankind idea of solidarity. Isolated various religious reactions existing in modern society indicate to opposition, which follow leveling globalization processes. If a more or less important factor, on which modern society depends, is the dignity of a man – the man living on Earth today – then the future of religion will depend on what kind of socially important share man will put into the world where he lives. In short, it will depend on how a man retains his humanity.

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SUMMARY IN GEORGIAN

კახა ქეცბაია

თბილისის ჯავახიშვილის სახელმწიფო უნივერსიტეტი

რელიგია ტრანსფორმირებადი საზოგადოების კონტექსტში

(სოციოლოგიური ანალიზი)

რეზიუმე

ამჟამად არავინ არ კამათობს იმის შესახებ, რომ გლობალიზაციის პროცესის პარალელურად ხდება საზოგადოების ახალი ტიპის – ტრანსფორმირებადი საზოგადოების ჩამოყალიბება, სადაც ყველა სოციალური ინსტიტუტი ცვლილებას განიცდის. მაგალითად, ბოლო ასწლეულში შეიცვალა ეკონომიკა, პოლიტიკა, ღირებულებათა სისტემა და სავარაუდოა, რომ ყოველივე ამის მსგავსად შეიცვლება საზოგადოების რელიგიური ცხოვრება. თანამედროვე საზოგადოებაში, რომელიც მაღალ ტექნოლოგიებსა და სამყაროს მეცნიერულ მიდგომას ეყრდნობა, რელიგიის როლის უკანა პლანზე გადაწევა მოხდა, რამაც თანამედროვე რელიგიის სოციოლოგია რელიგიის გაქრობაზე აალაპარაკა. სოციოლოგების თქმით, გლობალიზაციამ გამოიწვია „სამოქალაქო რელიგიის“ გაჩენა. ყოველივე ეს პოსტკონფესიური საზოგადოების წარმოშობას უწყობს ხელს. სოციოლოგების მიხედვით, ამ ტიპის საზოგადოებაში წინა პლანზე გამოდის ელექტრონული, ე. წ. კიბერეკლესიის ცნება, რომელიც საბოლოო ჯამში ე. წ. „ვირტუალური რელიგიურობის“ საწყისად მოიაზრება. ამ შემთხვევაში საზოგადოების განვითარების მაგისტრალურ ხაზს „საკრალურიდან საეროსაკენ“, „ზესთასოფლურიდან ამქვეყნიურისკენ“ სვლა წარმოადგენს, რომლის დროსაც საკრალური სულ უფრო მეტად კნინდება და საბოლოო

ჯამში დესაკრალიზებულ საზოგადოებას ვიღებთ. ყოველივე ამას სეკულარიზაციის პროცესი უდევს საფუძვლად, რომელსაც თანამედროვე რელიგიის სოციოლოგიაში, არც თუ უსაფუძვლოდ, მოდერნიზაციის პროცესს უკავშირებენ. „ვირტუალური რელიგიის“ ცნებასთან ერთად რელიგიის სოციოლოგიაში სწორედ ასე შემოვიდა კიდევ ერთი ახალი ტერმინი – „რელიგიური ინოვაციები.“

მთავარი, ცენტრალური კითხვებია: მართლა აქვს თუ არა ადგილი რელიგიის როლის დაკნინებას თანამედროვე საზოგადოებაში? თუკი კულტურა იქცა მასკულტურად, იგივე ხომ არ ემუქრება რელიგიასაც? თუკი ეს ასეა და რელიგია მართლაც დაკარგავს თავის მნიშვნელობას და გავლენას საზოგადოებაზე, მაშინ როგორი იქნება ამ პროცესის საბოლოო შედეგი? ხომ არ მივდივართ ურელიგო საზოგადოებისაკენ? თუ პირიქით მოხდება – ყოველივე ეს საპირისპირო რეაქციას გამოიწვევს და ტრადიციული რელიგიები ახალ გარემოში ახალი ენერგიით შეივსებიან და სისხლსავსე ცხოვრებას დაიწყებენ.

ინფორმაციული სივრცე ადამიანის სულიერი ცხოვრების მხოლოდ და მხოლოდ ზედაპირული გარსია. ამიტომ ვირტუალური და კიბერეკლესია ვერსაოდეს ვერ შეცვლის ნამდვილ ტაძარს. ის რეალური ტაძრის პაროდია და სიმულაციაა მხოლოდ. ერთხელაც იქნება ადამიანი გამოალწვეს ამ სიმულაციისა და ვირტუალური რეალობის ტყვეობიდან და ისევ მიუბრუნდება მარადიულ ქეშმარიტებას და ნამდვილ რელიგიურ რწმენას. ფსევდორელიგიის და ფსევდორწმენის ილუზიით გათანგულს ეტყობა ჯერ კიდევ დიდი გამოცდა ელის წინ. დიდი მიხვედრა არ სჭირება იმას, რომ ხელოვნურად შექმნილ, ვირტუალურ სივრცეში კონსტრუირებულ ფსევდორელიგიას არა აქვს მომავალი და, რომ ყოველგვარი ექპერიმენტები ამ სფეროში იმთავითვე დასალუპავად განწირულია. რელიგიური ცხოვრება ტრანსცენდენტთან ცოცხალი ურთიერთობაა, რომელიც ვირტუალიზაციის შემთხვევაში იკარგება.

რაც შეეხება ქადაგებას და ღვთის სიტყვის გავრცელებას, ამისათვის ინტერნეტი კარგი საშუალება შეიძლება იყოს, მაგრამ ქადაგება ხომ მხოლოდ mp3 ფორმატის აუდიო ან ვიდეო ჩანაწერი არ არის, ის ღვთის ცოცხალი სიტყვაა, რომელიც ამბიონიდან უნდა წარმოითვას. გარდა ამისა ინტერნეტს საკუთარი მეტყველების წესი აქვს, რომელიც ღვთისმსახურების ენას არ შეესაბამება. რელიგიის ციფრული გამოსახულება აბსურდია და მეტი არაფერი.

LITERARY SUPPLEMENT



CULTURAL EVENTS AND THE GEORGIAN LITERARY ART

VAZHA-PSHAVELA

HOW TO VIEW COSMOPOLITISM AND PATRIOTISM

Some regard that cosmopolitanism is opposite to patriotism but they are greatly mistaken. A true patriot is a cosmopolitan too, likewise every mindful cosmopolitan (not like ours) is an efficient patriot as well. How? - You may ask. Every citizen who serves his nation favorably and tries to raise up his motherland mentally, materially and morally in the end, he is supporting all mankind with the best members, best friends and hence he is sure to enhance the development and wellbeing of mankind as well. If it is necessary to bring up every individual for the benefit of a certain nation so it is definitely essential to educate every separate nation so that whole mankind should present developed and progressive groups. If every individual needs a useful national education likewise every nation is fain to be educated. Hence every nation should be mighty enough to display its indigenous peculiarities, energy so that it should endorse its due portion into the treasury of all mankind.

Every man should serve his motherland with all his might and he should care and think about the benefit of his fellow countrymen. The more efficiently he labors, the more profitable is his endeavor for mankind. e.g. Edison is American and lives and works there but all mankind rejoices in the benefits of his labor. Likewise Shakespeare is English and he lived and worked in England. Nevertheless all mankind enjoys his masterpieces even today. So are Cervantes, Goethe and many other genii. They all worked in their motherlands and labored for their fellow countrymen, nevertheless all mankind regards them as its own possession.

Every genius is brought up on his national ground. They all have been raised and glorified there but other nations regard them as their own kinship.

Thus all genii may find their motherland beyond borders of their countries – it is all mankind. Yet their works are more fruitful and appreciable on their national roots. “Hamlet”, “King Lear” are better enjoyed by Englishmen than they are enjoyed by any other representatives from different countries (be it good translation or not, may they know English to the utmost). Why talk further, could any representative from other countries enjoy Rustaveli’s “The Man in the Panther’s Skin” in translation even if he knows Georgian as his native tongue? Never, because a genius is an individual and he has his own motherland that he worships and loves so much. However his works have no borders because they are the possession of all mankind like science.

So scientists and genii open the road to cosmopolitanism but through patriotism and nationalism. Every nation should be developed to such standards to comprehend their own economic and political situation, their own social wellbeing. If you remove

today's crooked and wicked economic ills you may hew down the oppression of one nation by another. Moreover there won't be any devastating wars that are being waged on the earth today.

Patriotism, like life is man's lifelong feeling which is inborn and born with the birth of man. It consists of such constituents that cannot be rejected by any mindful man such as mother-tongue, historical past, outstanding people, national territory, literature etc. From the moment when a baby comes out of its mother's womb it needs milk for nourishment besides air and a dwelling place, and a nanny to be taken care of, lullaby for a peaceful rest.

The baby is in close contact and in touch with those who are surrounding it: those it talks to and from who it takes first impressions. Therefore it loves the language that it hears in its babyhood and the baby regards those people its close kindred who talk and sing that language. The countryman be it of no great account even with a queer accent, seems to the child as comforting as ever. His countryman be it the last and least important is sure to expose a pleasant feeling when met in an alien place. Before the baby's outlook is widened and its patriotism is grown accordingly, he loves specially that village and that region where he is born and his childhood is spent. I can't imagine anybody sane and sober enough who doesn't love a certain nation or a certain neighborhood more than others. Why? – You may ask, because one and the same man can't be born in different places. He is born in one place, to one family, with one mother! If anybody says that he loves all the nations equally he is a liar or mindless, or he cleaves to some party program. When brought up in a charity house where a motherless baby can have many nannies around and hear many different languages still he is sure to trust in one language and one motherland.

Patriotism is a matter of emotion and not of a mind. Although sanity and common sense have always been the matter of one's worship and respect.

Cosmopolitanism is the product of mind, of reasoning. It has nothing to do with man's heart. Additionally through cosmopolitanism we can avoid any calamity that whirls all over mankind today.

Finally, we have to view and understand cosmopolitanism this way: love your nation, your country; labor for its welfare. Do not hate other nations, do not covet their happiness, or impede their striving for success. Try not to let your country be oppressed. Always launch a challenge against progressive nations. Those who reject their nationality, their country in order to say that they are cosmopolitans they definitely bear distorted emotions. They are unwarily enemies of mankind to whom they try to declare their devotion. God save us from such cosmopolitanism at never forces us to reject our nationality or otherwise mankind should reject itself. Every nation should seek freedom in order to be the master of its own development and advancement to the full.

The immediate premise for mankind development is to let every nation develop on its own, reverent and independent.

[1905]

*Translated by Laly Jokhadze
Tbilisi Iliia State University*

VAZHA-PSHAVELA

THE SONGSTERS OF NATURE

Now the throstle regarded itself the winner. It was so excited and cheerful that it gave thanks unto God, welcoming the forest, the mountains, the sky, the earth and all. It never hated anybody even the jay, which was a bloodthirsty enemy of thrush but it now seemed its own kindred. How many times the confounded bird had eaten the thrush's eggs in the nest that were about to be hatched?! How many times it devoured all completely its fledglings. How many times the poor mother shed bitter tears; how many times it was in deep grief, so that even the forest trembled at the misery of the poor thrush. The aspen tree with its rustling, leaping leaves cried out their eyes over this anguish; the oak tree, as adamant as rock, was moved to tears uttermost, making faces ready to cry... But the throstle now felt like singing.

The drizzling rain has just stopped and fresh green grass looked like silver all alive, scattered with raindrops like pearls that were held on the fresh leaves, ready to be dropped one by one on dry leaves, making the forest still more alive and agile.

The throstle was thirsting to sing. The throstle had just saved all its family- its nest, wherein its half-fluffy fledged younglings were placed. The little ones are too innocent and trustful; whoever they seemed ready to open their mouths - asking for food.

The mother thrush loved warbling of its younglings uttermost. It rejoiced in seeing their yellow colored bills open, moving restlessly their tiny wings.

Then the throstle would caress them to say: "My dearie little loves; I have just saved you from a sheer danger."- I have outwitted the young game hunter who thinks that the thrush, your mother, has no wits.

The thrush was showing vanity, bragging about its skills and cleverness. You may ask how it showed its mindfulness – This happened accidentally when it spotted mischievous Vaso who was a great enemy of small fledglings; he had a houseful of fledges, of various birds, all of them captured by him. Now he was walking, all eyes and ears creeping in the shrubs. He was almost about to spot the thrush's family but the latter was quicker, it was so snappy to manage to drop down its wing to imitate as if it was wounded and flew in front of Vaso skillfully. The hunter was glad to see this and ran after the mother thrush to catch it, never remembering about its nest and younglings... Hardly fluttering, the thrush was pursued by Vaso who hoped to catch it alive. When hoping against hopes to catch, he began throwing some stones and sticks at it but in vain. When the thrush saw the enemy was far away from its nest and not threatening its young ones it hovered in the air at once and then hid itself in the forest. Presently the mother thrush came back to its beloved younglings: "I have just made a good riddance of our enemy, I got it! Don't ever be scared, my dearest, my sweet pearls! How I fooled this mindless child; he thought I had really broken my wing, hoping to catch me for sure. All my nest and family would have been ruined and you, my

dearest too, you would have been now in Vaso's cages crying for help... Now don't ever think about it, God is with us."

That's the very reason the throstle a game little bird was so glad, therefore it welcomed and saluted nature in the light and it was so excited that did not feel any enmity against its real foes.

The grieving mother clad always in sacks flew over the top of the checker blooming tree and dashed down near its younglings, and started singing. It was a beautiful song; its whistling was perfectly matching the rays of the setting sun beyond the firm footing of the mountain which forced the sun its rays, all dispersed through the forest, the depth and gorges.

The throstle was rejoicing a lot in singing. Chanting so whole-heartedly can do only those who have never thought about death. Who have never thought that once they should also die and turn into dust?! What was the throstle singing about? I wonder if there are any words in its singing. Do we know and understand that rhyme the throstle is chanting? Alas, we never understand it but we have to guess because the throstle does not always sing; for example in winter. At this time the throstle looks sad. It wastes time in seeking food to nurture itself.

Yes, we have to guess and figure out all this;

Could there be no request in such a steadfast and heart-of-heart supplication? Lord! Have mercy and let my children live and grow up. –God, remove all tribulations from them, save them from every affliction, likewise you saved us today. Oh how grateful we are to you that you did not make us the prey of our enemy!

How can I believe that the throstle is not giving thanks to God who has created so majestic and lovely nature, who has given life to the throstle – the treasury of sweet and precious beings? Who knows, what else the throstle was singing about. You have to guess and figure out it.

The throstle was chanting and it was almost melting in this self-oblivion chant, the sun has gathered all its rays, placed them in its bosom, folding them up in its lap, then just hid itself behind the mountain and soon it took a pause. Darkness fell down. The throstle, having fulfilled its duty, calmed down, flew up to its nest squatted over its fledglings. When the throstle ceased singing, the forest and the green pasture adorned with flowers down below; small hills and the divine spirit mingled with the air, all were giving thanks to the throstle: "Thank you, thank you, rejoice and live forever; May the Lord never put an end to your singing while your listener- the grateful nature should ask for your grace to appreciate thy labor aright and remember you always with compassion and kindness." Meanwhile twilight set in. All the nature was getting ready to slumber. The throstle was silent but some other songsters appeared there, more majestic and sweeter warblers of nature than the throstle – the nightingale started chanting. If we, men, speaking part of the nature have our own Rustavelis, Shakespeares and Homeroses, then the wordless nature – forest, birds, beasts have their own Shakespeare and Rustaveli; This is nightingale with its' beautiful sweet chanting, which turns the whole nature into the divine spirit with its heaven and earth.

Anyway the nightingale itself all melted up in this holiness and bliss, placing all the listeners' hearts on its tiny wings to join them all with this divine spirit, rocking to and forth with such aspiration and grace that anyone, listening to its whistling felt like the mother, acquainted with grief at the resurrection of her only deceased son...

Chapter 2

While the nightingale was singing, close-by in the valley, on the balcony an old priest, Irodion, by name and his only son, seminarian Vano were having tea. The only comfort and hope for the old man was rejoicing in nightingale's chanting. Only there was a kind of sorrow on the face of Father Irodion, his eyes full of tears, seemed to have recollected some painful event.

- How beautifully the nightingale is singing! Your deceased mother used to love the nightingale's singing: she even forgot her food and drink until the songster kept chanting.

Poor mother, she was all ears and would not stir on the balcony. She would groan and moan as if she understood every detail of the song. Oh, Lord, blessed be thy judgment, how could you grant such grace to the tiny little bird to make man's soul and heart feel such a heavenly bliss and pleasure?

It is praying, man, it is praying! - Your mother would say. I hear every single tone modulation of its prayer. You know what else it is asking God for? – Lord, may all the nature be in blossom and green evermore! Lord, listen to the supplication of the feeble and the orphans! Lord, kindly remember all the souls in thy heaven who have passed the road of life in chastity and purity! Lord, remove death from us. Lord, let my kindred and my people live forevermore...

In summer, she would not even let her cat stay in the house. She would make her hand maid take it far away and, of course, would not let anybody's cat come inside her courtyard. These confounded animals eat nightingales! Indeed, we found some feathers several times at the roots of our roses, where nightingales used to stay for singing at night. Then they were easy to be captured by men, not to say anything about cats... because they always sing with closed eyes... Truly, nightingales were a great pleasure to us, they were like good heralds. They would fly to us to bring comfort and pleasure. When your mother passed away nightingales gave up coming to our garden. Now they greet us from far away. A nightingale is definitely a majestic phenomenon... nightingale in nature; and all the songbirds in general. Nature presents performances where actors sing. Plants, animals, birds and all the nature in general rejoice in chanting of these actors. Did you hear a throstle sing in the evening? But when the darkness sets in, the nightingale takes its place... Not to say anything about other songsters of lower rank...

Leading actors are jays. Nature is fond of arts like us. How can we love art as much as nature does?! And you know what I like about these actors? Yes, my dear, how they are modulating those voices, never asking for any money, nor feasts

arranged exclusively for them; gifts are never sent either. It's the most majestic scene!... – says Vano in delight.

What may they use or need those gifts for? – Declared Father Irodion. –What for do they need gold or silver presents?! But who knows, in their ways they are given some feasts; we never watch the behavior of the birds, never.

Indeed, what a magnificent sight it might be, - went on Vano in delight- If I could see with my own eyes the nightingale's anniversary when all the trees of the city are in full bloom and the air is mingled with flowery scent so that it makes men faint and dozy. I wish to see the nightingale circled with a deputation of birds. Could there be any breed of birds not sending their envoys to congratulate it? ... How incredible it could be! You say that! Could there be found any bird that had not listened to the nightingale's chanting not to rejoice in this euphony? I don't think so. So we might imagine what a lot of various birds of heaven might get together and what they would say to the nightingale or what kind of speech the nightingale itself would make, thanking or apologizing. Oh, Father what a magnificent scene it might be! I wish I could stay somewhere in the bushes, not to be seen and watch these birds, listening to their speeches to put down everything in my pad, then publish to be circulated among people. I doubt if anyone could run into a more amusing reading book than this one.

Now we must only reverberate and imagine what different envoys of various breeds of birds could congratulate the nightingale! I imagine, for example, what the eagle would say as he should be the first. He is the king of birds: "Hey, you, birdie, I, the eagle, your king, have come to congratulate you with this feast; but you'd better not think much about yourself and not put on airs. But rather give even more pleasure to birds with your singing. I have also heard your singing but I have to mention, I don't very much like it contrary to the majority, since your singing is too soft and sounds cowardly. I don't hear in it vigorous and manly power. You are too feeble in stature and weak a real white feather, I don't like it. Virility or courage is number one priority; this is the virtue for everybody. You cannot fight even against the wren, this is not manly. Long live and may the Lord grant you with those virtues marked above by me.

There was a loud clapping. The nightingale gives its timid response: "Your Majesty King! I am not a warrior, neither a blood-thirsty soul. What for shall I need those virtues? In that case I shall lose all my virtues that I am acclaimed now and I shall never be again a nightingale. A blood-thirsty soul and heart never has such voices that I am appreciated by all of you. Besides, who shall I threaten with my courage and why? When eating a grain of grass I have to be careful not to break my beak and if I do not cling unto a branch with my **claws**, they are so weak that I might at once break them off! Nature granted me only with my voice and a skill of singing; I won't aspire for anything else, it's all in vain, it wouldn't work. Your majesty's mind is sure to understand it all. Whatever you wished me is definitely good, but..."

The nightingale was silent and hung its head down. All the birds loudly applauded verifying the nightingale's speech, but the eagle glared wrathfully its eyes through at that time, the same eyes showed accord and respect with the nightingale.

Nevertheless showing pity and fellow-feelings it strutted aside to give other birds some room to congratulate the nightingale turn by turn, to express their feelings and excitement.

After the eagle the vulture shuffles forth and was impatient not to let others before itself, trying to say something good, booming in its throaty voice. Finally it found some words: It was trying to say something to please the king of all birds, because many a time it used to be feed on the king's leftover food and hopes in future not to miss the king's mercy evermore. The vulture did not seem to like the nightingale as it was thinking too high about itself, it shows off its mighty stature and regards itself almost equal to the eagle. Besides it thinks that birds in their ignorance do not duly value its worth; so it is glaring its eyes with pride, swelling its throat. All the birds burst into laughter. Some birds were trying to shout at the vulture: Get lost, out of here! But others were trying to calm them down, waiting for the vulture to end its speech.

The vulture is all out to imitate the eagle's speech; trying even to catch the accent: You little birdie, congratulations! Only it never knew what it was congratulating. It might have forgotten it); so tiny you are but your name is so great! I don't know why it often happens so? I have heard your singing many times and I feel rather satisfied. Only there is something I don't like about it: your singing makes me lose my appetite for carrion; of course, I don't like it. (There is laughter among the birds). If one listens to your singing whole-heartedly, some bitter drops shall melt down into one's heart. These are so heavy and embittered drops, basically, what drops they are I don't know but I feel for sure that they print the following words on the heart: "Do not kill, do not shed blood! What else can I do then? Shall I graze grass? These silly birds (pointing to the birds), of course, I apologize, your majesty, my king they think that I am out of wits and I don't understand this short life! Oh! They, silly birds never know, except you, Your Majesty, that brains I have in my head, you can't find even half of it in all their heads. "A good speaker needs a good listener" – goes the old saying, but nothing doing... Alas, my little, tiny bird you say this because, on the one hand, you remind us not to kill anybody because of your weakness, you cannot beat anybody to kill, on the other hand, as it was already said by our majesty, the king, you cannot eat any meat. So, therefore I say, if the aforesaid words are taken into account them, you may be a better songster. "

Thus when the vulture finished its speech it caused a loud laughter. There was a jay among songbirds that was cursing the vulture secretly, from above: "Woe is you".

The nightingale fell silent but was frustrated so that could not utter any sound.

- This way, this way! – The falcon shouted with a roaring voice. Get out you, voracious creature that always feeds on the leftover food of others! You, slothful, ungrateful and lazy, birds earning your bread without sweating. How dare you show your face outside, bragging about your brains, giving counsel to others! God hasn't given you any guts for hunting. You only wait for our leftover. Then you dash down shamelessly and devour all crumbs and leftover. Look at it how proudly it is bragging, giving advice to the nightingale, as if able to appreciate any worthy singing.

Excellent songster, I cannot claim to understand your worth thoroughly either, but being a flesh-eating and bloodthirsty bird, I have quite different attitude toward good and evil things. I am brought up on such traditions and skills that your singing and your personality would not greatly impress me. But it is not really so, I do understand rather well the significance of your singing. Without you, we birds, would smite each other ruthlessly, a falcon would beat another falcon. But your beautiful voice calms down our lusts and bloodthirsty appetite. I have experienced it myself, how can I lie? This is the very reason why I ordered strictly that no hawk, nor wild hawk, should ever touch you or hurt you. I wish you be successful, victorious and may you live a long life for evermore!

The falcon was speaking with great fascination, especially when it used its pretty eyes to pop around in a smarty way...

Father Irodion was listening to his son with all ears, rather fascinated. Who is next to congratulate the nightingale? – asked the Father Confessor his son - Vano. Predatory birds are never trusted by peaceful birds: some of them are scattered and nestled, some are hidden in shrubs and some in the trees. They are perching in leafy trees. They are looking forward to their turns to congratulate the nightingale. They are followings: the turtle dove, the wren, the fazan, all so frightened, not able even to touch each other, waiting impatiently when all the powerful birds take leave and peaceful birds will have free way; among them most bold and daring was the jay, it was copying and mocking different birds; making others burst with laughter. The jay was so restless, hopping from one place to another, never wishing to calm down.

In the team of flesh-eating birds the raven was most conspicuous. It seemed to be longing for the congratulation. Once it even started giving such obnoxious sounds that everybody had creeps. Anyway, the raven, as well as other birds, was strictly reproached by the fretting eagle to step aside and make the way.

- Birds of feather, you, manly males! Step back! Stay a little far away, so that feeble and weak birds should have a chance to congratulate their fellow songster.

His order was promptly obeyed, who ever could oppose him?

The wren flew over nearer to the nightingale, cooing, hugging, with its bill. At the same time it was shedding tears that streamed all down. – May you live Long, my dearest, you are my life and hope our charm and our glory. Could we also be called song birds? As if we are real songbirds too. Are we worth living? All my life I could only learn one song and even that song was through your advice. When I feel like singing, I start to voice cooing and chirruping: “White Theodore! Give me red and yellow tails for the wedding!¹ Boundless thanks to you, dear songster, for your magnificent sounds and sweet voice made me so calm and harmless. – Everybody blesses me; everybody loves me and thinks of me with prayers and blessings.

The wren could not be torn away from the nightingale. It was doting on the nightingale with such great fervor that all other birds lost their patience and thousands of various birds of air burst into great clamor swarming all over the nightingale.

They all cooed so hard and so eagerly that the poor nightingale was greatly disturbed. In this hub-bub, they almost plucked all the feathers off the nightingale; they all spoke together, praising it to the uttermost. Some were apologizing, some were thanking it. For example, the fazan called it the Mother of songsters:

- You are my mother, even more than my mother. Because my mother slumbers and falls asleep but you lull me to sleep all the night when I am still strutting in the bushes or fall faint after running and walking all weary. When I hear your chanting I seem to be in paradise.

The swallow started apologizing, saying that it seemed a miserable bird compared with the nightingale, as if I could also sing! How can I be compared to you, our excellent songster?! You are always praying and no reproach comes out of your mouth not to say anything about cursing. But as for me, I can't help it when I am annoyed, I have no patience and I start cursing:

May the old be quickened, the old be quickened. The young be smitten!

Partridges and wild finches asked the nightingale to visit them in the mountains in summer. We shall take you with us because it's rather hot here and much cooler with us there. With splendid fresh air; you should stay with us a little longer instead of showing yourself for a short time and leaving us immediately... Many a night and night after night we are looking forward to catch a glimpse of you, either in the hill or on a rock, we are cleaving against a boulder expecting to hear your beautiful voice but in vain. You are exciting us, miserable creatures.

The jay was trying hard and it was shrieking a lot but nobody paid any heed to it! It talked not about the nightingale but more about the raven and the lite.

The raven took leave from the eagle's team and the lite followed its example, joining the harmless and peaceful group of birds.

- Ladies and gentlemen – cried the Jay – Hear, hear! We are all truly praising the nightingale but there are many other songbirds here; Open your eyes and watch closely, do you see? The magnificent raven and outstanding lite whose chanting is rather pleasing, which I should say, is not yet duly appreciated. There might be some time when all of you shall talk about the raven and the lite. For example: are you kidding how they are hovering and wavering high in the sky, shrieking - with leader's voice. It now sits and shrieks, and then it flutters again shrieking high. We have to arrange a special anniversary in their honor too.

- We, who are gathered here are able to sing somehow this way or that way, yes, we can all sing well. Only the raven and the lite will sing in the high voice, me and the woodpecker would sing in adequately, the others would join us and we shall see how it works up.

All the birds burst into laughter; they all got together and boomed loudly an excellent song. There was such a hub-bub that all the forest was shaking. The eagle and its' team were singing pretty well. A get-together of all birds. What a sight they are, Dear me!

- Is there anything else? Is that all? - Asked the old man his son Vano.

- That's the end. What else is missing? I don't know- replied Vano.
- Many things, buddy, many things. By the way, if at that time one puckish jackal tries to shriek, what will happen?
- One puckish jackal can flunk all the pleasure of the birds, dispersing all of them in different directions – said Father Irodion smiling.
- There might also happen, many other things too but how can I say everything? How can I think of everything? Let others add more to my tale.

While the father and his son were talking about the anniversary of the nightingale, the latter was spreading euphonic sounds all over the location, joining heaven and earth, mingling in harmony one with the other. Anyone could think that hence forward heaven would never dare to harm even an ant on the earth not to say anything about hurting a man.

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*Translated by Lali Jokhadze
Tbilisi Ilia State University*

SOME ASPECTS OF TBILISI CULTURAL LIFE IN V–X CENTURIES

SHOTA MAGLAKELIDZE

***The Chief of the Department of Culture and
Education in Tbilisi City Hall***

Tbilisi history as the capital of Georgia started from the times when the son of Vakhtang Gorgasali, Dachi Ujarmeli completed the cause started by his father and transferred the royal residence from Mtskheta to Tbilisi. “And this King started building the constructions in Kartli owing to the destructed area in valleys of Kartli, Klarjeti, Egrisi and had built fortresses of Tbilisi and as ordered by Vakhtang to create the Royal palace” – Juansheri, “Kartlis Tskhovreba” (Life of Kartli).

Even in earlier times, the attention of Kartli kings was drawn to the settlement point in the Mtkvari River valley, crowned by the mountains, excellent for the protection of the road that passed through the area. As a result, a fortress to lock this road from the east to south was erected. The fortress was very important to strengthen the capital of Georgia Mtskheta. According to the historian Leonti Mroveli, Tbilisi was built “as a fortress for Mtskheta”. He says that on the territory of Tbilisi there was built a citadel in the second half of the 4th century, during the reign of Kartli King Varaz Bakuri. At the end of the 4th century Persia conquered the whole Kartli and a vassal of Shah was sent to Kartli to control the King of Kartli. For his own residence, the Pitiakhsh (the head of the state in Persian) chose the city-citadel of Tbilisi. It was written in a story from the first Georgian historical manuscript (“Moktsevai Kartlisai”). At the time Tbilisi was strengthened more as an administrative center rather than a trading or craft center, which indicates that it was a real city.

The first and the oldest foreign historic information about Tbilisi is in a story of the 6th century Byzantine historian Theophane. In his description of a war between Byzantine and Iran of 571 A.D. he writes: “The Georgians/Iberians ran over from the Persians immediately and supported the Romans. The Georgians was headed by Gurgen and the capital of Iberia was Tbilisi”.

Vakhtang Gorgasali built one of the first churches “Gethsemane” in the name of Metekhi Virgin in Tbilisi (now Metekhi, first referred to in the 12th century in “Matiane”). Slightly lower on the slope there is Martyr St. Abo’s niche, and St. Shushanik is buried in Metekhi Church. Both saints together with David Garejeli are considered as the protectors or guardians of the city of Tbilisi.

The transformation of Tbilisi into the city and then the capital is of great importance for the cultural life of the city. Gradually it became the center of the Christian culture. Certainly the residence of the Kartli Catholicos remained in Mtskheta but bishops’ center was founded in Tbilisi and an intensive construction of churches began. In 506 A.D. Tbilisi Bishop is referred as a participant of Dvini Church Meeting.

In the development of earlier feudal Georgian culture the most important role was played by churches and monasteries, which were education and cultural centers where great attention was paid to production of book. It was here that church priests, book scribe monks and nuns were trained, those who were responsible for book production and then their dissemination in Tbilisi (the royal residence), bishops' center and then the Catholicos' City, which was formed as a stronghold of culture, where scientists, translators, writers, inscription-masters, copyists and other related professionals dwelt. It is assumed that in Tbilisi, as in other cities of early Christianity, the monastery and church schools probably were of similar type. The Bishops and Church schools were spread throughout the city in big cathedrals and churches.

In 599-614 the outstanding leader of the Tbilisi education, scientific and cultural life was Catholicos of Kartli, Kirion I, who had chosen Sioni Cathedral as the center for the head of the Georgian Church. He was profoundly educated, an erudite and a writer, his epistles (in Georgian, Greek and Armenian languages) are the monuments bearing high political and literary significance. The Armenian translations of epistles are included in the famous collection "Epistles Book" and are quoted in "History" of the 10th century Armenian historian Justinian. The well-known political figure and writer Kirion corresponded with the Pope, with the patriarchs of Armenia and Jerusalem and with the Persian top officials. Some of these epistles have reached our days. Kirion, educated in Greece, strongly influenced the Kartli theological and secular life. As a result of his efficient activities, dyophysitism finally won over monophysitism and political and cultural orientation course was directed towards Byzantine.

According to the information provided by the old Georgian annals "Moktsevai Kartlisai", in the 5-6th centuries, during the reign of Dachi Ujarmeli, St. Maria Church was built in Tbilisi. In Giorgi Chubinashvili's opinion, it was Anchiskhati Monastery, which remains to our days. To the south was the Royal Palace. The king's family here listened to service prayers, with the priests frequenting the place. It served as a training centre on the state matters. Until the 17th century the church was called Bell Church, since in the Arabic epoch Georgians had the right to sound bells only in this particular church. In the 17th century Catholicos Patriarch Domenti laid here the Savior's miraculous icon brought from the Anchi province and the church was renamed into Anchiskhati. In the second quarter of the 6th century on the present location of Kashveti Church, another one was erected which is connected with the activities of one of thirteen Assyrian Priests St. David Garejeli and his pupil Lukiane Missionary. In the eastern part of Trialeti range (at present St. David Church) a cave was carved in the rock by St. David Garejeli. According to the tradition, in the 7th century St. John's Monastery was built on the place of the present-day Blue Monastery.

Despite the fact that after abolishing of the Kartli Kingdom, the country was ruled by a Persian representative, Kartli Supreme Potentate–Marzpan (in Persian language "District Ruler"), but the city still remained to be quite important.

A new feudal class, the nobility after centuries of fighting at the beginning of the 6th c. acquired a certain political domination in Kartli. The King's power founded on

slavery was abolished and the whole power was transferred to the nobility. The noble men had acquired their own central power – leader of the nation with the residence in Tbilisi. The head of nations minted its own coins with Georgian inscription. The feudal Tbilisi could not compete with slave holding Mtskheta which still held the economic levers together with its priorities. The ancient historic sources write that in 523 A.D. the Mtskheta population was reducing, while the numbers in Tbilisi were increasing. Since the end of the 6th c. together with transformation to Kartli political Center, the political and cultural influence of Tbilisi was growing. At that time it became the top focus of Kartli cultural-public movements.

In the 5-10th centuries the greater part of Tbilisi population consisted of craftsmen and traders. They made and sold products from clay, glass, bone and metal. The urban customers were from the upper class society, feudal aristocracy, King's servicemen, employees of state entities with their families. The existence of cathedrals and other churches indicates that Tbilisi was populated by the prominent theological aristocracy, the Church servicemen. During the architectural excavations of 1956 – 1957 in the Erekle II Square, along with the discoveries of the feudal times, an agate seal representing a nobleman and leaves (4-5th cc.) were found between Anchiskhati and Sioni on the terrace in front of Rostomi old house. According to some researcher King Vakhtang Gorgasali is depicted on them. Evidently, at the time foreigners lived in Tbilisi as well: Persians, servicemen of Marzpan, aristocracy representatives, secular, military and cult servicemen. The fact that they had their own praying places is evidenced by the existence of the cult structures of fire-worship (Zoroaster) cult structure "Ateshgah" remains (#3 Gomi Str, at present Kldisubani). Such unique monument is an outstandingly rare thing. In Georgia only Ateshgah remained, and the fighting between fire-worshippers and Christians is depicted in "Shushanik Torture" and in "Seclusion of Evstati Mtskheteli".. From historic sources we get to know that Vakhtang Gorgasali had to take into account rather popular worship. Along with a Christian bishop at Royal house was a head of Persian noblemen. According to historic sources he was referred as a "Persian Bishop". Persian noblemen had their own official right to preach. Taking into account various pieces of information, "Ateshgah" may have been built during the reign of King Vakhtang Gorgasali.

The common population of the city belonging to various social levels – feudal aristocracy, free level, trade-craftsmen, etc. took part in construction of Sioni Cathedral that had started during the reign of Kartli King Guaram as "Motsevai Kartlisai" says: "Tbilisi population started building churches, the whole nation took part and half of work was done by noblemen". Building was completed at times of Alexander Ardanase. Sioni construction was completed after the invasion of Tbilisi by the Byzantine Caesar Heracles and Khazar-Turkish raids of Tbilisi.

In 627 A.D. Tbilisi citizens and Persians were defeated as a result of fighting with the Byzantine Caesar Heracles and his allies Khazars. Kartli was occupied by Byzantine and the Byzantine influence was firmly established. According to Georgian historians, Caesar transferred Tbilisi to Kartli Knight and established peaceful

relationships with him in exchange of a loyal military service. At the same time he did not interfere with Tbilisi affairs and those of the whole population of Georgia.

At the end of the 8th c. Arabs spread their influence in Georgia. At first they started minting coins (the first Arabian money was minted in 705 AD.). At the end of the 9th c. Tbilisi was governed by the Kartli Knight – then the Kartli Governor Arab – Amira (Head of Conquered Provinces). In the 8th century Tbilisi was invaded by Khazars who robbed the city, taking cultural treasures in enormous quantities.

After the introduction of Christianity, theological music was intensively developed. At the end of the 6th c. almost all services and prayers were conducted in the Georgian language. In the 9-12th c.c. cathedrals and monasteries, especially in Tbilisi, was effectively developing Georgian hymnographic creative arts. It is thought that the emergence of choirs should have coincided with those times.

It is scientifically proved that at the request of Samuel Catholicos (780-790 A.D.) Joan Sabanisdze of Tbilisi wrote a remarkable hagiographic story “Torture of Abo Tbileli”. This fact indicates the existence of literary traditions in Tbilisi.

The Georgian architecture and painting at that period achieved a great success. Until the 10th century, during the period when Georgian arts flourished, architecture had already passed significant stages of stylistic development. Only a small portion of the construction evidence of those times has reached us. Consideration over Tbilisi hierarchy of those times is possible through scarce information dispersed in the written monuments according to several structures and analogues – the internal fortress placed on the mountain top (Kala) is transformed into the city architectural dominants. Sioni has been changed several times and it is difficult to reconstruct its initial appearance. A lot of churches and monasteries have been destroyed, while new monuments were erected on the same sites. Numerous changes have been introduced, in particular on Anchiskhati, though its initial face is vividly seen, which is a three-nave basilica.

Despite many calamities owing to foreign or inner foes, Tbilisi lived due to its cultural life which has never died. It retained the role of a cultural center of Kartli. It had close cultural relationships with Georgian and foreign cities.

Tbilisi as the cultural center of Georgia after the Arab invasion and domination had risen and shone in its full glory through the epochs of David IV Builder, Demetre I and Queen Tamar in the 12-13th centuries.

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შოთა მაგლაკელიძე*თბილისის მერიის განათლებისა და კულტურის განყოფილების გამგე***V-X საუკუნეების თბილისის კულტურული ცხოვრების ზოგიერთი ასპექტი**

თბილისის, როგორც დედაქალაქის ისტორია იწყება იმ დროიდან, როცა ვახტანგ გორგასლის ვაჟმა, დაჩი უჯარმელმა, მამის დაწყებული საქმე დაასრულა და სამეფო რეზიდენცია მცხეთიდან თბილისში გადმოიტანა. “ხოლო ამან დაჩი მეფემან იწყო შენებად ქართლისა, რამეთუ მოოხრებულ იყვნეს ყოველნი ხევნი ქართლისანი, თვინიერ კახეთისა და კლარჯეთისა და ეგრისისა. და განასრულნა ზღუდენი ტფილისისანი, და, ვითა ებრძანა ვახტანგს, იგი შექმნა სახლად სამეუფოდ.” /ჯუანშერი, “ქართლის ცხოვრება“/.

მთებით გარშემორტყმული მტკვრის ხეობაში წარმოქმნილი დასახლებული პუნქტისთვის ადრევე მიუპყრიათ ყურადღება ქართლის მეფეებს და მასზე გამავალი გზის დასაცავად, აღმოსავლეთიდან და სამხრეთიდან მის ჩასაკეტად, ციხე აუგიათ. ეს ციხე მნიშვნელოვანი იყო დედაქალაქ მცხეთის გასამაგრებლადაც. როგორც ისტორიკოსი ლეონტი მროველი წერს, თბილისი ააშენეს „ციხედ მცხეთისა“. მისივე თქმით, თბილისის ტერიტორიაზე ციხის აგება მომხდარა ახალი წელთაღრიცხვის IV საუკუნის მეორე ნახევარში, ქართლის მეფე ვარაზ-ბაკურის დროს. IV საუკუნის ბოლოს, სპარსეთმა მთელი ქართლი დაიპყრო და შაჰის მიერ თავისი ვასალის, მცხეთაში მჯდომი ქართლის მეფისათვის, თვალყურის სადევნელად გამოგზავნილმა პიტიახშმა (სპარსულად “ქვეყნის უფროსს“ ნიშნავს) სარეზიდენციოდ ციხე-ქალაქი თბილისი აირჩია. ამას გვაუწყებს ჩვენამდე მოღწეული პირველი ქართული საისტორიო თხზულება “მოქცევაი ქართლისაი“. იმ დროს თბილისი უფრო გამაგრებული და ადმინისტრაციული ადგილი იყო, ვიდრე ვაჭრობა-ხელოსნობის ცენტრი, ანუ ნამდვილი ქალაქი.

პირველ და უძველეს უცხოურ ისტორიულ ცნობას დედაქალაქ თბილისის შესახებ ვეცნობით VI საუკუნის მეორე ნახევრის ბიზანტიელი ისტორიკოსის, თეოფანეს, მონათხრობში, 571 წლის ბიზანტია-ირანის ომის აღწერისას: “სპარსელებს მაშინვე განუდგნენ იბერებიც (ქართველებიც) და მიემხრნენ რომაელებს; მათ (ქართველებს) მთავრობდა გორგენი (გურგენი), ხოლო იბერთა დედაქალაქი მაშინ ტფილისი იყო.“

ვახტანგ გორგასალმა თბილისში, ერთ-ერთი პირველი მეტეხის ღვთისმშობლის სახელობის ეკლესია “გეთსიმანია“ ააგო (სახელწოდება “მეტეხი“ პირველად XII საუკუნის მატეანეში მოიხსენიება). მის ქვემოთ, კლდეში, წმიდა მონამე აბოს ნიშია. მეტეხში კი წმიდა შუშანიკის ნეშტია დასვენებული. ორივე წმინდანი, წმიდა დავით გარეჯელთან ერთად, თბილისის მფარველებად მიიჩნევიან.

თბილისის ქალაქად გადაქცევას, განსაკუთრებით კი – დედაქალაქად გახდომას, დიდი მნიშვნელობა ჰქონდა ქალაქის კულტურული ცხოვრებისთვის. თბილისი თანდათან იქცა ქართული ქრისტიანული კულტურის ცენტრად. მართალია, ქართლის კათალიკოსის რეზიდენცია მცხეთაში დარჩა, მაგრამ თბილისში დაარსდა საეპისკოპოსო და დაიწყო ეკლესიათა ინტენსიური მშენებლობა. 506 წელს დვინის საეკლესიო კრების მონაწილედ უკვე მოიხსენიება თბილისის ეპისკოპოსი.

ადრეფეოდალური ხანის ქართული კულტურის განვითარებაში უმნიშვნელოვანესი როლი შეასრულეს ეკლესია-მონასტრებმა, როგორც საგანმანათლებლო და კულტურის ცენტრებმა, სადაც დიდი ყურადღება ექცეოდა სამნიგნობრო საქმის განვითარებას. აქ ამზადებდნენ ეკლესიის მსახურებს, მნიგნობარ ბერ-მონაზვნებს, ზრუნავდნენ ნიგნების შექმნასა და გავრცელებაზე. თბილისი, როგორც სამეფო რეზიდენცია, საეპისკოპოსო და, შემდეგ – საკათალიკოსო ქალაქი, ყალიბდება კულტურის მძლავრ კერად, სადაც თავს იყრიან მნიგნობარ-მეცნიერები, მთარგმნელები, მწერლები, ხელნაწერთა ოსტატ-გადამწერნი. სავარაუდოა, რომ თბილისში, ისევე როგორც ადრექრისტიანული პერიოდის სხვა ქალაქებში, საეკლესიო და სამონასტრო სკოლები ერთნაირი ტიპის იქმნებოდა. ძველაზე გარცელებული იყო საეპისკოპოსო და საეკლესიო სკოლები, რომლებიც არსებობდნენ ქალაქის მსხვილ საეპისკოპოსო კათედრებსა და ეკლესიებთან.

VII საუკუნის დასაწყისის თბილისის საგანმანათლებლო, სამეცნიერო და კულტურული ცხოვრების გამოკვეთილი მეთაურია 599-614 წლებში ქართლის კათალიკოსი კირიონ I, რომელმაც საკათალიკოსოდ სიონი აირჩია. იგი იყო ღრმად განათლებული, ფართოდ ერუდირებული და მასშტაბურად მოაზროვნე მოღვაწე, მწერალი. მისი ეპისტოლეები (ქართულად, ბერძნულად, სომხურად) უაღრესად მნიშვნელოვანი პოლიტიკური და ლიტერატურული ძეგლია. ეპისტოლეთა სომხური თარგმანები შეტანილია ცნობილ კრებულში “ეპისტოლეთა ნიგნი”. მისი ციტატები მოყვანილია X საუკუნის სომეხი ისტორიკოსის, უხთანესის “ისტორიაში”. კირიონს, როგორც ცნობილ პოლიტიკურ მოღვაწესა და მწერალს ეკლესიის საკითხებზე მიმონწერა ჰქონდა რომის პაპთან, იერუსალიმისა და სომხეთის პატრიარქებთან, სპარსეთის უმაღლეს მოხელეებთან. ზოგიერთი წერილთაგანი და მათი პასუხები ჩვენამდეც მოღწეულია. საბერძნეთში განათლებულმა კირიონმა დიდი გავლენა იქონია ქართლის სასულიერო და საერო ცხოვრებაზე. მისი ენერგიული მოღვაწეობის შედეგად, ქვეყანაში დიოფიზიტობამ საბოლოოდ სძლია მონოფიზიტობას, ხოლო ქვეყნის პოლიტიკური და კულტურული ორიენტაციის კურსი წარმართა ბიზანტიისკენ.

ძველი ქართული მატყანის, “მოქცევაი ქართლისაი“-ს ცნობით, V-VI საუკუნეთა მიჯნაზე, დაჩი უჯარმელის მეფობის დროს, თბილისში “მარიამ წმიდისა ეკლესია აღაშენეს“. გიორგი ჩუბინაშვილის ვარაუდით, ეს უნდა იყოს იგივე ანჩისხატის ტაძარი. მის სამხრეთით იმყოფებოდა მეფეთა სასახლე.

მეფის ოჯახი აქ ისმენდა წირვა-ლოცვას, აქ იყვნენ მათი მოძღვრები, აქ ემზადებოდნენ სამეფოს მოვლა-პატრონობისთვის. XVII საუკუნემდე ამ ტაძარს ეძახდნენ “ზარის საყდარს“, ვინაიდან არაბების ეპოქაში ქართველებს მხოლოდ ამ ტაძარში ჰქონდათ ზარის რეკვის უფლება. XVII საუკუნეში კათოლიკოს-პატრიარქმა დომენტიმ აქ დაასვენა ანჩიდან ჩამობრძანებული მაცხოვრის ხელთუქმნელი ხატი და ეკლესიას ეწოდა “ანჩისხატი“. VI საუკუნის მეორე მეოთხედში დღევანდელი ქაშუეთის ტაძრის ადგილას აუგიათ ეკლესია, რომლის აშენებაც, გადმოცემის თანახმად, უკავშირდება ცამეტ ასურელ მამათაგან ერთ-ერთის, წმიდა დავით გარეჯელისა და მისი მოწაფის, ლუკიანეს თბილისში სამისიონერო და საგანმანათლებლო მოღვაწეობას. თრიალეთის ქედის აღმოსავლეთ ნაწილში (ამჟამად – მამადავითის მთა), კლდეში სენაკი გამოუქვაბავს დავით გარეჯელს და ქრისტიანული სამლოცველო დაუარსებია. გადმოცემის თანახმად, VII საუკუნეში ამჟამინდელი “ლურჯი მონასტრის“ ადგილას წმიდა იოანე ღმრთისმეტყველის სახელობის მონასტერი აუგიათ.

მიუხედავად იმისა, რომ მეფობის გაუქმების შემდეგ, ქართლში სპარსეთის წარმომადგენელი, ქართლის უზენაესი ხელისუფალი – მარზპანი (სპარსულად “ოლქის მმართველს“ ნიშნავს) – იჯდა, ქალაქი მაინც ქართული კულტურის მნიშვნელოვანი ცენტრი იყო.

ახალმა ფეოდალურმა კლასმა, აზნაურობამ, საუკუნოვანი ბრძოლის შემდეგ, VI საუკუნის დასაწყისში, ქართლში პოლიტიკური ბატონობაც მოიპოვა. გაუქმდა მონათმფლობელობაზე დაფუძნებული მეფის ხელისუფლება და მთელი ძალაუფლება აზნაურების ხელში გადავიდა. აზნაურებს გაუჩნდათ თავიანთი ცენტრალური ხელისუფლება – ერისმთავარი, რომლის რეზიდენცია თბილისი გახდა. ერისმთავარი აქ ჭრიდა საკუთარ ფულს ქართული წარწერით. ფეოდალურ თბილისს კონკურენციას ვეღარ უწევდა მონათმფლობელური მცხეთა და მან, პოლიტიკურ უპირატესობასთან ერთად, ეკონომიკური ბერკეტებიც დათმო. უძველესი ისტორიული წყაროები გვიაბობს, რომ 523 წელს მცხეთაში მოსახლეობა მცირდებოდა (“თხელდებოდა“), ხოლო თბილისში – მრავლდებოდა (“ეშენებოდა“). VI საუკუნის დამდეგიდან, ქართლის პოლიტიკურ ცენტრად გადაქცევასთან ერთად, იზრდება თბილისის ეკონომიკური და კულტურული გავლენა. ამ დროიდან, იგი ხდება ქართლის კულტურულ-საზოგადოებრივი მოძრაობის ერთ-ერთი უმთავრესი კერათაგანი.

V-X საუკუნეების თბილისის მოსახლეობის მნიშვნელოვან ნაწილს შეადგენდნენ ხელოსნები და ვაჭრები. ისინი ამზადებდნენ და ჰყიდდნენ თიხის, მინის, ძვლის და ლითონის ნაწარმს. ქალაქში ცხოვრობდა ამ საქონლის მომხმარებელი მაღალი საზოგადოება, უმაღლესი ფეოდალური არისტოკრატია, მეფის მოხელეები, სახელმწიფო დაწესებულებებში მომუშავენი, ოჯახებით. საკათედრო ტაძრისა და სხვა ეკლესიათა არსებობა მიუთითებს, რომ თბილისში სახლობდნენ უმაღლესი სასულიერო არისტოკრატის წარმომადგენლები, ეკლესიის მსახურები. 1956-1957 წლებში ერეკლე მეორის მოედანზე მდებარე ბაღში,

ტერასაზე ანჩისხატსა და სიონს შორის, როსტომის ნასახლარის პირდაპირ წარმოებული გათხრების დროს, ფეოდალური ხანის მრავალი მნიშვნელოვანი აღმოჩენის გვერდით ნაპოვნია აქატის ქვის გემა (საბეჭდავი) დიდგვაროვნის სახით და რტო-ფოთლებით (ათარილებენ IV-V საუკუნეებით). ზოგიერთი მკვლევრის აზრით, მასზე გამოსახულია ვახტანგ გორგასალი. სავარაუდოა, რომ თბილისში იმთავითვე ცხოვრობდნენ უცხოელებიც: სპარსელები, მარზპანის კარის მსახურები, არისტოკრატები, საერო, სამხედრო და საკულტო მსახურები. მათ ხომ თავიანთი სამლოცველოებიც ექნებოდათ, ამას მიგვანიშნებს ცეცხლთაყვანისმცემელთა (ზოროასტრთა) საკულტო ნაგებობა “ათეშგის” ნაშთიც (ამჟამინდელ კლდისუბანში, გომის ქ. 3). ასეთი უნიკალური ძეგლი დიდი იშვიათობაა. საქართველოში მხოლოდ ერთი ათეშგაა შემორჩენილი. ქრისტიანობის ბრძოლა ცეცხლთაყვანისმცემლობის გავრცელებასთან ასახულია “შუშანიკის ნამებაში” და “ევსტათი მცხეთელის მარტვილობაში”. საისტორიო წყაროებით ვიგებთ, რომ ვახტანგ გორგასალი იძულებული იყო, ანგარიში გაენია ქვეყანაში საკმაოდ ფეხმოკიდებული ცეცხლთაყვანისმცემლობისთვის. ქრისტიან ეპისკოპოსთან ერთად, მეფის კარზე სპარსელ მოგვთა მეთაურიც იმყოფებოდა. იგი, ისტორიულ წყაროებში, “სპარსთა ეპისკოპოსად” მოიხსენიება. სპარსელ მოგვებს ოფიციალურად ჰქონდათ თავიანთი სარწმუნოების ქადაგების უფლება. სხვადასხვა ინფორმაციის გათვალისწინებით, შესაძლოა, ათეშგა აშენებულიყო ვახტანგ გორგასლის ეპოქაში.

ქალაქის მოსახლეობის სხვადასხვა სოციალური ფენის წარმომადგენლები: ფეოდალური არისტოკრატია, თავისუფალი ფენა, ვაჭარ-ხელოსნები და ა.შ. მონაწილეობდნენ სიონის კათედრალის შენებაში, რაც ქართლის პირველი ერისმთავრის, გუარამის, დროს დაიწყო. როგორც “მოქცევაი ქართლისაი” გვაუწყებს: “ტფილისისა მკვიდრთა დიდსა ეკლესიასა გებად დაიწყეს: ნახევარსა იქმოდა ყოველი ერი და ნახევარსა ერისთავნი“. აგება დასრულდა ადარნასე ერისმთავრის დროს. სიონის მშენებლობა მთავრდება ბიზანტიის კეისარ ჰერაკლესა და ხაზარ-თურქთა მიერ თბილისის დარბევის შემდეგ.

627 წელს თბილისის მოქალაქეები და სპარსელები დამარცხდნენ ბიზანტიის კეისარ ჰერაკლესთან და მის მოკავშირე ხაზართა ხაკანთან (ნინამძღოლთან) ბრძოლაში, ქართლი ბიზანტიის ხელში გადავიდა და აქ ბიზანტიური გავლენა დამყარდა. როგორც ქართველი ისტორიკოსი მოგვითხრობს, კეისარმა თბილისი ქართლის ერისმთავარს გადასცა, მასთან მშვიდობიანი ურთიერთობა დაამყარა სამხედრო სამსახურისა და ერთგულების სანაცვლოდ. ამასთანავე, იგი არ ერეოდა თბილისისა და საერთოდ, ქართველების საქმეებში.

VIII საუკუნის დამდეგისთვის თბილისზე გავლენას ავრცელებენ არაბები. მათ ჯერ ფულის მოჭრა დაიწყეს (პირველი არაბული ფული თბილისში 705 წელს მოიჭრა). IX საუკუნის დამდეგამდე თბილისში ქართლის ერისმთავარი იჯდა, შემდეგ კი – ქართლის მმართველი არაბი მოხელე – ამირა (დაპყრობილ პროვინციათა გამგებელი). თბილისს ხაზარები კვლავ შეესიენ VIII საუკუნის

მეორე ნახევარში და გაძარცვეს იგი, აურაცხელი განძი, მათ შორის, კულტურის საგანძური, თან წაიღეს.

ქრისტიანობის დამკვიდრების შემდეგ ინტენსიურად განვითარდა სასულიერო მუსიკა. VI საუკუნის ბოლოსთვის წირვა-ლოცვა თითქმის მთლიანად ქართულად მიმდინარეობდა. IX-XII საუკუნეებში ტაძრებსა და მონასტრებში, განსაკუთრებით თბილისში, ინტენსიურად ვითარდებოდა ქართული ჰიმნოგრაფიული შემოქმედება. მანამდე კი, უნდა ჩამოყალიბებულიყო საგუნდო კაპელები.

მეცნიერულად დასაბუთებულია, რომ სამოელ კათალიკოსის (780-790 წ.წ.) თხოვნით, იოანე საბანისძემ თბილისში დაწერა შესანიშნავი აგიოგრაფიული თხზულება “აბო ტფილელის წამება“. ეს ფაქტი უკვე მიანიშნებს თბილისში ლიტერატურული ტრადიციების არსებობაზე.

ქართულმა ხუროთმოძღვრებამ და სახვითმა ხელოვნებამ ამ პერიოდში დიდ წარმატებას მიაღწია: X საუკუნისთვის, ქართული ხელოვნების ახალი აყვავების ხანისთვის, მას უკვე აქვს გავლილი სტილისტიკური განვითარების მნიშვნელოვანი ეტაპები. არსებულის ძალიან მცირე ნაწილი გადარჩა. თბილისის იმდროინდელი იერსახის შესახებ მსჯელობა შესაძლებელია წერილობით ძეგლებში გაფანტული მწირი ინფორმაციის, რამდენიმე შემორჩენილი ისტორიული ნაგებობის და ანალოგიების მიხედვით. მთის კონცხზე განთავსებული შიდაციხე (კალა) ქალაქის ხუროთმოძღვრულ დომინანტად იქცა. სიონმა რამდენჯერმე იცვალა სახე და ძალიან ძნელია მისი თავდაპირველი ფორმის წარმოდგენა. ბევრი ეკლესია-მონასტერი დაინგრა და მათ ადგილას ახალი ტაძრები იგებოდა. გადაკეთებულია ანჩისხვატი, თუმცა, მისი თავდაპირველი სახე მაინც ნათლად ჩანს – სამნავიანი ბაზილიკა.

მიუხედავად უამრავი ჭირ-ვარამისა, გარეშე თუ შინაურ მტერთა მიერ იავარქმნისა, თბილისში კულტურული ცხოვრება არ ჩამკვდარა, იგი ინარჩუნებდა ქართლის კულტურული ცენტრის როლს. მას მჭიდრო კულტურული ურთიერთობები ჰქონდა სხვა ქართულ და უცხოურ ქალაქებთანაც.

თბილისი, როგორც ქართული კულტურის კერა, არაბთა ხანგრძლივი ბატონობის შემდეგ აღდგა და მთელი სიდიადით გაბრწყინდა დავით IV აღმაშენებლის, დემეტრე I-სა და თამარ მეფის ეპოქაში, XII-XIII საუკუნეებში.

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KETEVAN TRAPAIIDZE

Tbilisi, City Hall, Department of Education and Culture

**PEARL-FACE SYMBOL FOR COMPREHENSION IN
POEM “KNIGHT IN THE TIGER’S SKIN” BY SHOTA RUSTAVELI**

The symbolic feature of precious stones from ancient times was charged with special significance since it was observed in the apocriph literature that upon his expulsion from Paradise Adam brought with him precious things, in particular gold and frankincense. Therefore jewelry implies celestial, inaccessible sacral items.

The existence of a stone, says Goethe, is a mercy of light. The relationship between eye and light cannot be negated. Light is accommodated in an eye. It interacts with internal and external factors. It is worth noting that the Georgian word *eye* is frequently shifted to various phenomenon, e.g.: the source eye, Lord’ eye, the ring’s eye, etc. In the Georgian language and in a poem *The Knight in the Tiger’s Skin*, the word *eye* has various meanings but for now we will dwell on its meaning of the precious stone.

Acquisition of precious stones and their purchase was the destiny of only mighty and rich people. Their dedication as a gift was an expression of high respect and generosity. From the ancient times we have got numerous descriptions: it is sufficient for example to mention the title of the Bible Book *Song of Songs* in which the beauty of the beloved is transferred with the symbols of “honest eyes” (precious stones):

“His head is the finest gold;
his locks are wavy,
black as a raven.
His arms are rounded gold,
set with jewels.
His body is ivory work,
encrusted with sapphires.”¹

The Church leaders, the kings’ garments, scepters and crowns were decorated with valuable stones (eyes). Icons are decorated with precious stones. In this way Georgian people expressed worship towards the people sacristies. (It is sufficient to mention the Khakhuli Icon.)

The first sources concerning precious stones are found in Ancient Greece and the East. In ancient Greece and in the East we come across the information provided by European alchemists, masters of Renaissance arts, which deserve special attention. In the tenth century Epiphanes Cypriot translated the treatise “ათორმეტგა მათ თუალთათვის (literally, for twelve eyes or precious stones), involving comprehension of precious stones by expression of a face that means comprehension of eyes expression through precious stones.

In Georgian academic literature there were expressed interesting opinions about the symbolism of precious stones. First of all we should mention Giorgi Nadiradze who in his book *Rustaveli's Esthetics* focuses separately on the mosaic painting in which the researcher contemplates on the symbolism of precious stones. G. Nadiradze focuses on the artistic function of "honest eyes" and negates their different assignment.²

Victor Nozadze in his *Speech of Colors in The Knight in the Tiger's Skin* dwells on the symbolism of stones. The explorer related them with colors and supported his research by the factual material on religious imagination in connection with precious stones. V. Nozadze presents rich historical and ethnographic material, though he puts forward the richest historical and ethnographic material, however he also presents the artistic function of precious stones.³

To this issue was dedicated the extraordinary thesis by N. Koiava, who presented a review on the economic importance of precious stones described in the poem.⁴ Vasil Chantladze in his comprehensive thesis *Economic Opinions of Shota Rustaveli* deliberates over the epoch in which Shota Rustaveli lived and wrote, the economic environment of *The Knight in the Tiger's Skin* and emphasizes the economic functions which competed with gold and precious stones.⁵

The works of K. Elashvili and G. Alibegashvili were dedicated to the precious stones symbolics as well. They emphasize their attention on the aspects of the expression of a face. In Shota Rustaveli's poem there cannot be anything casual and even the presentation of precious stones has undergone a deep charge since the Middle Ages when everything was accepted in a symbolic way. "There was nothing in the world having only one meaning for a man"⁶, even the simple spring which quenches thirst indicates the life source. Each subject had its assignment but it was necessary to guess its second meaning in order to reveal the concealed one.

At present moment we do not intend to overview the functions of all precious stones mentioned in *The Knight in the Tiger's Skin*; we will only limit the study of pearl, since we think that it has significant charge in the poem.

From the ancient times the pearl was considered as a precious stone standing on a higher position than others. People took a pearl as a mythical image. According to Indian beliefs, a pearl was a drop of moisture. The moisture would drop into the sea, be swallowed by an oyster and then transformed into the pearl. This information is presented by Arabic writers. Even in the interpretation of Sulkhani Saba Orbeliani, pearls will adopt the soot and will become pure pearl.⁷

The beauty and value of a pearl depends upon its size, outline, countability. It may be of various colors: white, red, violet, cherry, green. According to historic sources in the 12th century Georgia pearls were imported in enormous quantities.

As it is known from the oriental literature, a perfect, fine word, poem or story was often called or referred to as a pearl. Firdous (*Shah-Name*), Nizami (*Leila and Mejnun*), Hafez and Rustaveli frequently mentioned the word in this particular meaning. In Rustaveli's Prologue to his poem we find:

“COME, let us sit and shed a never-drying tear for Tariel’s sake.
In truth none like him has ever been. I sat me down,
I, Rust’hveli, indited a poem, my heart pierced with a lance.
Hitherto the tale has been told as a tale; now is it a
pearl of measured poesy.”

And,

“THIS Persian tale, now done into Georgian, has hitherto
been like a pearl of great price cast in play from hand to
hand; now I have found it and mounted it in a setting of
verse; I have done a praiseworthy deed. The ravisher of my
reason, proud and beautiful, willed me to do it.”

It is interesting how Rustaveli bring into the poem one of the leading characters – Tariel. Rostevan and those accompanying him saw the lad in a tiger’s skin sitting and tearing near the spring. Tariel’s not lowly origin and aristocracy together with his attractiveness is evidenced by the horse saddle decorated by pearls:

“THEY saw a certain stranger knight; he sat weeping on
the bank of the stream, he held his black horse by the rein,
he looked like a lion and a hero; his bridle, armour and
saddle were thickly bedight with pearls; the rose of his
cheek was frozen in tears that welled up from his
woe-stricken heart.”

Dedication of a pearl as present is an expression of extraordinary generosity and highest respect. After finding Tariel, Rostevan had a delight to meet Avtandil and delivered “pearls abundantly”. Avtandil rescued a merchants’ caravan from pirates. The grateful merchants did not know how to pay the brave knight and they presented them pearls. The merchants’ leader Ussein dedicated some rare pearls to the King. Rostevan “gave nine trays full to the brim with pearls” to Nuradin-Pridon, while Patman dedicated to Nestan the most precious pearl rarely found. Patman is depicted as a “Gulanshar” woman of simple beauty and at first sight it is surprising that the pearls would be dedicated to Nestan but maybe the poet wished to indicate that Nestan’s beauty was so impressive that even Patman could not resist it, thus the present of precious pearls.

It is interesting that at the beginning of *The Knight in the Tiger’s Skin* when the festive moods are spread in connection with the coronation of Tinatin, gifts are delivered abundantly. At the end of the poem when the circle is locked and all hardships are left behind, the numerous pearls are disseminated during the wedding feasts of the two couples – Tinatin and Avtandil, Tariel and Nestan.

In the poem pearls are used to depict external beauty of heroes. Patman went to cheer the saddened Nestan saying: “from the inky lakes into the bowls full of jet there was a stream, and between the coral and cornelian glittered the twin pearls of teeth.” Here Nestan’s teeth are compared with pearls. This is the only case when in order to transfer a spiritual state of a non-ideal character, Rustaveli uses comparison

with pearls. As Avtandil went to search for Tarieli, he transferred his duties to Shermadin. Shermadin does not wish to be parted with the landlord: “drops of hot tears were falling like pearls, and he said “how could I rejoice without you”.

The use of the artistic feature of a pearl in *The Knight in the Tiger's Skin* is based on the traditions of ancient Georgian and oriental writers. However, Rustaveli is rather moderate in this way. Reference to precious stones is conditioned by necessities. Rustaveli reverts to the oriental traditions that are so familiar to him. It may be said that he occupies a transitional stage between oriental and Western writers. Tinatin's face is an embodiment of a pearl: “THE crystal pearl-shells guard the ruby-hued pearl and apparel it”, said Avtandil about Tinatin and we approached rather interesting significance of pearl face-symbol.

The ethical content of symbolism is indivisible from the epoch's aesthetics. One of the city fortresses had 12 foundations and there were 12 inscriptions of 12 apostles on them – the fortress foundation was decorated by precious stones, 12 columns were decorated by big pearls.⁹ Andria Ceaser describes this place in the following way: “Christ's Apostles are pearls, one pearl – decorated from Christ”¹⁰ So the pearl is an eye \stone\ that was mentioned by Savior for decoration of heavenly angels, the pearl is an eye decoration of the heavenly town. The pearl symbol is a contradiction to the cave. It is a treasure kept in the area of a cave. The treasure for what one must concede everything.

In the Middle Ages there were spread various stories about precious stones which were hidden, illuminating dark caves or other places where the treasure was. This leads us to the initial meaning of: “this is materialization of intangible light which is gleaming in the depth of a cave.”¹¹ The light in it is immaterial tasking properties of a stone. Furthermore, it is the light-bearer. This initial property of a pearl seems to be strengthened by the second one – as if it is created in a shell as a result of being hit by the lightning.

Efrem Asuri says that such was the miraculous genesis of Savior in the womb of the Virgin.

The third meaning of a pearl as a symbol is connected with Gospels in which the pearl is an absolute value: “the kingdom of heaven is like a merchant in search of fine pearls; on finding one pearl of great value, he went and sold all that he had and bought it.” This meaning is referred to by Joann Sabanisidze's *Martyrdom of Abo Tbileli*. The explanation of a pearl is akin to the one said about the Savior. (Savior was also referred to as a pearl since he is standing between flesh and spirits and is seen like a pearl, the pearl which was approached by common people.¹³ A line from *The Knight in the Tiger's Skin* has yet another comparison – a pearl has Gospel's charge of appearance. Tinatin asked Avtandil to find the stranger. Avtandil is preparing to go and transfers to Shermadin the authority to rule the kingdom in his absence. Shermadini is pleading with Avtandil to take him in his trip but Avtandil refused: “Hearken unto me, I tell thee truth without beating about the bush: when a lover would roam the fields, alone he must wander; a pearl falls to the lot of none without buying and bargaining.

An evil and treacherous man should be pierced with a lance”. The pearl is the absolute value and for its sake one must make concessions for anything and disseminate everything. The ideal beloved still does not make concessions even one’s own “I”. She/he will never acquire the most desirable love, to find real happiness going through much suffering, he/she will never find out the real pearl, since the pure love means to be free from one’s own “I”, which is the heavenly love. For Avtandil the image and notion of a pearl is connected with Tinatin. To achieve this love means overcoming many impediments. To fulfill Tinatin’s instructions, to go in search of the stranger is the road abounding in dangerous difficulties and perils. The Knight will achieve his dream when he manages to get to the end of this road.

Such is the image of a pearl – the symbol of the epic poem *The Knight in the Tiger’s Skin*.

SUMMARY IN GEORGIAN

ქეთევან ტრაპაიძე

თბილისის მერიის განათლებისა და კულტურის განყოფილების მთავარი სპეციალისტი

მარგალიტის სახე-სიმბოლოს გააზრებისათვის „ვეფხისტყაოსანში“

რეზიუმე

ძვირფას ქვათა სიმბოლიკას ოდითგანვე განსაკუთრებული მნიშვნელობა და დატვირთვა ჰქონდა, რადგან აპოკრიფულ მწერლობაში დაცული იყო გადმოცემა იმის შესახებ, რომ სამოთხიდან გამოდევნილმა ადამმა თან წამოიღო ძვირფასეულობა, კერძოდ ოქრო, მური და გუნდრუკი. ამიტომ, ძვირფასეულობა თავის თავში შეიცავს ზეციურს, მიუწვდომელს, საკრალურს. სტატიაში წარმოდგენილია მოსაზრებები, თუ რა დატვირთვით გამოიყენება ძვირფასი ქვები და პატიოსანი თვლები „ვეფხისტყაოსანში“, კერძოდ, ყურადღება გამახვილებულია მარგალიტის სახე-სიმბოლოზე, მის მხატვრულ ფუნქციაზე და მიმართებაზე სახარებასთან.

LELA TSIPURIA

Tbilisi Javakhishvili State University

THE PHILOSOPHIC VIEWS IN CONTEMPORARY THEATRES

The great forum of the theatrical art was held in Tbilisi in the early autumn of 2013. Indeed! We were under the spell of this marvelous event of our theatrical life in the sphere of international cultural relations.

In the last 5 years Tbilisi International Festival of Theatre has offered the best players from all over the world, showing new trends in theatrical art. Also, the Tbilisi International Festival of Theatre offers the best productions from Tbilisi as well as from other regions of the country within the program Georgian Showcase. Numerous plays are interesting from both, the foreign and the Georgian programs. In our article we would like to focus on the plays which, as we think, mostly reflected philosophic views of modern theatrical artists.

The festival started with the play *The Far Side of the Moon*, directed by the famous artist Robert Lepage, presented by the company Ex Machina, Canada. As the festival catalogue informs, "Ex Machina is thus a multidisciplinary company bringing together actors, writers, set designers, puppeteers, computer graphic designers, video artists, contortionists and musicians." Really, in this play, everything is synthesized in one performance, in which detail is picturesque itself, but every visual effect is directed to open the deepness of a person's spiritual life.

The play enchanted the audience with involving performance of the actor. However, first of all we would like to emphasize the general idea of play, that the far side of the moon is the place of our sacral feelings, emotions, ideas, memories, which were hidden from our mind yet play a significant role in our inner life. This is one actor's play, but indeed there are various persons performed by one. Robert Lepage played this role himself from 2000 till 2007 when he asked Yves Jacques to perform him. Philippe's life by Yves Jacques is the adventure of a lonely person for whom the moon is the place where he wants to find his soulmates. Here, in the real world he loses his mother and his younger brother Andre. The episodes with Phillips's mother, performed by the actor and a puppet-astronaut present a conversation in a dream. Supposedly, this dream is most precious for Philippe and the philosophical view makes the audience visionary.

A true discovery for Georgian public was the National Theatre from Romania "Radu Stanca". Sibiu, a little town of Romania, has a really great theatre. The director Silviu Purcarete, presented two plays at the festival – *Waiting for Godot* by Samuel Beckett and *Gulliver's Travels* by Jonathan Swift. Over the long history of the Theatre of Absurd, various performances were shown by the world theatres of different playwrights. But still, Samuel Beckett's *Waiting for Godot* remains the classic of the Theatre of Absurd and philosophy of Absurd. Moreover, any national theater and any director producing *Waiting for Godot* strives to find his own dependence on expecting

Godot. Only occasionally the experiments with the absurd finding is successful, as it was in Silviu Purcarete's performance. Gogo and Didi, as well as Potso and Lacky remind us of the characters from Emir Kusturica's films. Despite certain comical elements, on the whole all actors perform a hopeless expectation of a hope, which never comes true.

The Silviu Purcarete's second play which attracted our increasing interest is the performance of the well-known novel by Jonathan Swift. We were not expecting a direct theatrical realization of the classical story and waited for a modern interpretation, but the story which was developed for the stage certainly exceeds our expectation. We encountered an entirely new version of the classical novel, which goes so far from any kind of interpretation that one dare say that one witnessed something new arising from the colorful tree rooted in the great achievements of classical novel.

Gulliver's trip to the horse country dawns upon us as an idea of spiritual transformation connected with shifting of human values. At the same time the director offers us the problem of theatrical metamorphosis which goes beyond stage in the sphere of our everyday life. That was the reason that the ideas coming from the stage resounded with the voice of our hearts and encompassed our modern existence. The performance was deep and philosophic – our childhood reading of the fairy-tale-like characters was transformed into somewhat strangely deformed creatures, into the realm where existence is really frightful. The episode of killing babies is the picture of Apocalypses. At the same time some scenes are constructed as beautiful paintings, especially the episodes with horses. The only feeling after watching the play is a cultural shock and a discovery of a great theatre, which is mixed with rediscovering our childhood emotions. As for me, I read *Gulliver's Travels* once more...

The theatre company Gecko is a physical dance theatre, and the way of performing by dance and by action is understandable for any foreign audience. In *Missing* Amit Lahav creates the performance where the main character Lily's memories determine her future. The way of narration is action and dance, performed with visual effects. The production amazes audience by the manner of expression: the main character's biography is viewed through the actors' plasticity. This performance assures that various ways give the possibility of revealing the psychology of a character, and the way of the company Geko is truly stunning.

Mike Maran Productions and Marjanishvili Theatre, Tbilisi, in association with the Norwich Puppet Theatre, Mercury Theatre Colchester and NFA International Arts & Culture presented at the festival *Platero: Travels with a Donkey*, based on *Platero y Yo* by Juan Ramon Jimenez. The Nobel Prize winning writer tells a story of a ride on a mercurial donkey Platero in a small town of Southern Spain. The philosophic story is a piece of lyrical prose. However, the author of the poetical genre preferred to call it an Andalusia elegy. *Platero y Yo* is the most popular prose in Spain after *Don Quixote* by Miguel de Cervantes. In Spanish schools and universities *Platero y Yo* is part of the curriculum. The lyrical prose, or elegy, as the author called it, was written in the period of the WWI and has been popular for about a hundred years. The reason is the deep

philosophic thought of the writer and attitude towards the world. The stage version we saw within the festival program is adapted and told by Mike Maran.

The mentioned production was directed by Levan Tsuladze and called a musical ride (music by Mario Castelnuovo Tedesco). But the ride is metaphoric because Platero is a puppet. There are various puppets in the play created by Nino Namicheishvili. Greg Ogden performed the dialogs with puppets and the addressed the audience, which really fell in love with the little silver donkey, as the protagonist of the play did. The stage design reminds a small model of the southern Spanish province. Indeed, everything was very beautiful. As the world press rated, "Stunning... incredible attention on detail."/*Fringe Guru*/. The play was performed at New Stage of Marjanishvili Theatre, a little basement hall, full of nostalgia of Levan Tsuladze's young theatre days.

Within the festival program Independent Project from Israel, called NEW, presented a mono play *How Infinite, Endless is This Cold*. The author and director was Nana Beradze. The play was based on poems by Nana Shabatashvili. Nana Beradze was an actress of the Georgian Children Theatre at the end of the 20th century, when it was quite famous. She left Georgia for Israel and now is appearing in various performances in Jerusalem. Nana Shabatashvili left Georgia in the same period. She writes her poems in Georgian and her creativity is a real example of friendship of the Georgian and Israeli people. As Nana Shabatashvili said, she has two native countries and loves both equally. Her poetry, which is in Georgian, indeed is sensitive, a little sad because of nostalgias for Georgia, her second homeland. As for Nana Beradze, her play was testifies to her being a sensitive and talented performer. The main theme of Nana Shabatashvili's poems is love. The festival catalogue says about the performance: "Love deceitfully attracts the woman, with simple melodies, songs. All around is smiles... and love seems to be infinite. The stronger your feelings are, the harder it hurts in separation. It is difficult to win over it. The earth seems so small for two souls..." I think that these words express the feelings of the author very well and the manner of the actress' performance was excellent, so close to the hearts of the audience.

In the festival catalogue Pippo Delbono, director of the production *After the Battle*, presented by Emilia Romagna Teatro – Compagnia Delbono, Italy, announced his considerations in an extract from his poetical and political writings: "In this gray space where I see a place of physical detention, prison, isolation, and at the same time a mental space, a shutting of the mind, the inability to find freedom or clarity. Evermore imprisoned in the schizophrenia of body and soul; torn between an idea of the rules, of kings, of a God imposing his presence, and an idea of a man condemned to submit and lower himself everyday a little more." ERT was presented as an extraordinary theatrical company. As the audience was informed, ERT works in two basic directions: collaboration with directors, and search for shows and spaces that might be alternative to the traditional Italian theatre halls, meeting a new, complex and varied public. ERT and Pippo Delbono are revolutionary-minded from the beginning. The performance

was extraordinary due to the devising, including the texts by Pippo Delbono translated and elaborated from Dante Alighieri, Antonin Artaud, Franz Kafka, Alejandra Pizamik, Reiner Maria Rilke, Walt Whitman. As we see, various epochs and styles were mixed in the play. Also, the mix was in performance. Pippo Delbono announced during the performance that some of the actors are not professionals and with some deviations. I believe that most interesting in the performance was the stage design by Claude Santerre and the costumes by Antonela Cannarozzi. The visual part of the play was really unforgettable.

The last performance of the festival that attracted our interest was the production by Company 1927, UK, *The Animals and Children Took to the Streets*. The theatre company is highly original, combining performance and live music with animation and film. Such a combination results in a magic filmic theatre. The main focus of the company is the relationship between live actor and animation. The performance we saw proved to be an extremely dynamic and highly artistic show. Everything was synthesized in it, which amazed not only with the visual effects, but also with its deep insight into the problem. In fact, what is the way to maintain peace, turning children into zombies? The performance was full of philosophical questions, and at the same time was presented as a real magic show. Sometimes the stage design reminded the paintings of Expressionists. Only three actresses, Suzanne Andrade, Esme Appleton and Lillian Henley created numerous characters – of different ages and sex. And all characters were impressive. All actresses have outstanding vocal talents and the music by Lillian Henley is impressive.

The Tbilisi International Festival of Theater presented numerous plays, demonstrating various directions, theatrical trends and different ways of performing. In our article we analyzed only few productions, those which we believed were the deepest and most spectacular. We think it is valid to say that Tbilisi International Festival of Theater has already shaped into as high class festival and has rightfully become one of the most important cultural events in Georgia as well as in the contemporary world theatre life.

SUMMARY IN GEORGIAN

ლელა წიფურია

თბილისის ჯავახიშვილის სახელმწიფო უნივერსიტეტი

ფილოსოფიური შეხედულება თანამედროვე თეატრებში

რეზიუმე

თბილისის საერთაშორისო თეატრალური ფესტივალი საქართველოს კულტურული ცხოვრების გამორჩეული მოვლენაა. წელს ფესტივალი მეხუთედ გაიმართა. თეატრალური ფესტივალის პროგრამა სამი ნაწილისგან შედგებოდა: საერთაშორისო სპექტაკლები, პროგრამა ნიუ, რომელიც აერთიანებდა როგორც უცხოურ წარმოდგენებს, ასევე ქართულ-უცხოურ ერთობლივ დადგმებს და ქართული შოუ-ქეისი, რომელ პროგრამაშიც იყო როგორც თბილისის, ასევე რეგიონალური თეატრების წარმოდგენები.

სტატიაში გაანალიზებულია ფესტივალის მრავალრიცხოვანი წარმოდგენების ნაწილი, საერთაშორისო სპექტაკლებისა და პროგრამიდან ნიუ. სპექტაკლები შერჩეულია არა მხოლოდ მხატვრული ხარისხის, აგრეთვე მსოფლმხედველობის და ფილოსოფიური ხედვის მნიშვნელოვნების შესაბამისად.

მსოფლიოში აღიარებული რეჟისორის რობერტ ლეპაჟის „მთვარის შორი მხარე“ ფესტივალის პირველი წარმოდგენა იყო. სპექტაკლმა, რეჟისორის ჩანაფიქრის შესაბამისად ქართველი მაყურებელიც დააფიქრა ადამიანის საკრალური ოცნებების და რეალობის ურთიერთმიმართებაზე. რობერტ ლეპაჟის სპექტაკლი ფესტივალის წარმატებული დასაწყისი იყო.

ქართველი მაყურებლისთვის აღმოჩენა იყო რუმინეთის პატარა ქალაქის, სიბიუს თეატრი „რადუ სტანსა“. რეჟისორ სილვიუ პურკარეტეს დადგმული „გოდოს მოლოდინი“ აბსურდის თეატრის საპროგრამო ნაწარმოების უაღრესად საინტერესოდ განხორციელებული დადგმა აღმოჩნდა. რაც შეეხება ამავე რეჟისორის მეორე წარმოდგენას – „გულივერის მოგზაურობა“, ვფიქრობ ამ წარმოდგენას უყოყმანოდ შეიძლება ეწოდოს თანამედროვე თეატრის შედეგრი. პროზა, რომელიც ყველა ბავშვისთვის ერთ-ერთი პირველი საკითხავია, სილვიუ პურკარეტეს მიერ წარმოსახული იყო როგორც სამყაროს ფილოსოფიური ხედვა, რომელიც ულამაზეს სანახაობად იყო დადგმული.

კომპანია ჩეცკო ფიზიკური ცეკვის თეატრალური დასია. სპექტაკლში „დაკარგული“ მსახიობების არაჩვეულებრივი პლასტიკით და ცეკვით იყო წარმოსახული მთავარი გმირის, ლილის რთული ფსიქოლოგიური წიაღსვლები, რომლებიც მის ანმყოფს და მომავალს განსაზღვრავდა.

ნობელის პრემიის ლაურეატი მწერლის ხუან რამონ ხიმენესის პროზის, „პლატერო და მე“-ს სათეატრო ინტერპრეტაცია წარმოგვიდგინა რეჟისორმა ლევან წულაძემ, მაიკ მარანის, მარჯანიშვილის თეატრის, ნორვიჩის თოჯინების თეატრის, მერკურის თეატრ ქოლჩესტერის და NFA საერთაშორისო ხელოვნება და კულტურის

ერთობლივი პროექტის ფარგლებში განხორციელებულ სპექტაკლში „პლატერო, მოგზაურობა ვირით“. ეს იყო სინთეზური წარმოდგენა, სადაც მსახიობ კრეიგ ოგდენის და მარიონეტების მეშვეობით ხუან რამონ ხიმენესის ფილოსოფიური თხზულება საინტერესო სახილველად იქცა.

საერთაშორისო პროგრამაში **NEW**, ისრაელის დამოუკიდებელი პროექტის ფარგლებში ორი ქართველი ხელოვანის შემოქმედება იყო წარმოდგენილი. „რა უსასრულოდ, უსაზღვროდ ცივა“ – ასე ერქვა წარმოდგენას, რომელიც ნანა ბერაძემ პოეტ ნანა შაბათაშვილის ლექსების მიხედვით შექმნა. ნანა ბერაძე, რომელიც თბილისელი მაყურებლისთვის კარგად არის ცნობილი, როგორც მოზარდ მაყურებელთა თეატრის საუკეთესო შემოქმედებითი პერიოდის წამყვანი მსახიობი, ამ სპექტაკლის ავტორი, რეჟისორი, სცენოგრაფი და შემსრულებელიც იყო. რაც შეეხება ნანა შაბათაშვილის პოეზიას, ის ნამდვილი აღმოჩენა გახდა ქართველი მაყურებლისთვის. უაღრესად ნატიფი, ღრმა და ფილოსოფიური პოეზია მსახიობმა ფაქიზად და ემოციურად წარმოგვიდგინა.

ემილია რომანას თეატრი იტალიიდან, პიპო დელბონოს დასის სპექტაკლი „ბრძოლის შემდეგ“ მხატვრულად წარმოსახულ რევოლუციურ დეკლარაციას მოგვაგონებს.

დიდი ბრიტანეთის კომპანია 1927-ის „ბავშვები და ძაღლები მოედნენ ქუჩას“ აერთიანებდა თეატრალურ წარმოდგენას, ცოცხალ მუსიკას, ანიმაციას. მას მართებულად ეწოდა „ჯადოსნური კინემატოგრაფიული თეატრი“. სპექტაკლი დამაფიქრებელ და საჭირობო პრობლემის თემატიკაზე შექმნილი გამომსახველობითი საშუალებების სრულ ფეიერვერკი გახლდათ.

გადაუჭარბებლად შეიძლება ითქვას, რომ თბილისის საერთაშორისო თეატრალური ფესტივალი მაღალი რანგის ხელოვნების სანახაობად ჩამოყალიბდა.

MAMUKA DOLIDZE

THE LODGERS

The story *Translated from Georgian by Maya Kiasashvili, The ILC Director*

The sound of footsteps behind the door died away and silence fell. As if someone crouched eavesdropping, listening to the pounding of my heart. I could feel his heavy breathing full of anxious expectation. I got to my feet, closed the book and unhooked the door-chain.

A fragile old man stood on the landing, lit by the grey dim light. A woman with a ribbon in her hair was smiling shyly from behind his back.

“Do you let rooms?” the man asked in a tremulous voice and stuck his nose in the gap.

I shook my head, but the woman gave me no time to answer.

“Your family has gone on a holiday trip to the seaside and you’re alone till autumn.”

“How do you know?” I was surprised.

“Sheer intuition,” she smiled at me.

“I’m afraid, I can’t help you,” I said. “No room”.

“That’s all right, this corner will do fine,” the old man interrupted and put his suitcase in the corner.

“Why don’t you go to a hotel?” I suggested.

“We prefer it here,” the woman said and gave me a wink.

I grabbed the suitcase and put it outside on the landing, but suddenly the old man staggered and collapsed, falling face down. The woman began to scream. The unpredictability of life! A minute ago I was engrossed in reading the pages of the remote magnificent past and now I had to look for some pills for the failing heart of a complete alien:

“Did you find it?” she asked crying. “Oh, what shall I do? Could you run to the nearest drug-store, Papa is dying!”

I couldn’t possibly refuse, so I picked up my wallet and rushed to the drug-store. On my way back I bought some meat at the supermarket.

As I returned I had to ring the doorbell for a long time. At last the door was opened. Judging from her face, the woman had definitely been sleeping.

“I didn’t hear the bell,” she said yawning.

The old man was sleeping soundly in my bed. He was snoring thunderously, wrapped in a blanket and clutching a pillow.

“After an attack like that he is half-dead,” she wiped away a single teardrop. “He closes his eyes so tightly and is so motionless, I always fear he’ll die in his sleep one day.”

“What’s your name?” I asked her.

“Khatuna,” she smiled.

“You must be hungry,” I handed her the grocery bag hinting that the guest would do well by working a little bit on her own.

Khatuna turned her back to me and picked up the telephone. She began shouting as soon as she dialed the number.

“37 Marabda Street. As you pass the market, head for the drug-store, then turn to the right at the broker’s office. The second entrance, the fourth floor, flat number 24. Come up the open gallery and you’ll see the door, orange-red, I’ve marked it with a chalk cross.”

I went into my study and dropped on the sofa without taking the clothes off. I didn’t know what to make of my uninvited visitors and finally decided to take as little notice of them as possible. I sank into a dream, or rather into what seemed a murky bottomless abyss of unconsciousness. It was well over midnight when I was awoken by loud banging. I couldn’t make up my mind whether it was the sound of my heartbeat or the earthquake that rumbled down below shuttering the whole house. It was too much. I sprang to my feet and went into the room.

“Papa feels bad,” Khatuna whispered.

The old man in his underwear was sitting up in the bed and banging his head on the wall.

“Don’t touch me!” he yelled and flung a cushion at me. “You have no right to kick me out!”

“Is he crazy or what?” I was really angry.

“Sunstroke,” nodded the woman.

I rushed to the telephone and dialed the ambulance number. The old man calmed down suddenly and lay back again.

“Don’t phone.” he begged. “I feel better.”

I was roused at the dawn again. The door squeaked and a woman sneaked in. Her hair cascaded down on her shoulders, her face and her body seemed to be ablaze. She tiptoed to the bed, got in beside me and nearly melted into me with her fairy lips. I was dizzy with the exotic perfume, then I sprang up and soared into the air together with the woman. Everything was hazy around. I crashed down and the pallid, gossamery woman enwrapped me in her slimy embrace. The silence fell. Not the silence, but an absolute stillness that was hard to grasp, as if I was lying at the bottom of a grave. The witch had already straddled my chest and was unbuttoning my shirt. Then she moaned lecherously, showed her fangs and gripped me by the throat, but at that moment the sun rose and the first rays hit the window. I felt her talons go limp and she let me go. The woman trembled with rage, then drew back and the apparition blended into the darkness.

Murman appeared in the morning. This young man with the shaved head turned out to be Khatuna’s brother. As soon as he was let in, he hauled a huge sack from his shoulders and rolled it into the room. How on earth had he found me? Was it possible that the lodgers had conspired beforehand to settle down in my flat? Murman untied the sack. First chickens fluttered out, then a stack of greens piled on the floor.

“Wash them quickly!” he shouted to his sister. “The market is already open. They can be sold at a good price at this early hour.” Khatuna filled the bath with water and soaked the greens in it. She tied the chickens to the wash-stand. As she saw me watching, she bent her head meekly. Murman opened the fridge, took out a bottle of mineral water, opened it with his teeth and drank in gulps. Then he took my razor and brush and lathered his cheeks. Meanwhile the figure in the bed came to life. Turning back, I caught sight of the old man sitting on the pillow. He was whispering incessantly, shaking his head like a camel. His hair, tied with a ribbon, stood upright. When he finished his prayer he lit a candle, then set fire to the logs in the fireplace, took out a chicken leg from his pocket and threw it into the fire. I was giddy with the smell of burning and had spots before my eyes, the room toppled and the walls wavered. The praying man moved the candle and I was engulfed by the smoke dragon. The dragon opened its mouth, stuck out its forked tongue and said to me: “Don’t forget, you too are only a visitor in this world.”

The smoke screen cleared with these words and the flames returned to the fireplace. The old man started his chant again, but it was surpassed by a rooster. The crowing died away and the headless carcass hopped past me. The old man’s hand covered with blood was drawing a tailed star on the wall.

I tried to flee, but my body went stiff. I forced my way through the turbid air and went out.

“You look so pale, are you okay?” my neighbour stopped me.

“I’ve lost peace of mind,” I replied. “I was deprived of it.”

“It’s all because of a virus,” he tried to be sympathetic “It broke out at the market and now is spread all over the city. You ought to eat as much garlic as you can.”

I went to the market and bought some garlic. I put it in my pocket and returned home.

Still I didn’t have the courage to enter alone.

“George!” I called the neighbour. “Can you drop in for a minute?”

I turned the key and let the neighbour first. There was nobody in the hall. There was no trace of the lodgers. I checked all the rooms and confirmed that the flat was empty.

“What’s up?” George asked with his arms akimbo.

“Look up, I think the ceiling leaks.”

George put his glasses on, examined the ceiling with no water marks on it and said:

“Nothing like that,” then turned to me and added: “Air the rooms and forget about your foolish doubts.”

I opened the window and sprawled on the sofa. Is it really utter foolishness? I had definitely overworked recently. I had arranged a holiday trip for my family and seen them off. On top of it, my office staff had all gone on holiday and I had been working tenfold. In short, I badly needed a rest. And what’s more, I mustn’t think about my intruding lodgers, I’ll have to push them out of my mind. But the harder you try to evade

an idee fixe, the more you concentrate on it. Suspicions crept back. I had the feeling I wasn't alone. "They are somewhere here – hiding", I thought and heard some noise. I leaned over and groped under the sofa, but only fished out a shoe. Then I took an umbrella and poked deep with it. At last I hooked something with the handle: it resisted at first and then I dragged it out into the light.

"Very smart of you!" Khatuna, all covered in cobweb, shook her finger at me coquettishly. "How did you find me?"

The flat came to life once more. The sound of snoring came from the hall. The murals were ablaze with the woman's scream. A cloud screened the ceiling, a thunder split the dome, the walls cracked and were instantly covered with moss. Murman appeared among the ruins, observed the blistering sky and said:

"Too hot to stand selling the greens. Would you go to the market instead of me? I'd give you your share."

"How dare you!" I shouted.

Murman took a whip from his high boot and lashed me across the back.

"Don't shout, I'm not deaf!"

The pain shot through me, my knees bent from weakness and I collapsed. The whip hit me again.

"Stand up when I'm talking to you!"

"Hush, you fool!" Khatuna stopped his hand. "Have you forgotten that we're only lodgers? Forgive him, sir." She turned to me: "He's a rough man, hardly civilized at all, but has a kind heart and won't hurt even a fly."

The battle cries reached me from the outside. Then several shots. The smoke was rising. A little boy galloped astride a stick along the balcony.

"That's Temur's son, my cousin," Khatuna explained. "His mother attends sewing-classes and there's nobody at home to look after him."

A grenade exploded. The door crushed from its hinges and the room slanted. Temur's son was fighting the cupboard, crashing the enemy mercilessly.

"You naughty little beast!" Khatuna cried at him.

I didn't recognize my room any more. The pictures were whitened with chalk, the ceiling blackened from smoke. A gaudy tapestry hung on the wall, chickens roamed the floor. Linen was hung out to dry on the longitudes and latitudes of the clotheslines. There was soil in the corner and they had planted herbs in it. The room vegetable patch had a fence around it. Once the cosy room furnished to my liking looked completely changed.

"Don't you like it?" Murman smiled at me. "We're trying for your sake. Do you think we haven't got enough land out of the city? The vegetable patch will bring you a steady income and having some money will help you feel a real man..."

"Get out of here!" I shouted.

"Here he goes again," Khatuna sighed.

"It's difficult to tame a man," Murman took up his whip. "Why the hell would we want the flat if the host doesn't become friendlier? We wouldn't want a constant sore in our flat."

"Your methods are all wrong, Murman," someone said, opened the door and rode in on horseback.

"Nice to meet you, my name is Temur," he jumped down and limped towards me.

I neither nodded nor shook his hand.

"Don't be angry at us," he smiled. "You live alone in this marvelous three-room apartment, while we have no roof at all."

"Go stay in a hotel," I suggested.

"We're not moving anywhere. We'll stay here, well-rooted, and see who leaves the battlefield first!"

I choked with rage. I couldn't restrain myself anymore and banged my clenched fist on the table.

"You aren't going to kick us out, are you?" Temur smiled again. "How can you throw out the dying man, or my son with sore tonsils, or me for that matter, the war veteran who has come to town to tend to his old wounds? We'd better sign a peace treaty. There's enough room for all of us. We'll be a little crowded at first, then befriend each other, intermarry and as we increase in number, we'll occupy the neighbours' flats."

Temur took his helmet off and looked around.

"I've been travelling all over the world," he continued. "I've been to India where the population density is abominably high. A place like this would house nine people, not less."

"Which means we need three more," Murman concluded.

"I'll see to it immediately." Khatuna made for the telephone.

I took a knife and cut the line.

"How dare you!" Murman shook his fist at me.

"Beating is out of question. Are we savages or what?" Temur shook his head disapprovingly. "The open use of force is quite out of date, as well as beheading, burning down the houses and similar ancient rites. Economics! Money! These are the means to conquer the human race! Once we have turned his flat into a cornucopia, he'll have faith in us, in our power and virtue."

"I don't need your virtue!" I cried. "Get out, leave me alone!"

"You aren't frank," Temur smiled. "You like being with us, but are afraid to admit the fact to yourself."

"Why would you look for us had it been differently? Who forced you to poke under the sofa and drag me out?" Khatuna asked.

"Probably he likes you," Temur continued. "Love is a great driving force. But a woman like you is hard to find. Those, who think it's easy to pick you, are gravely mistaken. Your future husband will have to prove he deserves the honour."

"I fell in love with him the minute I set my eyes on him. I feel he isn't altogether indifferent either," Khatuna muttered.

"I've still got enough of sanity left to control my feelings," I answered. "So the sooner we split, the better."

I was startled by a shriek. They jumped on my back from the chandelier, put a bit in my mouth and pressed the stirrups to my sides. Before I had any time to think, I was galloping at a lightening speed. The invisible rider screamed in my ear, pulling hard at my hair.

"Go, go!" Khatuna was clapping with excitement. I struggled to free, but in vain, my feet seemed to have the mind of their own. Temur also mounted his horse and rode alongside. I turned to look and gaped: between Temur's thighs my neighbour George was staring at me with his new equine countenance. He was shaking his head restlessly in his run, showing all his teeth. Soon the room opened up and we were whizzing in a dusky desert. It was neither the day, nor the night. The sun, the moon and the stars illuminated the dark maroon sky. Yellow smoke was rising from the scorching ground.

"Go, go!," Temur was yelling and the furrows of the printed lines led me to the world's edge where a ship full of slaves stood waiting. I was drawn to the ship by an unpleasant, oppressive and, at the same time, sickeningly sweet feeling. I don't remember how I turned back, how I managed to break the spell of this intoxicating allurements, how I disengaged from the blazing book lines and sprawled on the sofa completely exhausted.

"That's enough, you've nearly killed him," Khatuna said to the little boy who was getting down from my back.

The bedcovers stirred again. Once more the old man lifted his head and began to pray. Then he lit a candle, took a dagger and commanded, "Bring the chicken!"

Khatuna chased the chickens, but couldn't catch any and gave up.

"Here's a chicken!" Murman shouted.

Before I could react, he grabbed me and forced my head to the table.

"You ought to consider yourself honoured, as you are about to be sacrificed to our deity," the old man told me. "Coriander and parsley will grow on your last resting place. From Marabda Street you'll get straight into the heaven."

"Do not fear," Temur smiled. "It's only a ritual. They're merely testing you for your courage. Once they are reassured, you'll become one of the family."

The old man raised his dagger. My shriek was lost in the tinkling of the doorbell. The hand with the dagger froze midair.

"Who the hell is that?" Murman asked.

"Have no idea," Temur shrugged his shoulders and pushed me to the door. "Go, open it!"

I unlatched the door with a trembling hand.

"You haven't paid your gas bill." A little boy handed me the bill and had hardly finished his words, when I was already running down the stairs...

* * *

I drew a formal complaint on the same day and went to the court-house. The huge building was all blotchy with the interplay of the sunshine and the shade. There were statues between the columns and a flying banner on its tin roof.

The court-house façade turned out to be cardboard scenery. The side and the back walls were shaky and cracked. So was the ceiling and the dust from the roof covered the fake marble like snow. The draught shuttered the door. Inside, the clerks were drinking tea. A ball-like creature in a traditional costume was sitting at an enormous table typing with a breathtaking speed.

“Come in, please, take a seat,” the creature jumped from behind the table and approached me with the agile steps ill-matched to his obesity.

“I wish to make a formal complaint,” I began.

“It’s too late,” he shook his head. “We’ve already completed the investigation into your case.”

“Will I win?” I asked in a tremulous voice.

“We’ll have to fight for it!” he answered and added, “Did you happen to suffer from belly-aches and dizziness in your childhood?”

“Do you want me to back before a bunch of greengrocers and leave my house to them?” I cried.

“Why the greens only?” the detective was obviously surprised. “Some of them are doing useful work. Have you ever tasted candyfloss?”

“I beg your pardon?”

“It’s a very complicated case, to put it mildly. The law states that a homeless person having spent a night under the shelter is in an advantageous position to claim its ownership. Your case is even more controversial because your lodgers supply the market with herbs.”

“What shall I do now?”

“You have to reconcile with your fate. There’s only a handful of our nation and we mustn’t quarrel. Try not to take heed of them and pretend they’re not there.”

“Deceiving myself?”

“Do you want your family dirty linen out then?”

“We hide the wounds from one another and notice nothing that explains why we’re bleeding to death.”

“Exemplary words. You’re a true patriot, a real hero! Forget about my advice. I was trying you for your courage. We have to fight! We’ll perish, but defeat the enemy! I’ll set up a special commission tomorrow and look through some law books meanwhile. As for you, come and see me at my place the day after tomorrow.”

As the clerk applauded in the background, the detective handed me his card.

Two days is a long wait! These bullies multiply so fast that tomorrow I may not have an inch to stand on. I have to brace myself for a serious struggle immediately in order to sue them tomorrow and reclaim my lost flat. The decision made me turn half-way as I was walking home and brought me to the street where the detective lived.

Soon I caught sight of a familiar ball-like figure bouncing out of the car and dashing into the house.

“He’s not in,” my ringing was answered by a woman’s husky voice.

“I’ll wait,” I persisted.

The door opened and a face appeared. She had obviously been crying.

“It’s not his reception day, come back tomorrow.”

“It’s vital, there isn’t a minute to be lost,” I pushed the door open and found myself in a dark hall.

The woman wiped away a tear, bent her head and entering one of the rooms, closed the door behind her.

I sat there for a long time in a deathlike stillness. It resembled the silence at the theatre, when the performance is about to begin, just before the curtain goes up, masterminded by a hidden will-power which always remains beyond the grasp of human reason. Could this unusual day be the result of my fearful imagination? I couldn’t draw a line between them, couldn’t sense the boundaries between my dread and the world created by it. I experienced everything as integrity, as my fate, as the power that manipulated the characters of my imagination. No sounds penetrated through the doors, but as I got accustomed to the silence, the sound balance was broken by a remote din. I could not make out whether it was the blood throbbing in my veins or the breathing of a monster behind the wall. I strained to hear. This time the din yielded the clear sounds of a woman sobbing, of lashing and a male’s deep groan. Unable to stand it anymore, I sprang to my feet and threw the door open.

“Don’t enter, he’ll come out himself!” the woman said weeping and hugged me tearfully.

The room was misty. I couldn’t see clearly because of the smoke screen. When it dispersed, I saw the fire in the middle of the room and a huge pot over it. There were Temur and Murman standing on both sides of a half-naked creature, taking turns in whipping it mercilessly. The poor creature’s body was in bad bruises from the lashing. His face was distorted from pain. God Almighty! I recognized my detective in the miserable creature. Sweating and wringing at each hissing lash, he was stirring the pot with a gigantic ladle.

“Meet my friends, Jemal and Omar,” the detective smiled at me, wiping the sweat from his brow. “They came on a sightseeing tour to the city and are staying with me. In the evening we usually make candyfloss, not for sale though, but because we enjoy it. It’s very sweet, you know. You can try for yourself and take some for your kids.”

“We’re losing time!” Murman shouted at him. “We’ll sell it tomorrow at the market. Excuse me, sir,” he told me and banged the door in my face.

By the time I came fully to my senses, I was in the street. The sun had covered the city in the cobweb of its rays. The castle, the towers, the temples were glowing like embers in the sunshine. The enemy hoards were crushing against the city gates like unbridled lava.

I spent the night in the street. I was so irate, I couldn't sleep. The setting sun and the early moon illuminated the sky in gold and silver. The stars were scattered like the glittering beads let loose. The wonder of it! In the delicate sky the mysterious moon was throbbing with fury, accumulating the strength to withstand the flooding enemy armies.

At the sunrise I was in front of the court-house. The judge, Mr. Amilakhvari, was dozing at the Scales of Justice. I deliberately squeaked the door and coughed. Amilakhvari lifted his head and stared at me with his hang-over eyes.

"They have occupied my flat," I began.

"You don't say so!" the judge interrupted me and banged his fist furiously on the table. "The beggars have gone beyond all limits!"

"They have also got the detective," I sighed.

"I know," the judge said. "His courage is all fake, he just puts it on, walking around in traditional clothes in this heat and all, but the whip marks show clearly on his neck. I bet they have no guts to challenge me. Where are you, you bastards..."

"Here, your honour," the curtain parted and Temur's smiling face appeared in the gap. "You told us to come today, right?"

Thousands of eyes gleamed in the dark corridor, behind the curtain. Chagrin and hatred reflected in their predatory look. I turned back at what seemed like the sound of the frothy sea pushing sand to the shore. In a moment the hall was full of people. The black congealed shadows looked like neat book-lines. Temur's relatives marched through the hall, crossed the frontier and occupied the gallery. The audience froze in anticipation of a battle.

"Ladies and gentlemen," Judge Amilakhvari took the floor. "Today we are to give the hearing to an extremely disputable case of, so to say, the family's inner struggle. The case seems paradoxical and comic at the same time, but in its essence is remarkably complicated and important!"

The hall applauded so frantically as if the impatient audience, hungry for the show to begin, was expressing its gratitude in advance.

"It's true," the judge continued, "it really is a rather delicate case obliging us to rummage about in the human soul, exposing the deeply hidden things that any man is unwilling to admit even to himself. But please don't forget that the sick human soul gives birth to the invisible thread which entraps our honour and conscience in its cobweb!"

More clapping came from the hall.

"You are facing the victim of violence," Amilakhvari patted me tenderly. "Due to his gentle, considerate, tolerant and generous character he became a homeless wanderer. His character is the key that opened the door to enemy!"

"Occupants, go home!" the hall exploded. A pistol was fired and a red-green rocket hit the ceiling.

"But the same character," the detective sprang up, "is our hereditary treasure descending from our forefathers. That's why it is better to waive, give up the flat, than to match the intruder's rudeness with your own and forget hospitality."

"Long live the guest!" the hall rose up. The orchestra plunged into a flourish.

"That's exactly what our claim is all about," Temur gained his footing. "It is the guest who is really important and not the host. Be magnanimous and hand your flat over as a gift!"

"You've got plenty of flats out of the city," the judge reminded him.

"The climate is too harsh," Temur answered. "Our people cannot bear the sudden changes of temperature."

"Can you produce any official proof?" the judge persisted.

"Get up, boy," Temur punched his son's head.

"Look at his sore glands." The father rubbed the boy's neck. "How can he lead a nomadic life?"

"It's so moving!" the detective wiped the tears away. "They deserve to be treated like humans."

"I'll show you more," Temur clapped and the curtain went up. My bed was dragged onto the stage. The stinking old man lay sleeping in it. Temur fired his pistol and the man woke up.

"Thanks to the achievements in science and technology," the old man roared, "the world can be conquered in a flash!" He tossed his hair, stuck out his tongue and fell back in convulsions.

"Don't torture him!" the detective cried. "Can't you see he's dying!"

"Do you have the heart to throw out a dying man?" I was attacked from the audience.

"Don't trust a single word they say, brothers!" I jumped up. "I took pity of them, let them in and they occupied my flat. Tomorrow you will become their target. Forget magnanimity, unite and stand up to the predators!"

The hall exploded in applause.

"How ungrateful," Temur said tearfully. "Do I look like a predator? I strive for your well-being day and night."

"Sheer ingratitude," Murman shrugged regretfully.

The scales of the fight fluctuated. The lodgers and I were winning alternately. The hall was saturated with the smell of sweat. The air thickened like melted glass, congealed and distorted faces refracted in two. The jurors' hair spread like seaweeds along the walls. I could make out stony, frozen faces quit clearly in front of me and a bright human wave in the rare was painful to stare at. There was no hope of help from anywhere. Those who sympathized with me were clapping their hands and enjoying the show. The opponents were accumulating strength. Finding it overcrowded on the gallery, they slid down on ropes into the wings and fired spiteful and menacing words at me.

Still they could not crush me. The more the enemy raged, the more I forgot about my fear. In a battle like this it is vital to overcome oneself and drive away the sense of fear. The moment I got over this invisible barrier, the voice of my remote ancestor came to life in me. Instead of staying on the defensive, I assaulted the lodgers. I reminded them of their past, charging them with greed and other vices. Finally I succeeded in animating the audience. They started to appreciate me now. The heads hanging from the gallery stared at me with the hatred of insects deprived of their sting. Temur panicked and was on the verge of scampering, when the judge clanged the gong and immediate silence fell on the battlefield.

"It's an open and shut case," he muttered and glanced at the detective. "The jury has considered the case and has come to the following decision: the three quarters of the disputed flat, i.e. three rooms, are to be passed to the homeless lodgers, while the balcony and the left side of the hall will remain in the possession of the former owner."

"The judge was bribed," I was told from the orchestra pit.

I swooped at the judge, but they wrung my arms and encircled me. The roaring human tide rose, flowed over the dam and flooded me. Half-conscious from the pain, I could not understand what they were shouting or why they were kissing me. Gradually the centipetal creature acquired a voice. First, separate sounds popped out from the dull. Hoarse din, then the atmosphere of the hall was ripped by a meteor cry:

"Congratulations, a brilliant performance! It takes some man to retain the balcony after a struggle like this!"

Once more the human wave spun me, tossed up like a ball and pressed against the table where Temur sat feasting with the jurors.

"Long live the newcomer!" the judge cried, "Let's drink to his generosity and his magnanimous soul!"

I grappled with the judge and pushed him down the stairs. Then I seized the detective's sword and fled. "Be reasonable! You can't fight them by force!" they screamed after me. The street was folding step-by-step and speeding towards me... The dusky sky had a greenish hue – the colour of the landsliding rage. Blood surged to the sun's face, the evening shattered into tiny black pieces and a pale crescent led the oppressive murk from the east.

I ran home. The moonlight was softly moulding the unruffled river, the church sunk into the waves and the castle had straddled the dark night. There was no fear or regret, only detached cold fury and a clearly defined objective. I had to free myself from the clutches of the forcefully imposed plot, change the wording and find the only way of salvation, the way discovered by the ancestors and reliably paved.

I ran up the steps in one breath. As if a spring came loose in me and the released energy tossed me to my door where Murman stood scratching my name off with a dagger. I cut his head off with a single blow and dashed into the occupied rooms. I crashed the lodgers' shrine, cleaved the vegetable patch, smashed the radio, threw their clothes out of the window. Murman deflated with a hissing sound, just like a

pierced balloon and the smoke cloud rose from the headless body. The black smoke twisted like a dragon and attacked me before I could hit it with my sword and nearly choked me. Still I succeeded in opening the window and let the poisonous smoke out. The dragon's tail remained and thrashing about, it slipped from my grip and slid into the open mouth of the sleeping old man. The man swelled and towered over me prepared for the struggle.

"You can't uproot me!" he roared and seized me with his talons. He was unexpectedly strong. He had taken roots in my "habitation" so deeply, that I could not move him an inch. I fetched an axe, chopped the wooden flooring around the lodger and threw him out of the window. Meanwhile Temur had returned. He rushed into the hall riding a black charger. The horse reared with the rider brandishing his sword. I gashed the horse in the side. It crushed down on the carpet and armoured warriors jumped out from its abdomen that lay split like a ripe pomegranate. Unbelievable! As soon as I stabbed one, another appeared from him. Three heads grew in the place of Temur's cut head, a hundred arms grew in the place of his two. My foe seemed to be drawing his strength from the remains of my weakness. My retreat generated the hoard of armoured warriors. Instantly I realized that I had to overcome the sense of pity together with my fear, that I could not defeat the dragon without my faith. I grew aware that I was mightier than the fury that brewed in me, because I was defending my own flat, my hearth. The awareness supplied me with additional strength, I braced myself with all my courage and attacked the lodgers. Their ranks thinned. Gradually, they scattered like smoke, dispersed and disintegrated into separate letters, then wormed into the cracks. Fleeing, Temur shrank, squeezed through the doorway, rolled down the stairs, popped out into the street and spinning violently, blended into the darkness.

When the sun rose, there was nobody in the flat. The shadows were leaving the walls, the candle was burning down. The stealing rays were embroidering the pages of *Kartlis Tskhovreba** in ethereal ornaments. I swept the ripped shirts and the crashed helmet into the corner and covered the shreds of the abominable memories with the curtain of oblivion. Then I returned to my desk, opened the book and sank into the words brightened by the ecstasy of hope.

NOTES

*Kartlis Tskhovreba – the medieval annals of Georgia.

(All the names of the short story are suggestive to the Georgian readers, e.g., Temur – Tamerlane, etc.)

ქართულ-ამერიკული ყოველწლიური საერთაშორისო ჟურნალი
“კულტურა და ფილოსოფია”
(ინგლისურ ენაზე)

ჟურნალის დამფუძნებლები:
ფილოსოფიურ პრობლემათა და ღირებულებათა კვლევის საბჭო
(ვაშინგტონი, აშშ)

საქართველოს ფენომენოლოგიური საზოგადოება
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