Culture
&
Philosophy

A Journal for Phenomenological Inquiry

Culture and Philosophy

Founder organizations

Council for Research in Values and Philosophy (Washington, D.C., USA)

Georgian National Academy of Sciences (Tbilisi, Georgia)

Institute of Philosophy of Georgia (Tbilisi, Georgia)

Georgian State Academy of Art (Tbilisi, Georgia)

World Phenomenology Institute (Hanover, NH, USA)

Phenomenological Society and Centre of Interdisciplinary Sciences of Georgia (Tbilisi, Georgia)

Georgian Institute of Public Affairs (Tbilisi, Georgia)

Department of Humanitarian Sciences, Tbilisi State University (Tbilisi, Georgia)

Tbilisi City Hall (Tbilisi, Georgia)

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The present issue of the journal is dedicated to the memory of outstanding person and philosopher of our times Father George McLean

ჟურნალის ეს ნომერი ეძღვნება ჩვენი დროის გამორჩეული ადამიანას და ფილოსოფოსის   მამა მაკლინას ხსოვნას
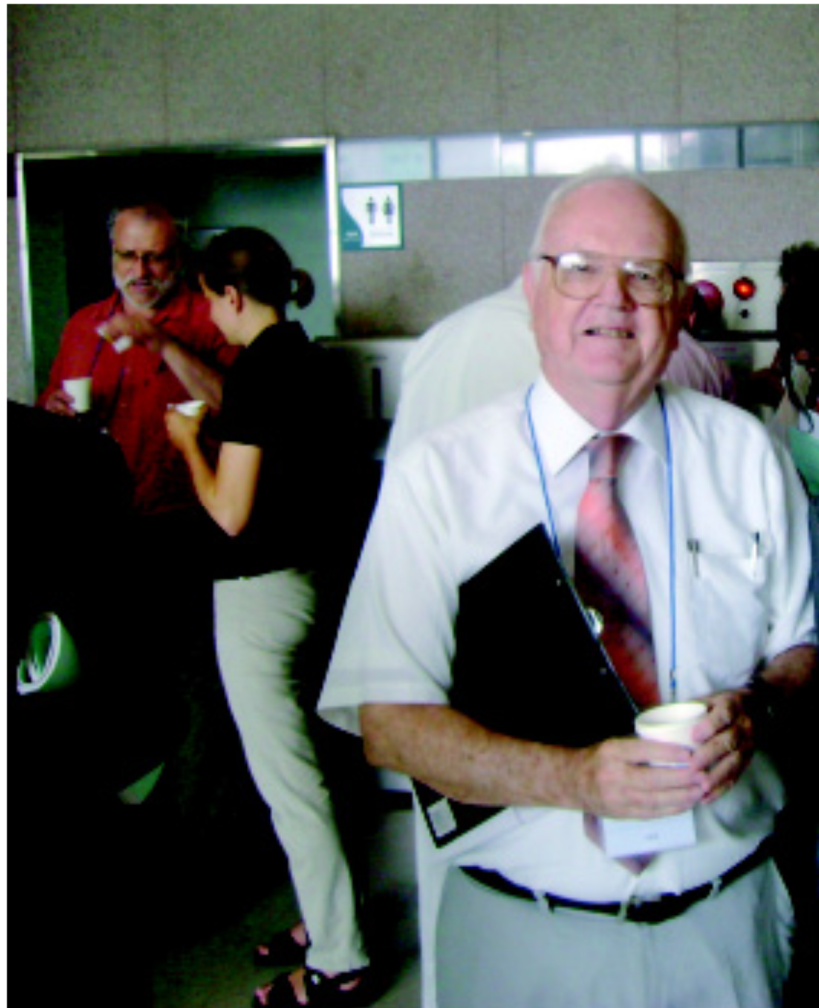
**World Congress of Philosophy
(Pre-Word Conference),
Professor George McLean,
Seoul 2008**

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LITERARY SUPPLEMENT

THE GREAT SORROW OF SEPARATION

To The Memory of Father George Mclean

Father George Mclean, prominent person and outstanding philosopher...It is so hard to see him off, to realize that he passed away! Father George Mclean left a significant philosophical inheritance yet above all he was   considered to be a kind and gentle person, who devoted   his life to good deeds. We, Georgian philosophers are very obliged to him. He was the pioneer of Georgian - American scientific contact, which   step by step, thanks to his cordial and sincere nature nurtured   the friendship between us. He loved his country and he wanted   American philosophy   to be open to the entire world. His Christian belief led him to the unlimited field of collaboration with representatives of other religions. Father McLean   really was a worldly person, aspiring to encompass all people by his mission as a Christian man. We miss him so much. Love as wisdom and wisdom as love; that is the motto we inherited from him. Everyone who knew him, loved him and treated him as a close friend. So did I. He taught me to view my philosophical ideas from the viewpoint of international friendship. Thanks to the mutual efforts of the well-known Georgian philosopher Niko Chavchavadze and Father George McLean, the borders of our thinking became wider. Through exchange programs, they create a philosophical bridge between Georgia and   America. My   gratitude is ineffable, since he showed the way to reconcile cosmopolitism with true nationality, teaching how to become a citizen of the world while keeping love and loyalty to the homeland. The kindness of his human nature would surmount so many conflicts and difficulties arising in collisions of ideas, diversity of cultures and confessions.

Father George McLean was a brilliant man, beloved person, true Christian and a good philosopher. He made a deep insight into the   modern   philosophical thought. Our journal (*Culture and Philosophy, 2014*) republished his significant work – *The Role of Imagination,* in which he expressed the idea that " *in the new human experience called globalisation we find ourselves at the juncture of objectivity and subjectivity.* " He considered imagination to be the human capacity to separate himself from the objects and to identify his unique self at the juncture of spirit and mater. It is very important that he   articulated the subjectivity as a condition of globalisation, against non-personal integration of cultures. It was not the abstract idea or theoretical method, but the living experience of his heartfelt nature!   Father George Mclean treated globalisation as a unity of differences, as a vital interaction between the nations as if it had been the friendship between the unique selves! Subjectivity played a pivotal role in this living wholeness.

The time will pass and we acknowledge more and more the mission of persons like Father McLean. He was a Christian and philosopher by the calling of his heart. He devoted his soul to the love for God and for close neighbours. His vocation for approachment of different confessions and cultures appears to be the only way out for the contemporary world, trembling under the Sword of Damocles of ethnic conflicts and terrorism. We hear his voice calling for peace and for all-embracing love!   His kind, gentle smile like a symbol of benevolence   will accompany our memory of him - of our outstanding and unforgettable   teacher and friend - Father George McLean.

Mamuka Dolidze,
Editor of the Journal

BIOGRAPHICAL NOTES

REV. GEORGE F. MCLEAN, OMI MISSIONARY OBLATE PRIEST FOR 61 YEARS

Rev. George F. McLean, O.M.I., 87, died on September 6, 2016 at the Immaculate Heart of Mary Residence, Tewksbury, MA, after a period of declining health. He was born in Lowell, Massachusetts, a son of the late Arthur and Agnes (McHugh) McLean. He was one of six children and was predeceased by two brothers, James and Rev. Edward, and two sisters, Mary, and Sr. Agnes Mary, a Maryknoll Sister of St. Dominic, as well as one brother in law, Frank Carolan.

Fr. McLean was educated in Lowell through high school. He attended the Oblate minor seminary in Newburgh, NY, Gregorian University in Rome, Italy and Catholic University in Washington, DC. He earned a Doctorate in Philosophy and a Bachelor Degree and Licentiate in Sacred Theology. He later pursued advanced studies in Indian Philosophy, Phenomenology and Islamic Philosophy.

Fr. McLean entered the Missionary Oblate Novitiate in Ipswich, MA on September 7, 1948. He professed his first vows as a Missionary Oblate on September 8, 1949, followed by perpetual vows on September 8, 1952. The late Bishop Luigi Faveri of Roviano, Italy ordained him to the priesthood in Roviano on July 10, 1955.

From 1956 until 1993, Fr. McLean was a professor at the Oblate College and the Catholic University of America, both in Washington, D.C. In 1983, he founded and was Director of the Council for Research in Values and Philosophy in Washington, D.C. As a multilingual speaker, his four languages were advantageous, as the council is comprised of prominent philosophers and social scientists from many countries. He coordinated seminars and workshops that sought to capture the gifts and values that Fr. McLean saw as inherent in the different cultures, traditions and faiths across the world and to encourage a multidisciplinary, collaborative and analytical approach to the discovery of how their unique threads of wisdom could be woven into a tapestry that would help us to relearn how to be human in global times.

He was an unofficial collaborator of Karol Wojtyla, having met him before he was elected pope, and shared his passion of the evangelization of culture. In the missionary spirit that was rekindled and directed by the Second Vatican Council, Fr. McLean taught that the Spirit of God was alive in every culture, and he spent his life helping people identify and engage that Spirit and announce it in a way that they could understand and share.

Due to declining health, early in 2010, Fr. McLean joined the community at the Immaculate Heart of Mary Residence in Tewksbury, MA where he remained until his

death. Despite physical challenges, he remained very involved in the Council for Research in Values and Philosophy. From his residence in Tewksbury, he continued to have an impact on the world. He continued, in recent weeks, to guide the work of the council and participate actively in its programs and editing its publications. In a conversation just days before his death, he spoke about how grateful he was for the dynamic missionary leadership that Pope Francis is awakening in the churches and told of how he would love to see the Holy Father address the 24th World Congress of Philosophy at Peking University in 2018. People around the world admired and respected him and his indefatigable spirit of inquiry, hospitality and generosity.

In addition to his Oblate family, Fr. McLean is survived by one sister, Agnes Carolan, of Lowell, MA. Donations in memory of Fr. McLean may be made to the Oblate Infirmary Fund, 486 Chandler Street, Tewksbury, MA 01876-2849.

Professor *Hu Yeping*
Council for Research in Values and Philosophy in Washington, D.C.

THEMATIC INTRODUCTION

One of the important meetings among the International Philosophical events of 2015 was the Fall Seminar at the Catholic University of America in Washington (August 17-September 18). The Seminar followed to the topic:

Religion, Reconciliation and Peace: Philosophical Perspectives

This meeting of American and International scholars was devoted to the theological problems of modern and ancient philosophy. As the reading texts professor **João J. Vila-Chã** (Philosophy Department of Gregorian University Rome, Italy) offered to the colleagues the fragments from the works of Aristotle, Saint Augustine, Thomas Aquinas, Nicola Machiavelli, Political Emotions by Martha Nussbaum etc.

Philosophers from many countries participated in the seminar including: USA, Italy, Switzerland, Ukraine, Romania, China, India and Georgia. The current issue of the journal offers the reader two presentations from this seminar:

The True Christian Sentiment: *Uncle Tom's Cabin* and Social Reform

By professor John Farina (The Catholic University of America Department of Religious Studies) And

Motives of Christianity in William Faulkner's Fiction

By professor Mamuka Dolidze (Tbilisi State University, Georgia).

There was a presentation of previous issues of the American – Georgian phenomenological Journal " Culture and Philosophy ". This journal as a reflection of scientific contacts between the USA and Georgia was established in 2008, by Father George McLean, professor Mamuka Dolidze and professor Hu Yeping. Presentation came to the point that the edition of the journal should be continued to make the perspective of future collaboration.

Professor K.Remi Rajani (Department of Philosophy, Andhra University, India) presented Indian philosophical journal " Wisdom". In the first issue of the journal (vol. 3) it was also published the article reported during the seminar by Mamuka Dolidze.

For more than twenty years the seminar has been held on an annual basis in August- September by the Council for Research in Values and Philosophy at the Catholic University of America. It was an idea of Father George McLean to encompass the entire world with the integrity of philosophical friendship. The organizer of the seminars is professor Hu Yeping.

Our journal originates from the history of these unforgettable scientific meetings. By submitting the new issue of "Culture and Philosophy" we do hope for the fruitful collaboration between Catholic University of America and Tbilisi State University in the upcoming future.
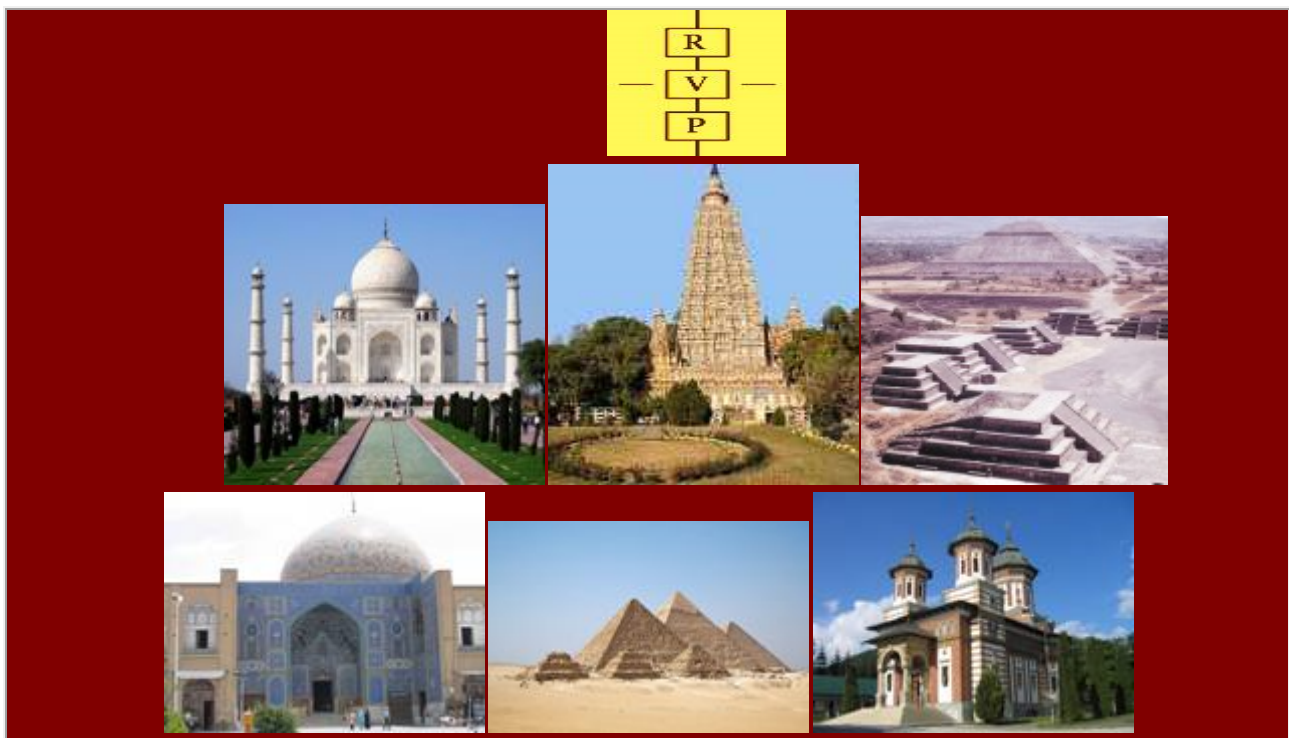
| About RVP | Regional Network | Publications | Annual Seminars | International Conferences | Board Members | Associate Membership | Newsletters |

THE FALL SEMINAR

Religion, Reconciliation and Peace: Philosophical Perspectives

August 17-September 18, 2015 Washington, DC

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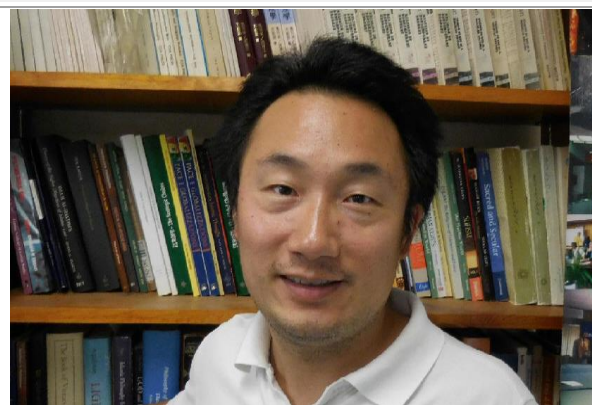
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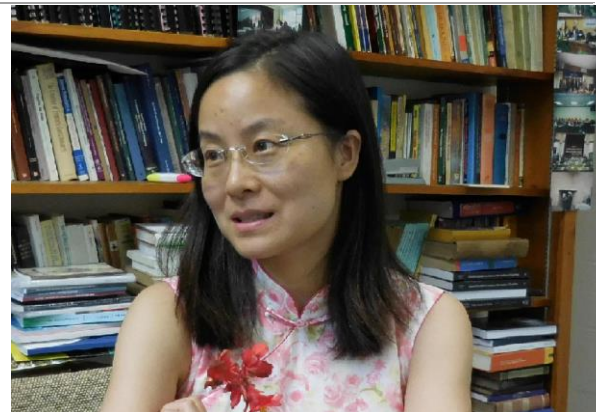
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* * *

The World Congress in Philosophy, devoted to the philosophy of Aristotle was held in University of Athens, School of Philosophy in July 9 – 15 2016. The Congress was organized by the Hellenic Organising Committee - President Konstantinos I. Boudouris.

Philosophers from all the world were invited in the city of Athens , city of great philosophical tradition and museum of brilliant achievements of sculpture, poetry, literature and art. The cordial, warm atmosphere of meetings inspired the participants in philosophical talks around the philosophy of Aristotle in the light of present day problems.

Representatives of Georgia were two professors of Tbilisi state University – Valerian Ramishvili with the presentation - **Heidegger between Plato and Aristotle: A New Talk of Being** And Mamuka Dolidze with the report - **Aristotle's Theory of Universals and Phenomenology of Essence and Existence.**

We would like to express our warmest thanks to the Hellenic Organizing Committee, to the president of the committee Konstantin I. Boudouris and to all those who helped in the preparation of this important philosophical Congress dedicated to the modern readings of the great inheritance of Aristotle.

* * *

The memory of outstanding philosopher of our times Anna- Teresa Tymieniecka Inspires us, her followers to orient our creative life to the field of phenomenology of life.

The 65th phenomenological congress was held in Italy , in Macerata at 9 – 15 November 2016 and appeared to be the meeting of scholars who inherited the rich intellectual legacy of Tymieniecka in order to investigate and develop the new ideas of Phenomenology of life. The chief organizer of the Congress was co-president of the World Phenomenology Institute, Professor Daniella Verducci. Our journal offers to the reader a working paper of the participant and organizer of this meeting, professor Francesco Totaro - **Towards a Cultivating Turn**

(See the program of the Congress at the end of introduction)

* * *

On June 7-8, 2016 the Institute of Philosophy at the Faculty of Humanities of Ivane Javakhishvili Tbilisi State University and the Anthim Iverianul Philosophy and Theology Research Center, with the support of Shota Rustaveli National Science Foundation and State Agency for Religious Issues hold an international conference "Anthim Iverianul and European Enlightenment: Texts and Contexts" The Symposium is dedicated to the anniversary of 300 years since the matrimony death of Saint Anthim Iverianul.

It aims to study Anthimian version of theological- philosophical paradigm of European Enlightenment, the ways of overcoming moral dilemmas of the epoch. Within the frames of the conference will be demonstrated the relevant and active role of Anthim Iverianul in in "the game between identity and diversities", significance of the tradition and contemporary relations in the process of developing modern intercultural dialogue, analyze the ways that Anthim Iverianul used to establish multiculturalism in the European Black Sea Coast region.

International conference provides a forum for critical evaluations of representations of Anthim's heritage and encourages investigations which identify and articulate Anthim's present-day concerns about experiences, lives, and contributions to society within specific ethnic and religious communities, across generational boundaries, as well as trans-regionally and across national borders, how the voice and actions of Anthim can shape the future of the Christianity more effectively.

A number of prominent Romanian and Georgian academicians and clergy intend to take part in our symposium. Romania, as Georgia, is multiethnic and multi-religious country with rich cultural traditions, where absolute majority of citizens are Christians. Romania has recently become a part of European Union and enters Euro-Atlantic structures. Therefore the symposium on one hand aims popularization of life and heritage of the greatest educator and Saint Antim Iverianul, who lived and created in epoch of Enlightenment in Romania, and on the other hand sharing great experience of Romanian State in popularization and dissemination of liberty, tolerance and generally speaking European values for Georgian academicals, clergy and wide society.

* * *

The literary supplement of the journal shows fragments of very significant translation of the Georgian national epic poem - **The Knight in the Panther Skin, By Shota Rustaveli.** Translator was the well-known American poetess **Lyn Coffin**. In introduction she described her emotional perceptions of this immortal phenomenon of Georgian poetical art and expressed many thanks to Georgian colleagues who helped her in this tremendous work.

The stories of great poet and thinker Vazha Pshavela were presented in English. It was the nice contribution of Georgian Linguist and well-known translator, Professor **Lali Jokhadze**. She presented the translations of the stories - **The Eagle, The Aspen Tree** and **The Songsters of Nature.**

As a brilliant sample of modern poetry, it is worth noting the impressive poem of well-known Spanish philosopher, Linguist and poet **Antonio Domingues Rey** - *Fissures of Breathing*

The Georgian poet, translator and essayist **Dato Barbakadze** presented his interesting essay – *The Radical Night*. Translator- **Nato Alkhazishvili**.

Professor of Tbilisi State university, famous translator in English **Lela Dumbadze** presented the translation of a story by **Mamuka Dolidze** - *Sunrise.*

* * *

The edition of the journal takes this opportunity to express its heartfelt gratitude to the scholars who have suppurted the preparation of the present issue by publishing the papers, especially to the professors; John Farina (USA), Francesco Totaro (Italy), Vazha Nibladze (Georgia), Andrea Le Moli (Italy), Anna Meskhi (Georgia), Lali Jokhadze (Georgia), Irina Bakhtadze (Georgia), Anastasia Zakariadze (Georgia) and Demur Jalaghonia (Georgia). Professors - Vazha Nibladze, Anna Meskhi and Lali Jokhadze many a times offered their fundamental, interesting scientific works for publishing in the journal.

Finally we articulate once more the great sorrow of the death of Co-Editor and inspirer of this Journal George McLean. We do hope that the current issue of "Culture and Philosophy " will serve to develop the idea of all embracing love and philosophical friendship, which was the burning desire of our beloved person - Father George McLean.

Program of the 65th Congress of Phenomenology
Macerata, Polo Pantaleoni
Via Armaroli/Via della Pescheria Vecchia, 22
November 9-11, 2016

TOPIC:

Cultivation as a Paradigm
For Sustainable Production and Ecological Human Formation

PROMOTED BY
The World Phenomenology Institute
William S. Smith, Executive President
Jadwiga S. Smith, Co-President of American Division
Daniela Verducci, Co-President of European/Asian Division
Anna-Teresa Tymieniecka, Founder †

The International Society for Phenomenology and the Sciences of Life
Francesco Totaro, President

together with

The "Philosophy" Section
of The Department of Humanistic Studies
Roberto Mancini, President

The "Environment & Territory" Section
of The Department of Education, Cultural Heritage and Tourism
Gian Luigi Corinto, President;

of
The University of Macerata (Italy)

WEDNESDAY, November 9, 2016
h. 8,30-9,00   **On Site Registration**
h. 9,00-9,30   **Conference Opening**
BLUE ROOM
                    Welcome address by the Authorities
                    Chaired by: **G.L. Corinto**

                    - **Francesco ADORNATO**

h. 9,30-10,15   **Introductory Session**

                    - **Daniela VERDUCCI**
                    - **Francesco TOTARO**

h. 10,15   Coffee Break

h. 10,30-12,30   **I Plenary Session:** *On Cultivation as a Paradigm*
                    Chaired by: **C. Danani**

-    **Majia KŪLE**, *Cultivation as creative act and development of the Western civilization*
-    **Carmen COZMA**, *Humanness' Cultivation in the Matrix of the All-Alive-Unity.*
    A Journey through Phenomenology of Life ("Alexandru Ioan Cuza" University of Iasi, Romania)

- **Ion SOTEROPOULOS**, *The Conservation of Life versus the 2nd Law of Thermodynamics. A Philosophical Investigation of a Major Contradiction* (Independent Scholar, Founder of the "Apeiron" Centre, Paris, France)

h. 12,30-13,00 **Discussion**

h. 13,00-15,00 **Lunch**

h. 15,00-18,00 **1. Parallel Section:** *Commons and Cultivation* **PURPLE ROOM 1**
Chaired by: **G.L. Corinto**

- **Simone BETTI**, *Urban horticulture. Critical and potential issues in the Marche*(University of Macerata, Italy)
- **Edoardo BRESSAN**, *The Government of Commons in Alpine History* (University of Macerata, Italy)
- **Gian Luigi CORINTO**, *Vavilov's Centers and Farming and Biodiversity Today* (University of Macerata, Italy)
- **Francesco MUSOTTI**, *Collective Property and Land Use in the Italian Economic Thought between the Nineteenth and Twentieth Centuries: Theoretical Features and Topicality of Achille Loria's Thought* (University of Perugia, Italy)
- **Catia Eliana GENTILUCCI**, *The Italian social farming in the current European system, between "Franciscan vocation" and "Lutheran capitalism"* (University of Camerino, Italy)

Discussion

2. Parallel Section: *Cultivation, Ethics and Anthropogenesis* **PURPLE ROOM 2**
Chaired by: **Francesco Totaro**

- **Salahaddin KHALILOV**, *The Human's Wave Principle and the Meeting of Times* (Azerbaijan National Academy of Sciences)
- **Maria Teresa ÁLVARES MATEOS**, *The constitution of objectivity from the insight of an Anthropogenesis*(Universidad Complutense, Madrid, Spain)
- **Konul BUNYADZADE**, *Pre-human, Human and Post-Human in the Context of Time* (Azerbaijan National Academy of Sciences)
- **Alessandra LUCAIOLI**, *Cultivating Spatial Justice* (University of Macerata, Italy)
- **Kimiyo MURATA-SORACI**, *Eco-Phenomenology: An Ethic of Hospitality?* (School of Global Studies, Tama University, Kanagawa, Japan)

- Silvia PIEROSARA, *Critique of Anthropocentrism and Interpretation as Articulacy: Some Analogies between Charles Taylor's Views on the Human Place in Nature and the Cultivation Paradigm* (University of Macerata, Italy)

3. Parallel Section: *Cultivation and Aesthetics, Literature, Fine Arts* **PURPLE ROOM 3**
Chaired by: **Velga Vevere**

- **BOLDRER Francesca**, *Columella and the philosophy of* res rustica: *the prefaces to books I and X* (University of Macerata, Italy)
- **GRAY Rosemary**, *An Interval in the Enchantment of Living: Ben Okri's The Age of Magic (2014)* (University of Pretoria, South Africa)
- **MAPLE Sarah**, *William Congdon & the Harmony in the Cosmos: Cultivating an Aesthetic of Personhood* (University of St Andrews, Fife, Scotland, UK)
- **MOLODKINA Lyudmila**, *The Aesthetics of Nature in the A.-T. Tymieniecka's Ontopoiesis of Life* (The State University of Land Use Planning and Management, Moscow, Russia)

Discussion

THURSDAY, November 10, 2016

h. 8,30-9,00   **On Site Registration**

h. 9,00-13,00   **II Plenary Session:** *Transitions to Cultivation*
BLUE ROOM
Chaired by: **M. Kūle**

- **FRANCESCO TOTARO,** *Toward a Cultivating Turn*
- **GIOVANNI SALMERI,** *Anthropotechnics and Culture: in Dialogue with Peter Sloterdijk*
- **ROBERTO MARCHESINI,** *Taking Care of World. The Ecology of being in Relationship*

h. 11,00-11,15   **Break**

- **PIER LUIGI FELICIATI,** *Data curation: the human care of respectful, robust, and permanent pieces of information in the digital era* (University of Macerata)
- **DARIO SACCHI**, *Some Remarks about Teleology in Nature* (Catholic University of Milan)

h. 12,30-13,00   **Discussion**

h. 13,00-15,00   **Lunch Break**

h. 15,00-18,00   **4. Parallel Section:** *Cultivation, Nature and the Sciences* **PURPLE ROOM 1**
Chaired by: **Ion Soteropoulos**

- **HOLMES Oliver**, *The "New Science" and the Reevaluation of Nature* (Wesleyan University, Middletown, Connecticut, U.S.A.)
- **KOZHEVNIKOV Nicolay N. -DANILOVA Vera S.**, *Comparative analysis of the metaphysical and phenomenological aspects of the world coordinate system based on the limits of dynamic equilibrium*(North-Eastern Federal University, Yakutsk, Russia)
- **CANULLO Roberto**, *Biological potentiality on plants: some insights* (University of
Camerino)
- **TURANLI Aydan**, *Martin Heidegger on Technology: A Response to Essentialist Charge* (Istanbul Technical University, Istanbul, Turkey)

Discussion

5. Parallel Section: *Cultivation and Creativity*
PURPLE ROOM 2
Chaired by: **Dario Sacchi**

- **VEVERE Velga**, *Cultivation of Spirit and Man's Creative Telos* (University of Riga, Latvia)
- **VELUTI Stefano**, *Cultivating, between the* genius loci *and the impossibility of dwelling. The architectural interpretations of Heidegger's essay* Bauen Wohnen Denken *of Christian Norberg-Schulz and Massimo Cacciari* (University of Macerata, Italy)
- **MAŁECKA Anna, MRÓZ Piotr**, *Nature as a Pattern for Creativity: Bergson and Gaudi* (Faculty of Humanities, AGH University of Science and Technology, Kraków, Poland)
- **RICHARDSON Gale***, Cultivation between the violence of the life force and the art creativity* (Institute for Doctoral Studies in the Visual Arts, Portland, ME)

Discussion

FRIDAY, November 11, 2016

h. 8,30-9,00   **On Site Registration**

h. 9,00-13,00   **III Plenary Session:** *Cultivation and Human Formation*
                       BLUE ROOM
                       Chaired by: **Carmen Cozma**

- **Ella BUCENIECE** , *Phenomenology of Person and Ecology of Intimacy*
- **Anna ARFELLI**, *Intersubjectivity plays a key role in the development of the competent infant* (University of Macerata)
- **Giulio LO BELLO**, *Logos of life and phenomenological psychiatry between new possibilities and problematics* (University of Riga, Latvia).

h. 11,00-11,15   **Break**

- **Erkut SEZGIN**, *Philosophical Inquiry as Cultivation of Self-Understanding and Cultivation in the Sense of Appropriaton of Self-Insight* (Istanbul Kultur University, Turkey)
- **Carla DANANI,** *Rethinking relationships by means of Cultivation* (University of Macerata)

h. 12,30-13,00   **Discussion**

h. 13,00-15,00   **Lunch Break**

h. 15,00-18,00   **6. Parallel Section***: Cultivation and the Human Sciences*
                       PURPLE ROOM 1
                       Chaired by: **Ella Buceniece**

- **Alexander KUZMIN**, *Cultivation of the Personality in G.G. Shpet and M. M. Bakhtin's Philosophy* (Yaroslav-the-Wise Novgorod State University, Velikij Novgorod, Russia)
- **Stefano POLENTA,** *The education as qualitative transformation* (University of Macerata, Italy)
- **Mina SEHDEV**, *Perceptual Vision according to Gibson's Ecological Theory in an Ontopoietic Perspective* (University of Macerata, Italy)

7. Parallel Section: *Cultivation, Phenomenology, Eco-phenomenology*
PURPLE ROOM 2
Chaired by: **Giulio Lo Bello**

- **Mamuka DOLIDZE**, *Phenomenology of Life and Aristotle's Metaphysics in the Context of Ecophenomenology*(Tbilisi State University, Georgia)
- **Aleksandra PAWLISZYN**, *The Phenomenological Context of that which is Unexpected* (Inter-Faculty Department of the Science of Art, Academy of Arts in Gdansk, Poland)
- **Julia PONZIO**, *"Cultiver l'intraduisible": language and singularity in J. Derrida* (University of Bari, Italy)
- **Martina PROPERZI**, *Biosemiotics and Phenomenology: A New Framework for the Interdisclipinary Dialogue* (Pontifical University of Lateran, Rome, Italy)
- **Olena SHKUBULYANI**, *To a Question of Eco-Phenomenology* (Kharkov, Ukraine)

PHENOMENOLOGICAL PHILOSOPHY
THEOLOGY AND SCIENCE

THE TRUE CHRISTIAN SENTIMENT: *UNCLE TOM'S CABIN* AND SOCIAL REFORM

JOHN FARINA PH.D
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At the end of last century, a school of American literary critics put forth a highly influential reading of the use of the concept of sentiment as a form of camp in Victorian woman novelists. But that reading is tendentious and not grounded in an understanding of contemporary ways in which writers thought about religion, sentiment, and social reform in nineteenth-century America. A comparison of Stowe's use of sentiment and philosopher and social reformer, Orestes A. Brownson, a contemporary and fellow countryman, use of sentiment make that plain.

Harriet Beecher Stowe's *Uncle Tom's Cabin* is undoubtedly the most famous work of American Victorian literature. In its day, the 1852 book had a tremendous readership with over three million copies in print. It tells the story of a slave known as Uncle Tom, who is the model of Christian virtue. He serves his masters faithfully, yet suffers the injustices inherent in the slave society like separation from his family, uncertainty about his future, and the threat of ending up in the possession of an abusive master. After getting sold down the river, Tom winds up in the swamps of Louisiana in the clutches of an evil owner, Simon Legree. Tom is finally murdered by Legree, but even in his dying agonies never stops loving and giving to others in emulation of his Savior. We also learn of the plight of George Harris, a young slave in Kentucky who runs off and makes his way with his family along the Underground Railway to Canada. Important also is the character of Evangeline St. Clare, the beloved daughter of a wealthy and kindly slaveholder, Augustine St. Clare. She is destined to die an untimely death from tuberculosis in one of the novel's most memorable scenes.

In the late 1970s, with the publication of Ann Douglas's trenchant, *The Feminization of American Culture*, a literature emerged that saw Stowe as part of the deterioration of the Calvinist establishment in America.[1] The tough-minded, intellectually challenging Reformed faith of the Puritans, which had endured and responded to the new ideas of the Enlightenment during the eighteenth and early nineteenth centuries through the efforts of divines like Jonathan Edwards and his New Light disciples, was abandoned, she claimed, by the daughters of those men, like Stowe, and their sons who quit the ministry outright or redirected their preaching to what they thought would please their

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[1] Ann Douglas, *The Feminization of American Culture* (New York: Knopf, 1977).

hearers. Religion took its place in an American culture increasingly given to consumerism. With disestablishment completed by mid-century, ministers had to compete for members and revenue. A "feminized" religion that made fewer counter-cultural demands, stressed compassion, tolerance, and emotion replaced intellectually rigorous Puritan theology with its vigorous argumentation and closely-reasoned discourse. The new mass-produced novel, printed on the cheap, widely-available but ephemeral wood pulp paper, was suddenly everywhere. Woman novelists like Stowe drove the burgeoning new publishing business, and sales of their books dwarfed not only the musty theological works of Calvinist divines but also the more demanding literature of scions of that class like Hermann Melville or Henry David Thoreau.

As important as the shift that Douglas highlighted was, she, and much more so several of her successors, overstate the effect of this process of sentimentalizing on social reform. That overreach begins in Douglas's account of the death of Evangeline in *Uncle Tom's Cabin*. Reflecting pet theories of late twentieth century French literary critics, Douglas insists that Eva's death has little to do with the plot of the book. It is a decorative touch intended to evoke a strong response in the reader. Eva's religious identity and death are confused with the response it evokes in the readers. She becomes "a creature of the reader's fantasy."[2] "Eva doesn't actually convert anyone. Her sainthood is there to precipitate our nostalgia and narcissism. We are meant to bestow on her the fondness we reserve for the contemplation of our own safer emotions." Douglas continues driving the point, claiming that just like "camp," or what some today would call *kitsch*, is art that is too excessive to be taken seriously, Evarepresents "Christianity beginning to function as camp."[3]

Few modern readers would disagree that Little Eva is too perfect, her behavior in the face of a protracted debilitating disease too angelic. Stowe resorts to excess and creates a monochrome in which the colors of real life are absent. Yet what is lost in this reading is that Eva's death--and we must also include Tom's Christ-like death at the hands of Simon Legree--do have significant effects not just on the readers but also on the characters in the story. Eva's death is not in vain. It converts her father Augustine who before his untimely death in a bar room brawl comes to view slavery as evil and resolves to free Tom. He becomes a penitent, earnestly seeking conversion, which culminates on his deathbed in the presence of the devout Tom who as confessor and agent of God's grace prays with Augustine at the end. Such a profound religious conversion is foreshadowed by Stowe's choice of names: "Augustine" named after the famous author of the *Confessions*, which describes his turn to God after years of ignoring a serious commitment despite the prayers of a devout family member, his

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[2]*Ibid.*, p. 3.
[3]*Ibid.*, p. 4. Douglas relies on Susan Sontag, "Notes on Camp" in *Against Interpretation and Other Essays* (New York, 1969), pp. 277-83.

mother Monica. Augustine's sister Ophelia is likewise changed by the death of her niece. Before then, she was the typical northerner, opposed to slavery in theory, but in ways more racist in her attitudes towards Blacks than some white southerner slave-holders who lived with slaves. She convinces her brother to give her a young slave girl, Topsy, whom, hitherto she would attempt to educate but only at an emotional and physical distance. Convicted by Eva's witness, she comes to embrace Topsy as a daughter. The effect of Eva's life is to morally transform Augustine and Ophelia into persons with what Stowe herself calls "the true religious sentiment," a moral conviction about mercy and justice that is articulated in concrete actions to ameliorate the plight of the slaves in their orbit and to work against the institution of slavery. That is also the effect *Uncle Tom's Cabin* had on millions. Upon meeting Stowe, Abraham Lincoln reportedly said: "So this is the little lady whose book caused this big war." Although the historicity of that statement has been challenged by contemporary critics, it nevertheless conveys an important truth. Stowe's novel did more to promote the Abolitionist cause than any other work. She, more than firebrands like William Lloyd Garrison, whom many of his contemporaries considered a dangerous crank, brought the moral injustices of slavery to the consciousness of Anglo America. Her writing did not, except in some bizarre, Marxist reading of capitalist society as a hell of alienation and consumerism, make people "narcissistic." To say that Calvinism went soft is one thing. To claim that a novel that inspired millions to one of the greatest social reforms in American history was little more than a sentimental trope is quite another thing. Here we have a literary gloss not supported by history but only by "theory" that functions more like pure *a priori* speculation than actual theory. What comes first here are not historical facts but political assumptions about American life and culture. This is political theory as literary gloss, which, we are then asked to believe, was something that actually happened in the past. *Uncle Tom's Cabin* may be bad art for some of the reasons Douglas suggests, but its social reform is not bad religion, which is the next step she takes. A narcissistic religion does not inspire persons to work for social justice. Instead it relieves them of that obligation by telling them this world does not matter, or it is not their dharma, or that they cannot be saved by works, or that they are the chosen who matter more than others. Stowe's prose is campy to be sure, her characters one-dimensional, her plot predictable, but none of that should be confused with "the true religious sentiment" she somehow conveys to multitudes.

An even more tendentious interpretation of Stowe's true religious sentiment of social reform comes from Lynn Wardley. She focuses on Ophelia's encounter with the cook Dinah in the kitchen of the St. Clare house. Stowe gives us a catalog of the objects in the kitchen, with an emphasis on the apparent disorder of the place, which she adds, does not prevent Dinah from turning out fine meals. Wardley is particularly interested in one description of a fine damask table cloth in which was wrapped a bloody piece

of meat, a Methodist hymn book, and some sweet sundry herbs. Even though Stowe speaks nothing about it, that list of things scattered around the kitchen stuffed into drawers and openings conjures up in Wardley's very active imagination the idea that Dinah is a witch, carrying on African tribal rituals. We then get a few sentences on African religion that inform us that fetishism was an important element of African religion. She then cites scholars who have shown that African traditional religious practices blended at times with Christian beliefs about death, with new Spiritualist movements, etc. All probably valid and demonstrable based on evidence not found in Stowe's fiction.

From there we take one big jump: "Stowe's recurrent representation of the uncanny power of Victorian material culture to elicit emotion, provoke somatic response, bewitch, heal, or avenge wrong, resonates not only with the Catholic faith in the power of relics, but also with the Pan-African religions of the Ante-bellum South."[4] In a monumental tribute to the ability of academics to inflate and overstate their arguments, Wardley then generalizes her invention of Harriet Beecher Stowe as the worker of Victorian witchcraft and labels it all "the aesthetics of sentiment."

The real witchcraft here is that the obvious religious import of Stowe's whole fictional enterprise is transformed, thanks to some "theoretical" hocus-pocus, into something else entirely. Any sense of Christian compassion, of outrage over injustice, of struggle to reform society, so much a part of Stowe's real and fictional worlds is all forgotten as we go hunting for witches, spells, totems, fetishes, and relics. The moral power of religion to convict a soul of wrongdoing and to work individual transformation and thereby change society is turned into magic.

When Stowe's "sentiment" is considered in the context of social reform, the similarities with Brownson's use are more striking than might at first appear. Sentiment--now not as mysterious preconceptions of the numinous but as moral feeling of compassion and empathy--is what drives social reform. Although Brownson would never suggest that the deaths of his own children functioned anything like the death of Stowe's Evangeline St. Clare, he would say that it is sentiment that touches the heart and causes us to sympathize with others less fortunate. That sympathy leads to acts of mercy, which in turn change society for the better. Icy reason might tell us enlightened self-interest is the way forward for society, but moral sentiment can break the bonds of injustice and improve the economic and spiritual well-being of a culture.

Stowe's sentiment has much more in common with that of Romantic philosophers of religion and society like Brownson.

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[4] Lynn Wardley, "Relic, Fetish, Femmage: The Aesthetics of Sentiment in the Work of Stowe," in *The Culture of Sentiment: Race, Gender, and Sentimentality in Nineteenth-Century America* (New York: Oxford University Press, 1992), pp. 203-220, 205.

In a piece entitled "Christianity and Reform," which appeared serially in *The Unitarian* at the beginning of 1834, Brownson answers those social reformers who pitted religion against social reform, as were many in France and England. The infidels may be motivated by good intentions, but they could produce no beneficial changes in society. Their opposition stemmed from a misunderstanding of the gospel. Jesus did not simply come to tell men and women about the afterlife. Nor did he come to simply alter the religious practices of his followers. He came to make life in this world better, radically better. He preached that the way to a better life involved radical reformation of the individual.

Those who oppose the idea that Christianity is about social reform, can only talk in vague generalities about a better society. The institutions of society, however, are made up of persons, and persons who have been morally transformed will produce better institutions. Society cannot prosper without the reform of the individual. Societal reform is nothing more than the reform of individuals. Anything else is mere theory and avoidance of the cold realities of personal virtue and vice.

It is true that infidelity in these days pretends to be a reformer. It speaks much of the debasement of the human mind, of the degradation of human nature, makes loud and frequent demands for improvement; but usually without any clear conceptions of what would be an improvement, without any knowledge of what lies at the bottom of existing abuses, man's wants and capabilities, or of what would supply what is wanting.[5]

Reform that does not speak to all of man's nature cannot satisfy. Therefore secular programs that leave out the sentiments, especially the religious sentiment, cannot effect lasting change for the better.

Brownson believes that all men are essentially the same in their capacities for virtue and vice. If we think when we hear the gospel admonition, "love thy neighbor," I can do that; that means others can do it as well. The call to personal reformation is universal. If it is universal, it is social.

Religion is a universal sentiment held by all persons in all places. He took this theory from Benjamin Constant. Constant believed that the ubiquity of religion, observable in world cultures, was grounded in human nature. Human nature has in it a need to understand, and a need to venerate and worship something. That is the origin of religion, not wish fulfillment, ignorance about natural causes, or economic forces. The religious sentiment, as Constant calls it, manifests itself in different forms over time. It goes through three distinct

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[5] "Christianity and Reform," *The Unitarian* 1 (January 1834): 30 – 39; (February 1834): 51 – 58.

stages. In the first stage, persons discover something about the transcendent, through experience and observation. They then try to make those insights permanent by giving them certain forms that include rituals, symbols, and doctrines. That is the birth of the religious institution. Yet over time those forms become stale, rote, attenuated, their connection to those original experiences distant. That is the second stage in which the religious sentiment deserts the institutions. It can be a time of upheaval and uncertainty. But finally, in the third stage, the religious sentiment emerges again under new forms and similitudes and the process continues.

Historically, Jesus and early Christianity created the Catholic church, which for centuries fulfilled a useful role. Then came Protestantism, which Brownson, even while still a Protestant, thought was no religion, no third stage. It was nothing more than a protest, a rebellion, which led to anarchy within Christianity. The third age was yet to come. It would be what Brownson simply called The Church of the Future. It would take on forms more akin to the age, forms that could work a reconciliation of many of the false dichotomies that afflicted nineteenth-century society. It would bring about reform. The age of reform would be again the age of Christianity, because Christianity for Brownson in its basic form represented the pure religious sentiment.

By "sentiment" neither Brownson nor Constant meant anything like what that term came to convey in the twentieth century. It was not "emotion," not "craving," not "want, or "desire." It was something quite different. To understand what they meant, we must remember they where Romantics, reacting to the Enlightenment with its emphasis on reason and on the object in the act of perception. Subject and whatever it is that occurs in the person in the act of perception was greatly de-emphasized. The Romantic mood rejected all this, wishing to place at least equal weight on the subject and the non-rational powers of human nature. Those powers might be mysterious. They might defy reason. They might be matters of the heart rather than the head. They might look more to the untamed powers of nature than to the geometer's world of positivistic science. All those things had to be part of religion for the Romantics. And for Constant and Brownson religion could not be properly understood without them. All those things they called "sentiment:"

> Religion and morality do not rest on logical deductions but on an interior sentiment. It is founded on the distinction between the head and the heart. We feel not because we have convinced ourselves by logical deductions that we ought to feel. Reasoning may come afterwards and

justify the feeling but it did not precede it and had it could not have produced it.[6]

Enlightenment epistemology, or what Brownson liked to call "the philosophy of sensation," may have reigned in the eighteenth century, but the new moment called for something different. Our senses, Brownson reasoned, cannot tell us we exist. Our being is not perceived from the outside in. We have a consciousness of our being by which we know we are. This consciousness, this self-awareness, is what he means by sentiment.

Brownson is seldom thought of as a profound religious thinker, because he was gritty, argumentative, and always highly-opinionated. Yet his whole corpus is motivated by a religious instinct. Nothing he writes escapes the influence of religion, most especially society and politics. Implicit in such an approach are deep religious sensibilities, sensibilities that very often suffuse his works and are obvious to all with ears to hear. So when speaking of faith and reason and contrasting religious sentiment to the religion of the *philosophes*, he tells us his view of mystery.

> We know many are very coy of mystery…who say where mystery begins there religion ends… We are not afraid of the mysterious. It is one of the glories of our nature, and one of the strongest pledges of its immortal destiny that it delights in the mysterious; that it has cravings which go beyond what is known... To condemn the mysterious were to bring the soul down from the beauty and the holy to the merely useful, were to kill poetry, to wither the fine arts, to discard all the graces, for all these have something of the mysterious, are enveloped in mystic folds… We love it. We love those mysterious emotions which we feel when we survey the magnificent works of nature or the creations of genius…. We love those emotions which start within us when we think of God, of the human soul, of its immortality, of heaven, and of eternity. Reasoning is then still, and the soul, asserting her supremacy, half escaping from the body which imprisons her, catches some glorious visions of her native land, her everlasting home, and of those sublime occupations to which she feels herself equal.[7]

Reason, even in this Romantic epistemology, has its place. We do not need to depreciate our understanding when we acknowledge the importance of sentiment. We should rely on both: "We should think clearly, reason closely, but

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[6] "Benjamin Constant on Religion", *The Christian Examiner and Gospel Review* 17 (Sept. 1834): 63-77: rpt. John Farina and Patrick Carey, eds. *Sources of American Spirituality: Orestes Brownson* (New York Paulist Press, 1991): 157.

[7]*Ibid.*, p. 158.

we should also feel justly and energetically."[8] Brownson presses his case for the importance of sentiments in social reform, and as he does, we learn more of what he means by sentiment. It is different from how we use that term today and it relates to his major objection to the individualism of classical liberalism.

> [Sentiments] give to man his distinctive character. They supply him with energy to act and prompt to the performance of grand and noble deeds. We should appeal constantly to the sentiments for all that we have of the disinterested and self-denying pertains to them. Destroy the sentiments and we should never support any cause, however just, that we have nothing to gain from personally. Destroy the sentiments and we would never associate ourselves with humanity.… No man would devote himself the defense of liberty, of justice, of his country, of religion, or of the welfare of his fellow beings in any shape, unless he has within him the power of self-denial and is prepared to make almost any sacrifice.[9]

SUMMARY IN GEORGIAN

ჯონ ფარინა
ამერიკის კათოლიკური უნივერსიტეტი

ჭეშმარიტად ქრისტიანული განწყობა: ბიქია თომას ქოხი და სოციალური რეფორმა

რეზიუმე

თეოლოგიის პროფესორ, ჯონ ფარინას კვლევის საგანია ჰარიეტ ბიჩერ სტოუს ცნობილი რომანი – ბიძია თომას ქოხი. რომანის მთავარი გმირი თომა, თავისი ზღვარდაუდებელი სიყვარულით მოყვასის მიმართ ჭეშმარიტი ქრისტიანის განსახიერებაა. სიყვარულის დაუშრეტელი ნაკადი აღსასრულის ჟამსაც იღვრება მისი გულიდან. სტატიის ავტორი დიდი აღფრთოვანებით აფასებს ამ ნაწარმოებს, როგორც მონობის მამხილებელ ლიტერატურულ ქმნილებას, დღევანდელ ვითარებაშიც რომ აქტუალურად ჟღერს.

მკვლევარი საგანგებოდ ხაზს უსვამს სიტყვა „სენტიმენტის" საზრისს. მისი მოსაზრებით, სენტიმენტი არ წარმოადგენს არც ემოციას, არც სხრაფვას, არც სურვილს ან ნატვრას. ეს გახლავთ რომანტიკული განწყობის

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[8]*Ibid.*, p. 159.
[9]*Ibid.*, p. 160.

ცნება – ადამიანის ლირებულებრივი მიმართება სამყაროსთან, რომელიც გულისა და გონების კონტრასტის და ურთიერთქმედების საფუძველზე ადამიანის სულის ერთიანობას გამოხატავს.

სტატიაში გაკეთებულია დასკვნა, რომ სოციალური რეფორმა ვერ განხორციელდება მხოლოდ გონებრივად, განმანათლებლური იდეების საფუძველზე. იგი უპირველესად მოითხოვს ადამიანთა შესაბამის განწყობას, სენტიმენტს, რომელიც პრაქტიკულად დაამკვიდრებს და განახორციელებს ახალ ლირებულებებს.

ამ მხრივ, შეიძლება ითქვას, რომ განუზომელია ქრისტიანული განწყობის რომანის – ბიძია თომას ქოხის, როლი დღევანდელ ვითარებაში. ავტორის აზრით, ეს ლიტერატურული შედევრი თავისუფლების იდეას ქადაგებს და შესაბამისი სოციალური რეფორმის განხორციელების ახალ ფსიქო-ემოციურ საფუძველს ქმნის.

MOTIVES OF CHRISTIANITY IN WILLIAM FAULKNER'S FICTION

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Abstract. Two novels by William Faulkner - "Absalom Absalom" and " Sound and fury " inspired the author of the presented article to interpret his fiction from the position of The New Testament. Faulkner's creative style appears to be far from reducing on the dogmatic system of Christianity yet the original form of the narrative events reveals his religious attitude. The author remarks that the orthodox teaching of Christian theologian Gregory Palamas resonates with Faulkner's literary experience. This experience has two aspects – general and individual. The cosmic pathos of the American writer refers to all generations, which have inherited the essential achievements of XX century culture, yet at the same time the writer turns this general pathos into the intimacy of the individual reader so that he/she gets the feeling that the narrator speaks to him/her alone, entering deeper and deeper into the internal sphere of his/her subjective experience. This integrity of the individual and general also reminds us two aspects of the Orthodox Christian Church. Jesus takes responsibility for the sins of mankind, speaks with people and cures many diseases, and at the same time he creates an opportunity for an individual believer to find intimate contact with God, through his own speech and private requests. The openness of Christ to the heart of the believer also correlates with the stream-of-consciousness fiction by William Faulkner. The polyphonic structure of his creative works is essentially open to the reader and its influence surmounts any distance of space and time. The researcher makes the conclusion that the investigation of hidden connotations of this literary text shows Faulkner as a supporter of Christian values. He transforms the theological ideas in literary metaphor and pushes the reader to perceive the text not through the logical clarity of the mind but through the heart of a certain believer in God.

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Despite the opinion that in the novel "Absalom, Absalom" Faulkner refers to the biblical motives, avoiding The New Testament, we would like to disclose some aspects of Christianity which might help us explain the imaginary existence of a central character - Thomas Sutpen. The stranger who has come from nowhere to the county of Yoknapatawpha, looking for the name of a reputable man, is associated by the writer with the Biblical King David, and that is certainly the old mythological reference. But non-existence of this central character in the text inspires us to interpret David the Prophet from the Christian point of view. Jesus teaches us that David is on the one hand his ancestor, but on the other hand, as David calls himself a descendant of God

(see psalm 109) , he came after Christ. Thus King David precedes and at the same time descends from Christ, which means that he belongs to the past and to the future simultaneously. Faulkner seems to share the Christian understanding of time; God exists exclusively in the present and hence the past and the future, from this point of view, do not exist. The past was already gone and the future was still to come. King David, who dwells in the past and the future, according to the Christian time – conception is non-existent. Thomas Sutpen, associated with King David in this sense, also has an imaginary existence. The ghostly nature of the central character shows that Faulkner constructs his novel in accordance with the Christian concept of eternal present time, where the past and the future appear in the form of the present.

The present form of Faulkner's literary style singles him out of traditional narrative prose which commonly puts the story in the form of events that have already happened. Faulkner shares the style of stream-of-consciousness fiction. Yet, one should be aware that Faulkner's stream-of-consciousness grows in the "stream of being", which involves all the narrative events taking place in the present, past the future as well. Past events are presented in the form of memory, through the act of recollection. The act of remembering happens in the present, so all events, as products of memory, also exist in the present.

I am not aiming to follow either the analogy between the history of King David and the story of Tomas Sutpen or the tragedy of Henry, Bon and Judith in association with the misfortune of Absalom. Our philosophical- phenomenological approach goes beyond the biblical interpretation of the text as viewed by literary critics. Our suggestion is that the Christian motives in Faulkner's fiction refer to the deeper, metaphysical aspects of his stream- of–consciousness style, revealing the meta-textual relationships among the writer, the reader and the characters of the novel.

The succession of events in the novel merges with the process of developing ideas within the literary text. As a result, the wholeness of perception of these literary phenomena is somehow "destroyed". Both, the reader and the author are involved in the "stream of being**",** which, like the Heraclitus river, is impossible to enter more than once. Therefore, it seems to be useless to read again and again fragments of the novel. They are elusive and intangible in principle to clear understanding. The first reading of the text is more important. It directs the perception of a reader immediately to the depth of the subconscious, where the reader can get the satisfaction of his soul as he finds himself in correlation to the waves of being, which seem to coincide with the existing stream of narrative events. This phenomenon of soul refers to intentionality of life, erasing the distance between mind and being. It explains my attitude towards the novel, and why I am unable to give up Faulkner's text though it does not seem to be clear for me. Within the unclear play on words I find the clarity of my harmony with the river of Heraclitus -a unique rush of life, which is impossible to enter twice. But on the other hand, the Logos directs this stream providing the uniqueness of life with the

sense. This sense abides within and out of my consciousness and helps me to enter the river of life one time.

Faulkner constructs his text embracing all the events simultaneously, which take place in present time of narration, without selecting them according to the general development of the plot. He tries to encompass all existential phenomena running through the consciousness of the narrator. It is hard to take into account all events, which are important or accidental for the development of the fiction. But such a style of writing diminishes the distance between a creator and a created world, turning the voice of author into the voice of character of the story. Thus Faulkner breaks the dominant, unlimited position of the "omniscient" narrator, who traditionally has been the bearer of the ideas of the novel.

Divergence from the literary tradition creates some field of uncertainty within the Faulkner's fiction. It seems that the principle of uncertainty arising in quantum physics, which shows the integrity of subject and object, also finds the parallel in the sphere of stream-of consciousness literature, as an integrity of author and character. I considered this analogy in my previous work (1). Now we would like to bring to light the existential aspect of this inevitable uncertainty. Faulkner's obscure style correlates with the existential crisis of XX century western culture. Today my homeland Georgia is undergoing the same destructive process of national culture. It is not only the result of post-soviet destruction. It appears to be the late influence of the "Decline of the West", as Oswald Spengler calls it. (2). Western spiritual crisis gradually embraced the Eastern lands and eventually spread in the whole world The lack of religious values, the loss of a sense of culture creates a state of uncertainty which strongly saturates the modern life within the post-soviet ruins. I try to explain this uncertainty as an effect of particular political causes (such as ethno-conflicts, economic crises, devaluation of human values, etc.). However, it has longer and deeper roots, leading beyond "Perestroika" to the crisis of XX century western culture after the scientific-technical revolution. William Faulkner grasps this existential uncertainty through the special style of putting the literary events in an indiscernible stream of narration. Owing to this unclear style, he depicts the disorder and absurdity of the contemporary world and shows the miserable state of human consciousness in the despair of losing the sense of life. Yet through this negative attitude to the problems of human being one can find some positive points. I am a citizen of Georgia, my heart reflects, and reflects painfully, on the difficulties arising from the nonsense of post-soviet being. I listen to the voice of a great prophet of the post-modern situation, William Faulkner. But at the same time, thanks to my despair, thanks to my contradiction with the environment, thanks to my fight I feel myself as the writer of my life , who surmounts the uncertainty of matter and creates the sense in an absurd state of political chaos. But it is not my own subjective experience. William Faulkner and many great thinkers of the XX century foresee this

active human position on the verge of despair. Friedrich Nietzsche gets Over-man to replace the devalued Christian values. Soren Kierkegaard asserts that despair has appeared to be the way leading to God. According to Jean-Paule Sartre the human projects himself in the chaos of non-being. Samuel Beckett depicts the absurd state of men awaiting God. Most of the great achievements of XX century philosophy and literature have been saturated with deep repentance of human mind for the loss of Christian values. It seems to be the reverse side of a certain belief in God. I share the despair of believers looking for the way, which leads to the Almighty.

This position essentially differs from atheism, from the soviet-communist materialistic attitude, which states God does not exist, a human doesn't need any assistance from above, since he is able to build his own Paradise on the earth. Such a false optimistic point of view differs from the despair of great thinkers and great believers in God.

The active position of man against the chaos of nonsense refers to the modern form of American Christianity – the decision-making belief (Yet this reference goes beyond our investigation). It also echoes the phenomenon of free will in Orthodox Christianity. Today, I perceive it as my own subjective religious experience.

Freedom appears to be the central idea of Christianity. In this respect it is worth noting the parallel between Martin Heidegger's ontology and phenomenon of free will in The New Testament. Heidegger considers the man to be the listener to the voice of being. A human's mission is to disclose the being so that he can hear the voice and obey it. He is motivated by the will of being. Accordingly, Christ tells believers that he hears the voice of the Father and fulfills his will. He does the things the voice from above has prompted to him. Yet Christ is free in his actions, making an example of freedom for the believers. Heidegger's man refers to the being, which is something material and objective. He acts according to ontological necessity. But he is also free, because beyond the necessity, within the being he views the non-being as a source of freedom from where this voice comes. The human nature of Christ refers to the will of the Father who exceeds the objective necessity by the freedom of his subjective nature. Christ retains the freedom in his obedience to the Father, who represents the source of freedom. Jesus turns the voice of the Father into the voice of his individual free will. Thereby he demonstrates to believers the way of keeping one's individual free will in obedience to God.

When I am looking for the voice in order to make my decision I, at the same time, should be aware that I am free, that it is me who makes this decision. Here I overstep my physical nature and act against circumstances, against the mundane world. I follow my calling which leads me to the kingdom of liberty. Being responsible for my deeds I, at the same time, appeal to the assistance of God to support me in being free from myself, from my sinful nature.

A Russian theologian of XX century Vladimir Lossky (1903-1958) (3) remarks that Christ accepts the will of the Father as his own will. In secret vespers he is freely choosing the crucifixion giving the consecrated bread and wine as his own flesh and blood. The Eucharist represents the Christian phenomenon revealing Christ's free choice to sacrifice himself. Communion and repentance would liberate the believer from sin and heal him.

Individual free will is essentially important for the believer. In making the decisions, choosing the way of life, he should be free. Otherwise he cannot hear the voice of God who makes the law of freedom. The contradiction to the mundane world is significant here. To become free a believer should find a new point, a new word, which would be strange for the people. This word can play the role a counterpoint, which sounds as a non-being in the context of the reality in which he lives. Such a counterpoint drives him toward the freedom. Hence, the confrontation with objective reality is important for the believer on his way to God, to a certain liberty.

The Christian-theologian attitude can be a basis of the modern philosophical meditation as well. Jacques Derrida remarks that there is an essential difference between abstract thinking and philosophical meditation. The latter presents the living existential process which gives birth to new ideas. William Faulkner carries out the same meditation as he turns the stream-of-consciousness into the stream of being. Recently, I saw a film about Derrida and was delighted with the calm atmosphere of his life where the great philosopher developed his thoughts. Compared to the chaotic state of my homeland, where the comfort of philosophical meditation seems to be out of place, I felt sorry for Georgian scholars as the obstacles of daily routine and permanent political tension deprived them of elementary rights of participation in the global development of philosophy and culture. However, the contradiction between the reality and faith in God (I mentioned above) changed my mind.

In his memoirs the great Russian musician Sviatoslav Richter remarks that once he happened to play the piano which was out of tune. He could change the instrument but he did not do that. He said that this piano had appeared to be his destiny and he had to accept it. Christ shows that to accept the destiny as his own will is just the way to defeat the destiny. It is the creative position of certain freedom and the Russian pianist illustrates it. To defeat the unpleasant and senseless reality of contemporary Georgia the philosopher must accept It and take responsibility for all of the political events happening in his country. Perceiving himself as a character in Faulkner's fiction he is carried away by the "unclear" stream of being. He has no right to isolate himself for philosophical meditation. Philosophical ideas arising in contemporary Georgia have valuable sense as a result of confrontation and hence coexistence of thinker and reality. This living contradictory relationship provides the thinker with freedom which is so desirable for giving birth to new philosophical ideas.

The existential link between philosophy and life turns literature into an intermediary instance. The artistic reality of literature offers some system of poetic metaphors which can reduce philosophical ideas on the life-facts. Coexistence of philosophical ideas with literary events causes some uncertainty within the literary text, since the mutually incongruent points of general idea and individual (artistic) event destroys the clarity of the word. Such controversy takes place in Faulkner's fiction. On the one hand, he tries to put together the process of becoming the ideas through the stream- of- consciousness, and on the other hand the process of development of narrative events through the stream of being. But correlation of the stream- of- consciousness and the stream of being is somehow controversial. According to phenomenology, consciousness as an essence and being as an existence are mutually exclusive points. This phenomenological approach explains Faulkner's "unclear" fiction as a vital contradictory relation between mind and being. William Faulkner sacrifices the clarity of the literary text to his phenomenological intention of putting together the stream-of- consciousness and the stream of being.

In his novel "Sound and Fury", through the metaphorical word he deeply investigates the phenomenology of the human mind. I do not intend to interpret this novel according to the well-known paths of literary critics. Perceiving the story from the position of different characters I see my own life as a succession of disjointed parts of my past, present, and future. Destruction of consciousness with some kind of oblivion keeps my soul on the existential wave of bygone and forthcoming events. To discover the phenomenological intentionality of my mind I should create some distance between the mind and the being. Faulkner makes this distance by the four different narrations of the one and the same history. My contradiction with "given" reality also serves to disconnect myself from the political events inundating the state of contemporary Georgia. I see myself as being split in different parts, perceiving one and the same history in different ways. The sense of non-identity with my past accompanies me in the present day life. I am unable to tear myself away from Faulkner's "unclear" fiction to become the objective observer of his creative works. Thanks to the positive uncertainty, (as mentioned above) Faulkner's narration lends some "openness" to the subjective state of the reader and this "openness" plays a significant role in the phenomenological approach to his artistic world.

The subjective openness of Faulkner's style is responsible for creating an aura, a field of gravitation around the stream -of-consciousness fiction. This gravitation attracts the reader so that he is immersed in the succession of the vague phenomena, which like an electromagnetic field charges him with a subconscious identity to the characters and events, and the sense-forming acts of this imaginary sphere.

In traditional literature a reader passes from an actual reality into the world of fiction. This artistic sphere is ordered by the ideas driving the development of the story. The ideas are clearly determined and they make a stabile network of metaphors,

organizing the basis of literary work. The author is omniscient as he embraces this metaphorical foundation and controls the development of his story.

Reading Faulkner we feel the opposite. I feel that the image of an absolute, omniscient author is destroyed. Instead of passing into an artistic reality, which should to be clear and purposeful, the reader finds himself in the process of forming the ideas, where a chaotic state of events can throw him back into his actual present day world. The reader, and the author and the characters merge with each other. They represent the subjects who interprets the literary events as phenomena of subjective experience of the narrator.

Through this obscure literary text I find the pleasure of being alive. My thoughts, feelings, emotions, ideas, desires, and even dreams echo Faulkner's characters and are concentrated on the bygone events of the United States South. I feel that my ignorance, uncertainty and subconscious impulses, arising in the process of reading the text, help me enter the river of literary events so that I can find the secret of coexistence with the inventive world, as if I discovers the reverse side of myself, which seems to be closed to the actual thought. This discovery enlarges my soul and resonates in my heart. It obtains a sense of life without the assistance of reason. Yet at the same time I am aware that my intimate, subjective world, being tangled with Faulkner's fiction does not belong to me only. It goes beyond the self of mine and roots in the very source of primordial subjectivity of the world. It is the word of God, which saturates the chaotic darkness anticipating the creation of the world.

Such state of emotional and subconscious cognition reminds us the teaching of Gregory Palamas - Byzantine confessor, Holy Father and theologian (1296–1359). Sharing the method of a negative approach to God, who appears to be absolutely closed to the mind, he treats human ignorance as entering the primordial darkness which is saturated by the word of God. Palamas' teaching strongly influenced the orthodox theology of eastern Christianity. This doctrine essentially differs from the Neo-Platonic point of view. According to the latter, God as a super-essence is not closed in principle to us. It is the weakness and sinful error of our minds, and the finitude of our life, which are responsible for failure in the cognition of the Almighty. There is not prohibition from above to keep us from understanding the super-idea. The human mind is similar to the absolute mind and essentially is open toward God. According to Neo-Platonic viewpoint, human ignorance and the obscurity of mind are negative points which should be overcome as an obstacles in our contemplation of the Absolute.

Gregory Palamas' great achievement is the fact that he turns these negative points into positive ones. Owing to our ignorance and inborn error of thinking, which are the fruits of the Fall, we are able to enter the darkness of the Almighty . Human sinful nature, through the repentance, appears to be the driving force leading to the mystery of the Trinity. The inability of the mind to resolve this mystery would change in

the ability of the soul to get in touch with the unobtainable darkness of God. This darkness contains the hidden light of Christ but this light is elusive to the clarity of Human thought. The light is accessible to individual, subjective exaltation of the believer. The light of the transfiguration, when Christ took his disciples up to the Taborian hill, is a brilliant example of this phenomenon.

I venture to compare this orthodox teaching with stream-of-consciousness fiction. It is me who exists in the vortex of contradiction between ideal and real. All the phenomena of my religious life are the witness of my struggle to work out a positive attitude in the plethora of negative political factors. From our point of view, Faulkner seems to be the follower of Gregory Palamas as he turns an uncertainty of coexistence of being and the mind into a weapon against the monster of reason. That is the position of the Christian believer who shares with the light of transfiguration. Thanks to this Taborian light the finitude of my life is essentially open to the infinite being, to the source of subjective forces of everlasting life, which turns the disorder of chaos into the order of cosmos. Cosmic pathos of Faulkner's fiction bridges the historical events of United States South with the doings of XXI century Georgia. The strong motives of Christianity make the sounding aura resonate with the thoughts of the reader. Although the cosmic scale of the literature addresses to all generations, which have inherited the achievements of XX century culture, I have a feeling that the writer speaks to me alone that we are two strangers, two believers in God against the lack of faith. Of course that is not my contribution. I would like only to highlight that the writer could reduce all his expressive power on the intimacy of individual reader, keeping at the same instant the cosmic sense of the word embracing all the people .

Vladimir Lossky emphasizes that the Orthodox Christian church has two aspects (2): a general aspect where prayer and religious rituals involve the whole congregation, and an individual aspect where a believer can address God on his own through his private speech and requests. The coexistence of general necessity and individual freedom seems to be the mystery of the orthodox Church.

The coexistence of general, sense-forming act and individual stream of beings seems to be the mystery of Faulkner's fiction. Literary critics should not attempt to resolve this mystery. The great talent of keeping mind and being, both general and individual together, helps the writer to get in touch with the fundamental problem of the history of philosophy. Instead of an analytical solution he refers to the phenomenological description of the same obscurity, which is akin to the human ignorance, leading us to the mystical light of darkness, to the source of energy of free religious exaltation. Christ thanks his Father that the truth is revealed for the poor and is hidden for the scribes, since the word of God is so deep and omniscient that it goes beyond any knowledge and becomes clear for the gullible and simple-hearted people (4).

I perceive Faulkner's fiction through my heart, from the background of my subjective experience. I am lost in this world, in a dreadful time of crushing of all human

values, where political power dominates over the common sense and over the mystical essence of religious attitude. I am alone, and I should find the other who seems to be alone too. I should attract all the strength of my individual effort, appealing to the neighbor who exists in the same state of despair. Faulkner's creative works are not for amusement. They have an existential sense for my being and resistance to this world. His literary text assists me to find the sound from above, in the fury of hell. Imagining the invisible face of Tomas Sutpen I dare gaze into the abyss of nothingness, where I get the freedom and courage to pierce the monster of reason and surmount the rational clarity of mind, which seems to be so bounded for living contemplation of truth. My subconscious intuition helps me find in this abyss the spring of everlasting life.

Like the hidden body of an iceberg the tremendous historical reality accompanies Faulkner in his journey within the virtual country of Yoknapatawpha. I venture to discover the writer as my close neighbor in whom I can trust. He appears to be my otherness, my inter-phenomenon abiding in another space and time. But this distance is irrelevant. Faulkner inspires me to keep the sense of life in the nonsense of contemporary world. We are together and that is the way to save our souls . As Christ said;

"For where two or three have gathered in my name, there I am in their midst" (4).

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SUMMARY IN GEORGIAN

ქრისტიანული მოტივები უილიამ ფოლკნერის შემოქმედებაში

გამუკა დოლიძე
თბილისის ჯავახიშვილის სახელმწიფო უნივერსიტეტი

რეზიუმე

ფოლკნერის მრავალფეროვან შემოქმედებაში, სტატიის ავტორი ყურადღებას ამახვილებს ორ ნაწარმოებზე — „აბესალომ აბესალომ“ და „ხმაური და მძვინვარება“. პირველ რომანში, ტომას საგტფენი ბიბლიურ დავით წინასწარმეტყველს მოგვაგონებს. ის თითქოს არსაიდან ჩნდება თხრობის დრამატურგიაში. მის შესახებ პერსონაჟები ბევრს ლაპარაკობენ, მაგრამ უშუალოდ ამბის განვითარებაში მთავარი გმირი მონაწილეობას არ იღებს. ტომას საგტფენი თითქოს ნაწარმოების გარეთ მყოფი სახეა, რომელიც პერსონაჟთა ცნობიერების ნაკადში სიტყვით მოუხელთებელი ავტორის როლს ასრულებს. მას რომანში შემოაქვს ერთგვარი ქაოსი, განუზღვრელობა, რაც ქმნის თხრობის პოლიფონიურ ჟღერადობას და განსაზღვრავს ნაწარმოების ლიაობას ბიბლიური არქეტიპის მიმართ.

რომანი „ხმაური და მძვინვარება“ სადაც ამბავი სხვადასხვა პერსონაჟთა თვალთახედვით არის გადმოცემული, ოთხთავის პრინციპით არის აგებული. თანამედროვე ადამიანის სულიერი კრიზისი, მისი ცნობიერების მთლიანობის რღვევა, ხსნის იმედი და მხსნელის მოლოდინი, ყოველივე ეს აშკარად გამოკვეთს ქრისტიანულ მოტივებს ამ ლიტერატურულ შედევრში.

ფოლკნერი თავის პერსონაჟთა გამძაფრებული განცდებით და ღრმა ფსიქოლოგიური ნიაღსვლებით ქრისტიანული განწყობის მოაზროვნეა. მის მწერლობაში, რელიგიურ ლირებულებათა ფონზე ნაჩვენებია XX საუკუნის ადამიანის დეგრადაცია, მისი სულიერი დაცემა; მაგრამ მწერალი გვიჩვენებს, რომ სწორედ ამ უკიდურეს სასონარკვეთაში ჩნდება სასოება და უფლის გამოცხადების რწმენა.

ავტორის ანალიზი საცნაურს ხდის, რომ ფოლკნერი, როგორც „ცნობიერების ნაკადის“ მწერალი, არათუ შინაარსობრივად, ფორმის თვალსაზრისითაც ეხმიანება ქრისტიანობას. თხრობის გადატანა წარსულიდან აწმყოში, სადაც თითქოს არსაიდან ჩნდებიან და ისევ ქრებიან პერსონაჟები, მის მრავალხმიან

შინაგან მონოლოგს, მარადმფეთქავი სიცოცხლის ანმყოობას ანიჭებს. ყველა-ფერი რაც მოხდა, ისევ და ისევ ხდება, ხდება აქ და ახლა. ეს სახარებიდან გამომდინარე „მარადიული ანმყოს" გაგებაა, რომელიც ღვთის გამოცხადებას, მომხდარს ორიათასი წლის წინ, აქ და ახლა მიმდინარე დროის საზრისს ანიჭებს.

დიდი ამერიკელი მწერლის წინასწარმეტყველური სიტყვა საოცრად ეხმიანება თანამედროვე ადამიანის ეგზისტენციალურ კრიზისს. ფოლკნერის შემოქმედება დღესაც განსაკუთრებით შთააგონებს მკითხველს დაძლიოს სუ-ლიერი გაუცხოება და მოყვასის სიყვარულით ეზიაროს უფლის სისხლსა და ხორცს

„ვინაიდან სადაც ორი ან სამია შეკრებილი ჩემი სახელით, მეც იქა ვარ მათ შორის" (მათეს სახარება 18, 20).

METAPHYSICAL NATURE OF PHILOSOPHY – THE PROBLEM OF "METAPHILOSOPHY"
(PHILOSOPHY AS A POINT OF "INTERSECTION" OF THE RELIGIOUS AND THE SCIENTIFIC)

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Almost all great philosophers differently interpret what philosophy is, what the meaning or justification of its existence is, what differs it from scientific knowledge or in general other forms of consciousness etc. But there is one and the most important problem that has always faced philosophical thinking. It means understanding "world-man" (or "man-world") as a single whole. Philosophy discusses this wholeness (its components separately or in their interrelation) in a different way than science and this difference from science is called metaphysical thinking (pushing comprehension of metaphysical sphere to the "foreground). As well philosophy discusses this wholeness differently than mythic and religious consciousness do and this difference is known as acknowledgement of the "primacy" of the sphere of knowledge (reason, logic).

Philosophy, like Janus, looks in opposing directions at the same time. "Janus-like" (in positive sense) state of philosophy is expressed in simultaneous looking towards man and the existent beyond him, towards the past and the future, the beginning and the end, towards the religious and the scientific (towards "physics" and "metaphysics", "mundane" and "heavenly"). The point of intersection of the religious and the scientific can be called philosophy. It is not accidental that Bertrand Russell considered philosophy as "no man's land" which is the apple of discord between theology and science **(1)**.

Admitting of the primacy of the metaphysical associates philosophy with religion, and claim on coherence and argumentation – with scientific cognition (and knowledge). To a certain degree philosophy is an attempt to solve religious problems by means of scientific methods and tools. "Most philosophers … profess to be able to prove, by *a priori* metaphysical reasoning, such things as the fundamental dogmas of religion" **(2)**, and, in spite of the failure, this continues up to the present day. We think that it is the main specific feature of philosophical consciousness and not the attempt to discover a new aspect of scientific cognition, to become the only one (even if special) science, to be a general methodology of sciences, to state possibilities and set limits to scientific cognition, to differentiate between scientific and philosophical cognition as the first and the second order (stage) relation to the external world or to its own self **(3)** and so on. Such opinions regarding philosophy are neither new nor strange.

As a rule when we use the adjective "scientific", we mean that something is honorable, meritorious, necessary, useful and therefore justified. Consequently, the claim of philosophical thinking to be scientific is not surprising. We have witnessed existence of such branches of science as "scientific communism", "scientific atheism" and now we are on the verge of emergence of "scientific religion". Therefore it is no wonder that some scholars spoke about "scientific philosophy" in the past, some speak about it at present and will discuss its possibility in the future. (Though certain thinkers do not recognize scientific nature of philosophy in principle. For example, according to Heidegger philosophical thinking starts at the point where the limits are set to science. Science studies the visible world, the sensuously perceptible reality. Philosophy is interested in the invisible bases of this visible world, therefore it is metaphysics and not physics. According to Heidegger it is here that the merit of philosophy and its specific nature are to be found and not in its claim on scientific character; Heidegger thinks that scientific philosophy is the same as "wooden iron").

Science is naturally associated with man's practical aims – usefulness in the sphere of everyday life. Importance and value of any science is, first of all, assessed from this point of view. Philosophy, in this respect, "lags behind" science (as well as art and religion) since its "usefulness" is not as immediate and perceptible as of achievements of science (or art and religion). In this respect we should recall Aristotle's assessment of philosophical knowledge: "…All sciences are more necessary than it, but none is better than it…" **(4)**. Aristotle understands "better" of philosophy in relation to other sciences as "better" of the reality discussed by philosophy in contrast to the reality studied by other sciences. It is acknowledgement of the primacy of the metaphysical in contrast to the sphere of physics and it was well known and established long before Aristotle's time by Parmenides and especially by Plato whose "theory of ideas" remains a classical example of the whole European metaphysics. It is not accidental that European philosophy in whole is considered as an attempt to comprehend and overcome the metaphysical structure of the world described in the "cave myth" by Plato **(5)**. Alfred North Whitehead thought that "the entire European philosophy can be understood as comments on Plato" **(6)**.

What was later called metaphysics is known as "the first philosophy" in Aristotle's works. It was conditioned by the difference of the research subject matter if compared to "other philosophies". For Aristotle the subject matter of the first philosophy is "existent as existent" that is God as thinking on thinking, "the unmoved mover". It can be grasped by mind only while the visible sensuous world is the subject matter of "other philosophies" (Aristotle's first philosophy as a doctrine of the divine was the same that was called metaphysics as well as ontology. But we should note that in general ontology is not reduced to metaphysics; any metaphysics is ontological but not vice versa).

Of course, besides the transcendental (the metaphysical), there are many other things that can become objects of philosophical contemplation: science, religion, art, politics, culture in general, man, nature and other concrete realities (philosophical thinking is, of course, among them. We will discuss it later). The specificity of philosophy is to be looked for here. In particular, philosophy which has metaphysical nature as its main internal and historical characteristic feature, renders "thoughts" of our consciousness about the metaphysical (the transcendental). Everything that, in non-metaphysical sphere, becomes its subject matter and, first of all, man, it "measures" in relation to the transcendental; in other words evaluates it from the metaphysical positions (here the "genetic" relationship of philosophical and religious consciousness is not evident. Both have the same aim – to understand the unity of the world and state the rules for harmonious existence of man in it and with it. In case of religious consciousness it is belief in God as the creator of everything and deference to Him. In philosophical language, it means cognition of substance and subjection to it).

Metaphysical comprehension and evaluation of one's own self (and not only of his/her own self) is one of the necessary "spiritual food". It is not original to present philosophy as a means of obtaining and offering spiritual food to man. We can find a lot of examples of such interpretations. We will refer to Bertrand Russell as a typical non-metaphysician who nevertheless gave a positive assessment of metaphysical nature of philosophy and in general of the role of philosophy in man's life: "what is the value of philosophy and why it ought to be studied. It is the more necessary to consider this question, in view of the fact that many men, under the influence of science or of practical affairs, are inclined to doubt whether philosophy is anything better than innocent but useless trifling…"

The 'practical' man, as this word is often used, is one who recognizes only material needs, who realizes that men must have food for the body, but is oblivious of the necessity of providing food for the mind … the goods of the mind are at least as important as the goods of the body. It is exclusively among the goods of the mind that the value of philosophy is to be found … The man who has no tincture of philosophy goes through life imprisoned in the prejudices … Philosophy, …while diminishing our feeling of certainty as to what things are, it greatly increases our knowledge as to what they may be; it removes the somewhat arrogant dogmatism of those who have never travelled into the region of liberating doubt, and it keeps alive our sense of wonder by showing familiar things in an unfamiliar aspect … Apart from its utility in showing unsuspected possibilities, philosophy has a value—perhaps its chief value—through the greatness of the objects which it contemplates, and the freedom from narrow and personal aims resulting from this contemplation. The life of the instinctive man is shut up within the circle of his private interests: family and friends may be included, but the outer world is not regarded … In such a life there is something feverish and confined, in comparison with which the philosophic life is calm and free … Unless we can so

enlarge our interests as to include the whole outer world, we remain like a garrison in a beleaguered fortress … In such a life there is no peace, but a constant strife between the insistence of desire and the powerlessness of will … if our life is to be great and free, we must escape this prison and this strife. One way of escape is by philosophic contemplation" **(7)**.

In this vast extract, we can clearly see Russell's attitude to the essence, meaning and destination of philosophy, to the necessity of philosophy in general. It is one of the exemplary opinions among those aiming at justification of the necessity and great importance of comprehending by consciousness the world and man from the aspect of philosophy **(8)**.

As a rule reasoning about the essence of philosophy, its necessity and destination is a philosophical discourse itself (a certain kind of philosophy, philosophizing), while for example, theory of religion cannot be a religion, theory of art is not art, etc. In this respect philosophy differs from all other forms of consciousness. Self-reflexivity is its inner nature. Study of any philosophical problem is preceded (or implies) by a certain answer to the question concerning the essence of philosophy and its destination **(9)**. And this answer remains within the frame of philosophical thinking and retains its specific features. This means that everything (including its own essence) is seen by philosophy from the view point of "meta". "Meta" implies transcending something (leaving its borders) and watching it from outside. Meta-physics itself is not physics any more. Meta-mathematics leaves the sphere of mathematics but meta-philosophy still belongs to philosophical thinking and in general is "part" of philosophy as one of its branches or as an introduction to a philosophical system **(10)** (Kant's "criticism" is a classic example), or as a "historical-philosophical" vision constructed on the basis of certain positions.

The concept "meta-philosophy" was introduced into western philosophy just a few decades ago **(11)**. Introduction and application of this term was commented on in our country as well. A special work titled "The Structure of Meta-philosophy" was prepared **(12)**. Whether it was necessary, expedient and justified to use the term meta-philosophy and to establish a new philosophical science corresponding to it, is a theme of different discussion. It can have and really has defenders as well as opponents. The main argument of the opponents is that philosophy due to its own nature already means "meta", it itself is meta and meta of meta will be meta again. Therefore, meta-philosophy in principle is a tautology and fails to suggest anything new **(13)**.

The fact is that the two types of thinking already differ from each other in philosophy (the same can be said about other forms of consciousness). In particular, one case is when philosophical thinking reflects on itself and tries to answer such questions as: what is philosophy, what does it study; what are its methods; what is its place in the structure of consciousness; what does it offer to man? What can it be used

for in general and consequently is its existence justified and lawful? Or is it possible to form a philosophical system? And many other similar questions. We face quite a different case, when philosophical thinking attempts to meet questions concerning the source of the universe and the way the universe originated from it; as well as the essence of the universe and man's place in it; or the meaning of being in general and of human existence in particular; the way consciousness comes into being and the way the process of cognition is carried out, etc.. In such cases philosophy tries to form a whole completed world outlook picture of the world, that is to give answers regarding infinity within our final existence (which is the "heaviest" problem and the most "ambitious" aim for the human mind and which our mind is unable to discard, "since it is imposed on our mind by the nature of mind itself" as Kant thought **(14)**.

The fact as well is that there is no solid wall separating these two types of philosophical thinking from each other. Just the contrary: they are so closely related and so seriously determine each other that it is impossible and futile to study them separately without referring to both. That is why one and the same author often discusses them in one and the same work and presents them as two mutually complimentary aspects of one whole conception. Though sometimes it is possible to dedicate special works to them. For example, Kant's three "critiques" are a "gnosiological" introduction to his philosophical system on which the whole construction is founded **(15)**. The same can be said about "Discourse on the Method" by Descartes or "Logical Investigations" by Husserl etc.

Therefore, we can answer the question whether "meta-philosophy" transcends the limits of philosophy in the following way: meta-philosophical thinking by its nature is still philosophical thinking and transcending the sphere of philosophical consciousness is extremely conventional (we can even say that it is imaginary). In this case, we cannot find such differences that exist   between physics and meta-physics, mathematics and meta-mathematics, etc. Though, if we consider the above mentioned certain specifications and considerations, sometimes it seems to be possible to use the term "meta-philosophy" to denote the "first order" (stage) of philosophical thinking. But we see no necessity to do it and think that it is possible to show the difference between the above mentioned two "orders" (stages) of philosophical thinking without using this term and history of philosophy gives us vast and sufficient evidence of it.

"Meta-philosophical" meditations, if they contain vast material from history of philosophy and discuss it (it is possible to imagine a different case), will much more resemble a history of philosophy, rendered from a certain point of view, than a new philosophical discipline or, even so, a particular science, which has "taken" philosophical "adventure" of our consciousness (as a completely real and "mundane" – non-metaphysical process) and calmly analyses it. It is just the claim that the advocates of "meta-philosophy" have: to interpret meta-philosophy as a new science free from mutually opposing points of view that is characteristic of philosophy. Its (meta-philosophy's)

scientific nature is not to be questioned (as "meta-philosophers" think) in contrast to philosophy whose scientific character was and is still questioned **(16)**.

We think that "meta-philosophy" is a specific instance of history of philosophy – when one or several particular philosophical problems are analyzed in their historical development. In such cases "meta-philosophers" as a rule, mean the problem of the subject matter of philosophy on the one hand and the nature of cognition on the other. They point out, and absolutely legitimately, that one thing is when man tries to cognize the things and events surrounding him/her and quite different is the case, when the possibility of cognition becomes the object of thinking, or in other words, when we are concerned with the problem of "cognizing cognition" and it is in main presented as the object of "meta-philosophical" discourse **(17)**. But their arguments that it transcends the limits of philosophical thinking and we face a research carried out by some particular science, seem less convincing **(18)**. It means neglecting a specific feature of philosophy – self-reflexivity. It in part is conditioned by overlooking the specific interrelation of "philosophy" and "history of philosophy" as well.

What is history of philosophy and what differs it from other histories? According to the common definition, existence of history of philosophy is conditioned by the following: "since man cannot avoid world outlook issues and since skeptical answers to these issues are controversial, there is only one way left – continuous movement towards more and more profound answers …. Humanity never stopped thinking at skepticism …. Skeptical arguments are critique (self-critique) of its own self, given by the cognizing mind and this critique makes it healthier. In the process of search of a scientific world outlook, it is necessary to once again, after failures of thousands of different systems, start forming a new and more perfect system. Human thinking is on this track and it is just on this foundation that history of philosophy as a factual process and history of philosophy as a science studying internal regulations of development of this process exist" **(19)**.

What is the character of this process called philosophical thinking and what is meant by studying the process called history of philosophy? The first can be discussed as contemplation directed towards the universe (or "theory" in its original, ancient Greek meaning) and the second as contemplation by consciousness of its own deeds. The first implies looking at everything from "outside" ("contemplation), the second – an "attempt" to see itself from "outside". It is an attempt because here we in fact face looking from "inside". The ability of philosophical consciousness to see itself in such a manner so as to remain philosophical consciousness and at the same time to observe itself from "outside" distinguishes it from other forms of consciousness. Beside, – no matter to what extent consciousness becomes alien to itself and imagines itself as seen from outside, self-observation still remains a specific contemplation different from observation of the objective reality; it fails to completely free itself from its internal

nature and remains watching itself from "inside". That is why history of philosophy and philosophy are "closer" related than e.g. religion and history of religion or mathematics and history of mathematics. History of philosophy is more "philosophical" than history of religion – religious and history of mathematics – mathematical, etc. It is so because philosophy has no "meta". It itself is meta. A history of something means observing it from outside. But history of philosophy means observing its own self by philosophy and therefore it means looking "inside" (and from inside) and not "outside" (or from outside). Therefore, we think that "meta-philosophy" is in fact a particular case of history of philosophy (and of particular scientific nature at that). It cannot be transcending of the limits of philosophical thinking and judging philosophy from somebody else's "position".

Philosophical cognition as any cognition in general fails to reach its ultimate goal – absolute truth. According to some scholars, failure to reach its goal witnesses that philosophy as a science is an impossibility since in difference to other sciences in this case we do not encounter incessant upwards movement based on heredity …. It would be so, if the goal of development of philosophy were absolutely separated from the process, if there were nothing stable and stated in such a manner that it were necessary for every generation and contained a "grain" of absolute truth. If every philosophy started everything from the very beginning, we would have not a history of philosophy but just a description of thoughts and ideas following each other in time **(20)**. Though the fact is that we have a different case.

As a rule, history of philosophy (or something like it) was originally written as a premise (an introduction) to the author's own philosophical theory, as a review of previously existed philosophical positions. The end of all such historical-philosophical "courses" was a new philosophical conception. The so-called "meta-philosophy" is such search of previous philosophical thinking though from the viewpoint of the essence and destination of philosophy itself, of specificity of philosophical cognition and its difference from particular scientific cognition.

Since the "kernel" of any philosophical doctrine is a certain solution of the problem of being, analysis of the problem of being has become the "core" around which the adventure of philosophical thinking (as "metaphysical vision") with its success and failures is concentrated. This success and these failures in main depended on whether one or another interpretation of metaphysical aspects of being were convincing and acceptable. Analysis of being as such from metaphysical viewpoint, first of all, means raising it to the rank of substance. Substance for philosophical consciousness means the same as God for religious consciousness. Just as religion depends upon what its God is, what characteristics are attributed to Him, the attractiveness and strength of philosophy depends on the manner it solves the problem of substance and, first of all, on the manner it solves the problem of relation of substance to being as such, because if there is anything that is to characterize and be attributed to substance, it is its absolute existence. Therefore, the most important problem of discourse of

metaphysical philosophy is understanding of substantiality and substance as the primary existents.

It can be said that existence turned out to be the greatest and the most important (and at the same time "difficult") value for human consciousness and, in a certain sense, history of philosophy is a history of metaphysical study of the problem of being or, mainly, a history of analysis of substantiality of being (as metaphysics).

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1)   Bertrand Russell, A History of Western Philosophy, Moscow, 1959, p.7 (in Russian)

2)   Bertrand Russell, The Problems of Philosophy, Tbilisi, 2001, p. 134 (in Georgian).

3)   See Begiashvili A. On the Nature of Philosophical Cognition, Tbilisi, TSU, 1989, p. 18-19 (in Russian); Begiashvili A. The Structure of Meta-philosophy, Tbilisi, TSU, p.7 1993 (in Russian).

4)   Aristotle, Metaphysics, 106 a, 20-23 (in Georgian).

5)   Philosophical Investigations, IX, Tbilisi, "Universal" 2007, p. 9-18 (in Georgian).

6)   Tevzadze Guram, A History of XX Century Philosophy, Tbilisi, TSU, 2002, p.383 (in Georgian).

7)   Bertrand Russell, The Problems of Philosophy, Tbilisi, 2001, p. 143-147 (in Georgian).

8)   On the essence of philosophy, its destination, function and necessity at the present day stage, see: Tevzadze Guram, A History of XX Century Philosophy, Tbilisi, TSU, 2002, p.3-21 (in Georgian).; Begiashvili Archil, What is Philosophy, "Macne", Series in Philosophy, #2, 2002, p. 5-19 (in Georgian); Kodua Edward, Introduction to Philosophy, TSU, 1992, p.100-138 (in Georgian); Essays on History of Philosophy, Tbilisi, "Ganatleba, 1993, p. 3-16 (in Georgian); Begiashvili A. On the Nature of Philosophical Cognition, Tbilisi, TSU, 1989, p. 5-19 (in Russian); Modern Non-Marxist Thinking on the Essence of Philosophy, TSU, 1990, p. 3-28 (in Russian).

9)   Modern Non-Marxist Thinking on the Essence of Philosophy, TSU, 1990, p. 3 (in Russian).

10)   "In order to characterize interrelation of introduction to philosophy and philosophy, it is very important to show their corresponding subject spheres. Philosophy is a cognitive attitude to being, it is a theory of being. As to introduction of philosophy, it is directed towards philosophy. Its aim is to reveal the meaning of philosophy; it is formed as a theory of philosophy. While philosophy seeks answers to such questions as what is being and what is its meaning, introduction to philosophy attempts to answer such questions as what is philosophy and what is its meaning? Introduction to philosophy establishes being of philosophy, it is its justification. It is a specific methodology, it is such methodology that does not transcend the limits of the subject whose theory it is. If introduction to philosophy were outside philosophy, it would not be possible for philosophy to be founding and justification of itself and like science would receive its foundation from other instance. If introduction to philosophy were external to philosophy, it itself would demand other instance to comprehend it and so on infinitely. In fact, introduction to philosophy is part of philosophy and due to it philosophy comprehends its own self, therefore philosophy does not need any external instance, it refers to self-reflection and thus becomes the last link in the chain of thinking". Kodua Edward, Introduction to Philosophy, TSU, 1992, p.17 (in

Georgian); (It must be said that the above title is the most extensive review of the essence of philosophy and introduction to philosophy made in Georgian)

11) In detail, see: Begiashvili A. On the Nature of Philosophical Cognition, Tbilisi, TSU, 1989, p. 9 (in Russian);

12) See: Begiashvili A. The Structure of Meta-philosophy, Tbilisi, TSU, 1993(in Russian).

13) Avaliani Sergi, The Structure of Theoretical Reason. Philosophical Investigations, v. XII, Tbilisi 2008, p. 92 (in Georgian). See also: Kodua Edward, Introduction to Philosophy, TSU, 1992, p.17 (in Georgian).

14) Kant Immanuel, The Critic of Pure Reason, Tbilisi, 1979, p. 14 (in Georgian).

15) Kant does not introduce "The Critique of Pure Reason", "The Critique of Practical Reason" and "The Critique of Judgement" (which of course present a certain specific system of philosophical thinking) into his philosophical system but considers them all a foundation of the system. In this relation we think that A.Guliga's following statement is not correct: "In "The Critique of Pure Reason" and "The Critique of Practical Reason" the first – theoretical and the third –practical parts of the philosophical system are given" (see Kant I. Treatises and Letters, Moscow, 1980, p.6- in Russian). In order to demonstrate faults of this statement, it will suffice to refer to the first section of Kant's "The First Introduction to The Critique of Judgement (1789-1790) where he unambiguously states: "If philosophy is the **system** of rational cognition through concepts, it is thereby already sufficiently distinguished from a critique of pure reason, which, although it contains a philosophical investigation of the possibility of such cognition, does not belong to such a system as a part, but rather outlines and examines the very idea of it in the first place". (See: Kant Immanuel, Werke in Zehn Bänden, Herausgegeben von Wilhelm Weischedel, Bd., 8, Darmstadt, 1968, p. 173).

16) See: Begiashvili A. On the Nature of Philosophical Cognition, Tbilisi, TSU, 1989, p. 9-11 (in Russian); Begiashvili A. The Structure of Meta-philosophy, Tbilisi, TSU, p.9-10 1993 (in Russian).

17) Begiashvili Archil, What is Philosophy, "Macne", Series in Philosophy, #2, 2002, p. 12-14 (in Georgian);

18) In this relation it is necessary to say that adherents of the so-called "meta-philosophy" do not consider it as an "introduction to philosophy" in spite of the fact that they have much in common. According to them destination, function, objectives and goals of "meta-philosophy" do not coincide with objectives and goals of any kind of "introduction to philosophy" in general. The aim of the latter is to assist our "philosophizing", "lead us into it and "show" philosophy from inside and "with a philosophical eye" at that. It will help to step on "the road" of philosophy. Whereas the adherents of "meta-philosophy" think that the main objective of "meta-philosophy" is to learn and "see" it from outside and with "the eye of a particular science", without any "unnecessary philosophizing". If introduction to philosophy is reasoning and thinking of philosophical type and is part of it (as comprehending its own self by philosophy) meta-philosophy according to its adherents is a type of particular scientific study (as "non-philosophical" comprehension of philosophy) and can be neither part of this or that philosophy nor this or that philosophy. It is to be established as a new particular science among other sciences, but it, as we think, is a fruitless attempt and a "vain enterprise". Philosophical thinking can be judged only by philosophical thinking. It is its nature and only it has this possibility.

19) Essays on History of Philosophy, Tbilisi, "Ganatleba, 1993, p. 13 (in Georgian);

20) Essays on History of Philosophy, Tbilisi, "Ganatleba, 1993, p. 14 (in Georgian).

SUMMARY IN GEORGIAN

ფილოსოფიის მეტაფიზიკური ბუნება —
"მეტაფილოსოფიის" პრობლემა
(ფილოსოფია როგორც რელიგიურისა და მეცნიერულის "გადაკვეთა")

ვაჟა ნიბლაძე
თბილისის ჯავახიშვილის სახელმწიფო უნივერსიტეტი

გაფართოებული რეზიუმე

თითქმის ყველა დიდი ფილოსოფოსი თავისებურად განმარტავდა თუ რა არის ფილოსოფია, რას შეისწავლის, რა დანიშნულება და გამართლება აქვს მის არსებობას, რაში მდგომარეობს მისი განსხვავება მეცნიერული ცოდნისაგან, თუ ზოგადად, ცნობიერების სხვა ფორმებისაგან. მაგრამ, ერთი უმთავრესი პრობლემა მუდმივად იდგა ფილოსოფიური აზროვნების წინაშე. ეს არის "სამყარო-ადამიანის" (ანდა "ადამიანი-სამყაროს"), როგორც ერთიანი მთელის შესახებ წარმოდგენა. ამ მთლიანობას (მის კომპონენტებს ცალ-ცალკე თუ ერთმანეთთან მიმართებაში) ფილოსოფია იხილავს მეცნიერებისაგან განსხვავებულად და ამ განსხვავებას მეტაფიზიკური აზროვნება (მეტაფიზიკური სფეროს გააზრების "წინა პლანზე" წამოწევა) ედნება. მეთაფიზიკური აზრი ასევე განსხვავდება მითოსური და რელიგიური ცნობიერებისაგან და ამ განსხვავებას ცოდნის (გონების, ლოგიკის) "პრიმატის" აღიარება ედნება სახელად.

ფილოსოფია იანუსივით ურთიერთისაპირისპირო მხარეს იყურება ერთდროუ-ლად. ფილოსოფიური აზროვნების "იანუსისებური" (კარგი გაგებით) მდგომარეობა ნიშნავს ადამიანის და მის გარეთ არსებულის, წარსულის და მომავლის, დასაწყისის და დასასრულის, რელიგიურის და მეცნიერულის, ფიზიკურის და მეტაფიზიკურის, ამქვეყნიურის და იმქვეყნიურის ერთდროულ აღქმას. რელიგიურისა და მეცნიერულის "გადაკვეთის" წერტილს, ფილოსოფია შეიძლება ედნოს სახელად. ბერტრან რასელი შემთხვევით არ მიიჩნევდა ფილოსოფიას იმ "საარვისო მინად", რომელსაც ერთმანეთში ვერ იყოფენ თეოლოგია და მეცნიერება.

როგორც ჩესი, ფილოსოფიის რაობის, მისი საჭიროების და დანიშნულების შესახებ მსჯელობა, თავადაც ფილოსოფიურ ნააზრევს (თავისებურ ფილოსოფიას, ფილოსოფოსობას) წარმოადგენს. მაშინ როდესაც, ვთქვათ რელიგიის თეორია, თავად რელიგია ვერ იქნება, ხელოვნების თეორია, უშუალოდ ხელოვნება არ არის და ასე შემდეგ....ფილოსოფია ამ მხრივ გამოირჩევა ცნობიერების ყველა სხვა ფორმებისაგან. თვითრეფლექსურობა მისი შინაგანი ბუნებაა. ნებისმიერი ფილოსო-ფიური პრობლემის კვლევას წინ უძღვის თავად ფილოსოფიის რაობის და მისი საჭიროების შესახებ კითხვაზე გარკვეული პასუხი. თანაც ისე, რომ ეს პასუხი ისევ და ისევ ფილოსოფიური აზროვნების ფარგლებში რჩება და მის სპეციფიკას

ინარჩუნებს, რაც ფილოსოფიის მიერ ყველაფრის (საკუთარი თავის ჩათვლით) "მეტა"-ს თვალით დანახვას ნიშნავს. "მეტა"-ში იგულისხმება რაიმეს იქეთ (გარეთ) გასვლა და მისი გარედან დანახვა. მეტაფიზიკა თავად ფიზიკა აღარ არის. მეტამათემატიკა მათემატიკის ფარგლებს სცილდება და ასე შემდეგ, მაგრამ მეტაფილოსოფია ისევ ფილოსოფიურ აზროვნებას მიეკუთვნება და ზოგადად ფილოსოფიის "ნაწილს" შეადგენს, ან როგორც ერთ-ერთი ფილოსოფიური დისციპლინა, ან როგორც ამა თუ იმ ფილოსოფიური სისტემის შესავალი (ამის კლასიკური ნიმუშია კანტის "კრიტიციზმი"), ან როგორც გარკვეული პოზიციებიდან აგებული ფილოსოფიის-ისტორიული ხედვა.

თავად ტერმინი "მეტაფილოსოფია" სულ რამოდენიმე ათწლეულს ითვლის დასავლურ ფილოსოფიაში. ამ ტერმინის შემოტანას და გამოყენებას ჩვენშიც ჰქონდა ადგილი. სპეციალურია ნიგნიც დაიწერა სათაურით "მეტაფილოსოფიის სტრუქ-ტურა". რამდენად საჭირო, მიზანშეწონილი და გამართლებულია ტერმინ მეტა-ფილოსოფიის გამოყენება და მისი შესატყვისი ახალი ფილოსოფიური დისციპლინის დაფუძნება, ეს ცალკე თემაა. მას შეიძლება ჰყავდეს და ჰყავს კიდეც, როგორც მომხრეები ისე მოწინააღმდეგეები. მოწინააღმდეგეთა მთავარი არგუმენტი მდგო-მარეობს შემდეგში: ფილოსოფია თავისი ბუნებით უკვე "მეტას" ნიშნავს, თვითონ არის მეტა, და მეტას მეტა ისევ მეტა იქნება. ამდენად მეტაფილოსოფია, პრინციპში ფილოსოფიის ტავტოლოგია გამოდის და ახალს ვერაფერს მოგვცემს.

ფილოსოფიაში აშკარად განირჩევა ერთმანეთისაგან აზროვნების ორი რიგი (რასაც ვერ ვიტყვით ცნობიერების სხვა ფორმებზე). კერძოდ, ერთია როდესაც ფილოსოფიური აზროვნება თავის თავზე ახდენს რეფლექსიას და ცდილობს უპასუხოს საკითხთა ისეთ რიგს როგორიცაა — რა არის ფილოსოფია; რას შეისწავლის იგი; როგორია მისი მეთოდები; რა ადგილი უკავია მას ცნობიერების სტრუქტურაში; რას აძლევს იგი ადამიანს; ზოგადად რა გამოყენება შეიძლება ჰქონდეს მას და აქედან გამომდინარე, რამდენად გამართლებულად და უფლებამოსილად უნდა ჩაითვალოს მისი არსებობა?! ანდა შესაძლებელია თუ არა ფილოსოფიური სისტემის აგება?! და ასე შემდეგ. ხოლო სხვა საკითხია, როდესაც ფილოსოფიური აზროვნება ცდილობს ახსნას, მაგალითად, თუ რა არის სამყაროს საწყისი და როგორ წარმოიქმნება მისგან სამყარო; რა არის სამყარო და რა ადგილი უკავია მასში ადამიანს; რა არის ყოფიერების საზრისი საერთოდ და კერძოდ რაში მდგომარეობს ადამიანური არსებობის აზრი; როგორ გაჩნდა ცნობიერება, როგორ ხდება შემეცნება და სხვა. ანუ როდესაც ფილოსოფიური აზროვნება ცდილობს ააგოს სამყაროს ერთიანი დასრულებული მსოფლმხედველობრივი სურათი, ანუ მოგვცეს საბოლოო პასუხები უსასრულობის შესახებ ჩვენი სასრული არსებობის მანძილზე; რაც ადამიანის გონებისთვის ყველაზე "მძიმე" ამოცანაა და ყველაზე "პრეტენზიული" მიზანია და რომელსაც თავიდან ვერ იშორებს ადამიანი, "რადგან ის, როგორც კანტს მიაჩნდა თვით გონების ბუნებას მოუხვევია მისთვის თავს".

ეს ორი სახეობა ფილოსოფიური აზროვნებისა, სულაც არ არის ერთმანეთისაგან ყრუ კედლით გამიჯნული. პირიქით, ისინი იმდენად მჭიდრო ურთიერთკავშირში და ურთიერთ განპირობებულობაში არიან, რომ ცალ-ცალკე მათი

კვლევა, ურთიერთდახმარების და ილუსტრირების გარეშე, არც კი ხერხდება და აზრს კარგავს. ამიტომაც ისინი ხშირად, ერთსა და იმავე მოაზროვნეს ერთსა და იმავე ნაშრომში აქვს მოცემული, როგორც ერთიანი, მთლიანი ნააზრევის ორი ურთიერთშემავსებელი მხარე. ზოგჯერ კი შეიძლება ცალკე ნაშრომადაც იყოს წარმოდგენილი. ამის მაგალითია კანტის სამივე "კრიტიკა", როგორც კანტის მთლია- ნი ფილოსოფიური სისტემის "გნოსეოლოგიური" შესავალი, რომელზედაც აზროვ- ნების მთელი შენობა დგას. ასევე, შეიძლება დავასახელოთ დეკარტის "განაზრებანი მეთოდის შესახებ", ანდა ჰუსერლის "ლოგიკური გამოკვლევები" და სხვა.

პასუხი კითხვაზე — გადის თუ არა ე.წ. "მეტაფილოსოფია" ფილოსოფიის ფარგლებს გარეთ— შემდეგნაირი შეიძლება იყოს: მეტაფილოსოფიური აზროვნება თავისი ბუნებით, კვლავ ფილოსოფიურ აზრვნებას წარმოადგენს და მისი გასვლა ფილოსოფიური ცნობიერების ფარგლებს გარეთ, ძალიან პირობითია (შეიძლება ითქვას, რომ მოჩვენებითითია). აქ არა გვაქვს ისეთი სახის განსხვავება, როგორიც ფიზიკასა და მეტაფიზიკას შორის, მათემატიკასა და მეტამათემატიკას შორის და ასე შემდეგ. მაგრამ პირობითად, ტერმინ "მეტაფილოსოფიის" ხმარება, ზოგჯერ შეიძლება გამართლებულ იქნას ფილოსოფიური აზროვნების პირველი საფეხურის აღსანიშნავად. თუმცა ჩვენ ამის ვერანაირ აუცილებლობას ვერ ვხედავთ და მიგვაჩნია, რომ ამ ტერმინის გარეშეც შეიძლება განსხვავების გადმოცემა, ფილოსოფიური აზროვნების ზემოხსენებულ ორ საფეხურს შორის, რასაც ფილოსოფიის ისტორია თვალნათლივ გვიჩვენებს.

"მეტაფილოსოფიური განაზრებები", თუკი ვრცლად იქნება მასში წარმოდგენილი და განხილული ფილოსოფიის-ისტორიული მასალა (სხვაგვარად არც შეიძლება იყოს), გარკვეული კუთხით აგებულ ფილოსოფიის ისტორიას უფრო დაემსგავსება, ვიდრე რაიმე ახალ ფილოსოფიურ დისციპლინას, ან მითუმეტეს, კერძომეცნიერულ კვლევას, რომელსაც წინ უძღვის ჩვენი ცნობიერების ფილოსო- ფიური თავგადასავალი (როგორც სავსებით რეალური და "ამქვეყნიური"–არამეტა- ფიზიკური პროცესი). სწორედ ეს პრეტენზია აქვთ "მეტაფილოსოფიის" მომხრეებს: განიხილონ მეტაფილოსოფია, როგორც ფილოსოფიისთვის დამახასიათებელი მუდმივი ურთიერთდაპირისპირებული თვალსაზრისებისაგან თავისუფალი ახალი მეცნიერება. მის შესახებ (იგულისხმება "მეტაფილოსოფია") საკითხი მეცნიერუ- ლობაზე ("მეტაფილოსოფსების" აზრით), სადავო აღარ არის, როგორც ამას ადგილი ჰქონდა და დღესაც აქვს ფილოსოფიის მიმართ.

ჩვენ მიგვაჩნია, რომ "მეტაფილოსოფია" ფილოსოფიის ისტორიის სპეცი- ფიკური შემთხვევაა — როდესაც საგანგებოდ ხდება ერთი ან რამოდენიმე კონკრეტული ფილოსოფიური პრობლემის განხილვა მისი განვითარების ისტოორის მანძილზე. ამ შემთხვევაში, "მეტაფილოსოფოსებთან", როგორც წესი იგულისხმება საკითხი, ერთი მხრივ ფილოსოფიის საგნის, ხოლო მეორე მხრივ, თავად შემეცნების ბუნების შესახებ. ისინი მიუთითებენ და სავსებით სამართლიანადაც, რომ ერთია როდესაც ადამიანი ცდილობს შეიმეცნროს მის ირგვლივ მყოფი საგნები და მოვლენები და მეორეა, როდესაც საკითხი დგება თავად შემეცნების შესაძლებლობის, ანუ "შემეცნების შემეცნების" შესახებ და ამას ასახელებენ უმთავრესად

"მეტაფილოსოფიის" განსჯის საგნად. თუმცა ნაკლებად დამაჯერებელი ჩანს მათი არგუმენტები იმის თაობაზე, რომ ეს სციდლდება საკუთრივ ფილოსოფიურ აზროვნებას და კერძომეცნიერულ კვლევასთან გვაქვს საქმე.ეს ფილოსოფიის განსაკუთრებული თვისების — თვითრეფლექსურობის უგულებელყოფაა. რაც ნაწილობრივ განპირობებულია "ფილოსოფიისა" და "ფილოსოოფიის ისტორიის" სპეციფიკური ურთიერთმიმართების გაუთვალისწინებლობითაც.

ფილოსოფიის ისტორია უფრო "ფილოსოფიურია", ვიდრე რელიგიის ისტორია — რელიგიური, მათემატიკის ისტორია — მათემატიკური და ასე შემდეგ. ეს ხდება იმიტომ, რომ ფილოსოფიას "მეტა" ფაქტიურად არა აქვს. თვითონ არის თავისი თავის მეტა. რაიმეს ისტორია მისი გარედან დანახვაა. ფილოსოფიის ისტორია კი ფილოსოფიის მიერ საკუთარი თავის დანახვაა და ამიტომ "შიგნით" (და შიგნიდან) ცქერას წარმოადგენს და არა "გარეთ" (ან გარედან) ხედვას. ამიტომაც ვფიქრობთ, რომ "მეტაფილოსოფია" ფილოსოფიის ისტორიის კერძო შემთხვევა უფროა, ვიდრე რაღაც ახალი ფილოსოფიური დისციპლინა (თანაც კერძომეცნიერული ბუნების). ის ვერ იქნება ფილოსოფიური აზროვნების საზღვრების "გარდვევა" და "უცხო" თვალით განსჯა ფილოსოფიისა.

როგორც წესი, თავდაპირველად ფილოსოფიის ისტორია ინერებოდა, როგორც საკუთარი ფილოსოფიური მოძღვრების წანამძღვარი (შესავალი), როგორც მანამადე არსებული ფილოსოფიური თვალსაზრისების მიმოხილვა. ყველა ასეთი ფილოსოფიის ისტორიული კურსის დასასრული, ახალი ფილოსოფიური კონცეფციის შექმნას ისახავდა მიზნად. ეგრეთ წოდებული "მეტაფილოსოფიაც", ასეთი ძიებაა წინანდელი ფილოსოფიური ნააზრევისა, ოღონდ თავად ფილოსოფიის რაობის და მისი დანიშნულების, ფილოსოფიური შემეცნების სპეციფიკის და მისი კერძომეცნიერული შემეცნებისაგან განსხვავების კუთხით.

საერთოდ, ფილოსოფიური გააზრების საგანი გარდა ტრანსცენდენტურისა (მეტაფიზიკურისა), სხვაც ბევრი რამ შეიძლება გახდეს, მეცნიერების, რელიგიის, ხელოვნების, პოლიტიკის, ზოგადად კულტურის, ადამიანის, ბუნების და სხვა კონკრეტული რეალობების სახით (მათ რიცხვში იგულისხმება თავად ფილოსოფიური აზროვნებაც). ფილოსოფიის სპეციფიკაც აქ უნდა ვეძებოთ. კერძოდ, გარდა იმისა, რომ მეტაფიზიკურობა მისი უმთავრესი შინაგანი და ისტორიული მახასიათებელია და მეტაფიზიკურის (ტრანსცენდენტურის) შესახებ ჩვენი ცნობიერების "ნაფიქრალს" გადმოსცემს, ყველაფერს, რასაც ის თავის საგნად გაიხდის არამეტაფიზიკურ სფეროში, ტრანსცენდენტურთან მიმართებაში "ზომავს", ანუ მეტაფიზიკური პოზიციებიდან აფასებს, პირველ რიგში კი ადამიანს, როგორც ასეთს. აქ⊘ყველაზე უფრო მკვეთრად ჩანს ფილოსოფიური და რელიგიური ცნობიერების "გენეტიკური" ნათესაობა. ორივეს ერთი მიზანი ამოძრავებს — სამყაროს მთელის ამოცნობა და მასთან და მასში ადამიანის ჰარმონიული არსებობის წესების განსაზღვრა. რელიგიური ცნობიერებისთვის ეს არის **ღმერთის**, როგორც ყოველივეს შემომქმედის, რწმენა და მისდამი მორჩილება. ფილოსოფიური ცნობიერების ენაზე კი, ეს ნიშნავს **სუბსტანციის** შემეცნებას და დაქვემდებარებას   მის მიმართ.

DECONSTRUCTING PLATONISM

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Abstract. This paper aims at investigating the relationship between some contemporary Interpretations of Plato's Ontology and the Theory of Image-Copy connection developed in many Dialogues such as *Sophist*, *Philebus*, *Timaeus* and *Republic*. By examining some of the most relevant criticisms to this Theory cast by french Philosophers such as Deleuze and Derrida and by retracing the roots of these criticisms to the common source of Nietzsche's and Heidegger's Thought, the paper argues a way to overcome the stiff opposition which is commonly held between these two fronts, thus trying to refine the hermeneutical approach to Plato which almost dominated the XX century.

1. *Introduction*

Nietzsche's "reversal of Platonism" program was pursued in different ways and along many routes in twentieth Century philosophy. One of its core tendencies is the problematic relationship between the concept of "truth" and the figure of "mask". As Nietzsche says the "secret" of Platonism, i. e. its philosophical core and its undeclared presupposition, is hidden in the bond between two instances, truth and mask. This relationship was investigated by French philosophers in post-war times, with particular regard to the role played by iconic platonic figures such as *eidos*, *idea*, *eikon* and *eidolon*. The problematic connection among these figures expresses one of the main difficulties of platonism: how must the relationship between concept and reality be conceived? Plato's allegories such as light/shadow, original/image, model/copy give some indications, but certainly do not provide an ultimate solution.

Following Nietzsche's footsteps, thinkers such as Foucault, Ricoeur, Deleuze, Mattei, Nancy and Derrida among others, deepened the problematic status of these concepts in Plato in order to uncover what they thought the hidden core of platonism is. Inspired by both Nietzsche's and Heidegger's criticism of Western philosophy's metaphysical ground, these thinkers undertake what will later be called "deconstruction" of Platonism. At the center of this lies the will to unmask platonism as a complex strategy of manipulation and protection. What Platonic philosophical system tries to protect is the concealed foundation of political power through philosophy by posing an absolute reality (the Good) which justifies every tension to truth but remains structurally unattainable. Every human production should be considered an approximation of the perfect reality of the Good which solely through philosophy can briefly be touched and partially conveyed to others. Within this frame, Plato's use of

truth-image relation emerges in many of these authors as a problematic feature that must be emphasized in order to check Plato's claim to a philosophical foundation.

According to Nietzsche, Truth has a twofold structure: 1. a superficial structure which consists in the possibility for Truth to assert itself against masks, alterations, falseness and all claims represented by the so-called "apparent knowledge". But in actual fact this relationship between truth and mask structurally determines the essence of truth in a much deeper way. According to Nietzsche Truth is a mask *in itself*. Because it is a disguise that conceals the unconfessable scopes which lie behind the surface of the pure search for the truth. The instance of truth as something that is wanted for the sake of itself is the disguise of a well-hidden scope: domination, imposition, strife for power. A hint of this is the identification of the True with the Good, that is with something which is structurally bound to an act of will. It is to a will that the Good appears as something which is worth striving for, as a *value*. In denouncing the contradictory nature of a value so conceived (something which is subjectively posed as something objectively valid), what collapses is the very possibility of the position of an absolute, and so what declines is the legitimacy of the realm of Truth, Being and God. The analysis of the inner structure of Truth in its connection to the instance of disguise is thus the ground for the possibility of a reversal which concerns the whole metaphysical traditon since Plato.

So Nietzsche. Out of this basis, from Gilles Deleuze onward French philosophy will deepen this intuition about the self-reversing relationship between truth and mask in platonism and about the dynamics of *power* concealed in it. Such an evolution would never have been possibile without the intertwining of Nietzsche's position with Martin Heidegger's project of an "overcoming of Metaphysics" and in particular with the role played by his notion of "ontological difference".

How do these two components work together along the perspective designed by French criticism of platonism in the twentieth century? Essentially in two ways. First, what is held is the truth-mask game, but that takes place by qualifying this game with the self-concealing structure which animates Heidegger's concept of "Being" as "Difference", that is by submitting it to a radical internal *necessity*.

According to Heidegger, Plato himself was the first who, in his dialogues, pointed out the direction of the possible reversal of his system. Heidegger thought the possibility of the reversal is structurally contained in the main core of Platonism and led to the conclusion that Platonism is in its essence the dynamic of a reversal, precisely of the constant inversion between truth and concealing. The truth-mask connection is then read as a necessary historical process, thus submitted to the instance of *time*. The continuous passage from truth to concealing and backwards is therefore read as a *movement* that flows in time, the ontological movement of deferring, which is called *deferral*4.

Out of this scenery it is possible to place Deleuze and Derrida, among others, at the crossing between the positions of Nietzsche and Heidegger so described. Of course this is achieved by skipping the numerous other instances which play a role in the buling of their positions. What determines this crossing is the reading of the

internal relationship between truth and disguise/concealing as a movement of difference (Deleuze) and deferral (Derrida) that expresses itself in *time*.

2. *Gilles Deleuze's repetition of Platonism*

It was Deleuze the first to think that this movement could be identified as the necessity for truth to produce *images*, *copies* and *simulacrums* of itself. What is essentially truth, wisdom, knowledge? According to Deleuze (like Nietzsche), truth is originally a political force, an instance of domination, of gain and preservation of some kind of power. As a matter of fact, the notion of Truth expresses the possibility to establish a hierarchy between the various claims to wisdom; the possibility to select among them and to set an order. Truth expresses the necessity of a series of degrees in the movement of approaching to a first, an origin. But according to Deleuze this "first" has no consistence in itself, since it is arbitrarily generated only to give legitimacy to the possibility of a hierarchy. Rather than being the opposite of the mask, truth becomes the disguise for the instance of selection that could make peace between the many pretenders to wisdom. A political strategy thus lies at the very heart of Platonism.

Deleuze argues it by analyzing the role that Plato confers to the notions of *image*, *copy* and *simulacrum* in their relation to the truth. According to its very notion, Truth is a movement of self- revealing that occurs in time. What is (or was) originally true can never be attained in its pure origin, in its belonging to a past. It can only be reconstructed, remembered, repeated as it once was. The platonic description of the status of an *idea* gives structure to this notion of Truth. As idea, Truth needs to be repeated in order to obtain its identity. But the shifting of time causes the paradoxical consequence that the repetitions of an idea are different from the original one, just like every reconstruction of Truth, even the most accurate, remains in its essence different from what has really happened.

Deleuze's thesis is that the necessity for truth to produce images in order to keep itself identical exposes the truth to a movement of difference that consumes it right from the start. Even for Plato, Truth in its pureness is declared unattainable. What men pursue is a so-called "second sailing" that departs from the images instead of looking directly into the origin. Men belong to the realm of images, they move in it trying to make out the images that can give them the second best access to the truth they have always lost.

A political feature thus seems to rule the notion of *deuteros plous*. Images are subjected to truth, are in its service, but in the way that they are produced as a reminder that a truth has once been. According to Deleuze, this appears out of the fact that in the Platonic view images can also divert from truth, they can deceive and mislead men from the right path. They can even be used to deny the very possibility of truth instead of pointing at it. This means an image is the opening of a space in which one can decide to follow the truth or revolt against it.

This is what the sophist does, in Plato's description. What makes a sophist different from a philosopher is the different use of the images in their power to recall a Truth. A sophist uses images to lead away from the truth. Aristotle refers to this

alternative as a *proairesis tou biou*, a choice that concerns one's own way of life. The formation of an image is thus the opening of a space of freedom in which what differentiates the philosopher from the sophist is the ethical decision about the possibility to recall a lost truth.

According to Deleuze, then, the copies' ability to deceive and the explicit foundation of knowledge upon Ethics, allow this hidden structure to emerge. Copies and images are distant from the truth, but they can recall it, evoke its lost presence. This may arouse the suspicion that truth exists only as a pole generated from the movement of difference, as something to which an image should structurally be referred. This movement activates itself when something that we previously held as a real thing is now conceived as image of something else, that is when it expresses a power of significance that overcomes its status of self-consistent being. In this way what can be observed is not the presence existence of beings, truths and objective knowledges, but only a movement of constant shifting from things out of their ability to become signs, to lose their status of present beings and be deferred, exposed to the movement of difference.

3. *The poisoning (of) Platonism: Jacques Derrida*

Jacques Derrida too sees the truth-image pair as an optimal observation point to uncover the problematic core of Platonism. Two texts, which in their sequence form a large part of Derrida's book *Dissemination* (1972), describe Derrida's deconstructive attitude towards these concepts in Plato. The first, *Plato's Pharmacy* (1968), stems from an analysis of Plato's *Phaedrus*. The second one, *The double session* (1970), reads in its first part a section of Plato's *Philebus* as a confirmation of the previous text's critical conclusion.

In these texts the notion of "image" carries a phenomenological feature which must be emphasized. According to Derrida a new relevance must be given to the physical, material aspect of an image. What is at work in the formation of an image is a translation of something ideal in terms of time and matter. This translation follows the physical law of an inscription act and can then be conceived as a "writing" process. Derrida's point of departure from *Plato's Pharmacy* is therefore the platonic criticism of writing as a means to gain knowledge. According to Plato writing neither contain, nor can excite any real knowledge. Knowledge is defined as a living speech (*logos*) of the soul with itself. What is written (*gramma*) is no longer alive. What is written cannot be questioned because it will not answer anymore. It doesn't utter any sound, has lost the lively power of *phone*, which, at this stage of Plato's opinion, is the direct expression of the living thought.

What Plato seems to build in the *Phaedrus* is then, once more, a hierarchy that departs from the living thinking, which occurs in the present of one's life, and goes through the articulated voice and speech to convey its contents to oneself or to others. Voice and speech would then be direct expression or sign-substitute (*symbolon*) of one's present thoughts. What is written shall no longer have anything more of the living force that moves actual thought. Written speech does not belong to anyone in

particular, it can be repeated, copied, pronounced by someone different to the one whose thoughts were "originally" expressed in it. This lack of life is what makes writing akin to painting (*Phaedrus*, 275 D). Both are inadequate reproduction forms (*mimesis*) of something that once was lively and real. Painted figures cannot move, as written discourse bears only an apparent resemblance to someone's living thought.

But the criticism of writing as "dead letter" is only one side of the complex Platonic position towards images. Within the Platonic conception of image lies the "secret" (so again Derrida) of metaphysics as the origin of the process of signification. Derrida's point is that the truth-image nexus is the root of the very possibility of metaphysics. The recognition of something as image represents indeed the birth of the signification process in which something gains a referential, differential value that it does not have when conceived as present being. In being seen as image it becomes significant, which means it is dispossessed of its own reality and submitted to a relation of deferral. As an image, its main ontological feature is no longer its own essence as material thing, for example, but its reference to something else, its function as visible reproduction of an absent model. The opening of such a differential space which dispels any presence brings out the eventuality that the signification will not work, or that it will work in a deceptive way, producing mere resemblance of signification. Thus in Plato the need emerges for a *criterion* which allows to differentiate between a nexus of signification which is effectively working and one which only apparently works, deceiving those who are not skilled in distinctions. Plato will then distinguish between the case of something that is recognized as an image because it carries a clear reference to something else, and the case of an image which can conceal this reference, deceiving the observer and pretending to be something signficant on its own.

Once more what thus emerges is an instance of selection. A hierarchical drive seems to bring Plato to the final distinction between a good way of making images and a bad way. The *criterion* serves to guarantee the existence of a special type of image: one that can effectively lead to the truth, thus making the process of signification a working and legitimate distinction of two realms of being.

According to Derrida, the alternative between the good and the bad image in Plato is a real one, i. e. it is the effective possibility to choose between one option or the other. The two alternatives are both experience belonging to a same order of the absence of an origin. That happens because, as one might deduce from many clues in Plato (the theory of knowledge of the *Theaetetus* included) truth presents itself as already lost. Plato interpretes not only the written speech as something detached from the original pureness of truth, but also living voice and actual thinking as something which is inscribed, written in the physical substratum of memory. Plato describes everything that pertains to the realm of human soul (thought, voice, memory) as something already deferred, originally shifted from the actual pureness of truth. According to its notion, truth happens in the present. It happens and happens without losing its pureness, maintaning itself in the sphere of an eternal present. But all faculties of the human soul are originally left out from this realm of eternal presence.

They pursue their lives in the running of time. The contents of memory are present reminders of past thoughts, the sounds of the voice are present symbols of past memories, the written *logos* is a current and material reminder of the sounds of a lost voice. And so on.

As described in the *Philebus*, memory, the first inscription in the soul, starts the corruption of a supposed original pureness of the truth. The consistence of truth reveals itself, at the end of the deconstruction, derived from the movement of signification, from the deferral that makes written logos shifting from itself towards a living voice that should be its root. The spoken voice shifting from itself towards a living thought that comes from a previous impression on memory, and so on.

The supposed present pureness of truth thus derives from the hermeneutical gesture that reads something present as image of something past, as a trace. In the process of signification something loses its own being, is deferred to something else which, from this time onwards, will be deemed as its lost matrix. The recognition of an image represents the birth of the signification process in which something gains a referential value. This process does not have a beginning. It happens continuosly and has always happened.

In Derrida's reading of Plato, Metaphysics is both the recognition of men's living functions as inscribed in this signification space and the effort (or the will) to anchor this eternal flow to a first, a principle. But the continuous gesture which opens the space of signification by overcoming the simple presence of a being subdues this effort to a law which disavows its claims. According to this law simple presence, Being, is a condition which needs to be overcome to make our signification devices working: thought, memory, voice and speech. In letting the root of the signification emerge, Metaphysics thus converts itself in its opposite. Rather than being the ultimate demonstration of the existence of ideas as the eternal essences of things, Metaphysics reveals the notion of "eternal presence" as something which structurally needs to be left behind to let the signification process work. In this self-reversal of Metaphysics even the ideas – for Plato the eternal causes of everything – are shown as something caused, effects of the movement of difference.

4. *Conclusion*

We can now interrupt this reconstruction. Much could be said (and much has been said) about the limits of the Deconstruction and the legitimacy of its claims. But still it is not strange that in many ways this criticism seems to work effectively on our comprehension of Platonism as historical experience. Perhaps this "apparent ticking" is based on something solid, albeit problematic. According to Derrida the reason why this "suspicion structure" claims to be working on Plato's thinking is that since its origins, Metaphysics has had something to do with it. By studying the birth of Philosophy until Plato, Derrida may repute Metaphyiscs is a suspicion structure as well. A suspicion cast on the ordinary world, on the realm of what was later – after Metaphysics – called "the world of appearences" (*phenomena*). Following Derrida,

Metaphysics may in rather a convincing manner be conceived as the instauration of the space of signification, the opening of a hiatus - and so of a connection - between two worlds. This would actually happen in Plato by seeing something no longer in itself but as sign, image, trace of something that - here the intervention of Derrida - offers itself only as pole of the deferring relation, i. e. finds its consistence in the difference and never as present being. One may dispute the soundness of this last argument, but cannot deny that, in diverting the natural attitude towards experience in the search for a principle which shall lie beyonds and cannot be grasped by senses, Metaphysics justifies with some plausibility the hypothesis to be "the root of every suspicion".

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SUMMARY IN GEORGIAN

პლატონიზმის დეკონსტრუქცია ნიცშედან დერიდამდე

ანდრეა ლე მოლი
პალერმოს უნივერსიტეტი, იტალია

რეზიუმე

ნარმოდგენილი ნაშრომი მიზნად ისახავს გადმოსცეს პლატონის ონტო-ლოგიისა და მისი „ასლების თეორიის" თანამედროვე ინტერპრეტაციები, „სოფისტის", „სახელმნიფოს" და სხვა დიალოგების ანალიზის საფუძველზე. ავტორი ცხადჰყოფს, რომ ფრანგი ფილოსოფოსების დელუზეს და დერიდას კრიტიკული შენიშვნები პლატონის თეორიის შესახებ, თავისი ფესვებით ფრიდრიჰ ნიცშესა და მარტინ ჰაიდეგერის ნააზრევიდან ამოდის. სტატიაში დასახულია გზა თუ როგორ დავძლიოთ ეს ოპოზიცია და როგორ განვა-ვითაროთ და დავხვენოთ ჰერმენევტიკული მიდგომა პლატონის მიმართ, რომელიც დომინირებდა გასულ საუკუნეში.

SUMERIAN, KARTVELIAN, AND THEORY OF COMMUNICATION

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This article discusses the genetic relations between the Sumerian and Kartvelian languages through the Theory of Communication. This is a novel approach to the study of these ancient languages, and taking it reveals a number of features which contradict the substance of the accepted body of Assyriological knowledge. These show that although Sumerian is known as an isolate it is, in fact, genetically tied to the Kartvelian languages, not only through regular sound correspondences but by a coded linguistic cipher system. The two languages together mould a language code of exceptional unbreakability which has withstood several millennia. The key to this code lies in Kartvelian, and it may also prove to be the key to various other writing systems, artifacts, and cultural mysteries far beyond the scope of this paper to discuss.

Introduction

For countless centuries humanity has been looking for the answers to such fundamental questions as *Who we are* and *Whence did we come*. A number of scholarly fields, including history, archaeology, ethnology, linguistics and paleography have tried to answer these seemingly straightforward questions. However, answers have proved evasive as these are actually highly complex issues.

Scholars' untiring labour and dedication have established that, in Samuel Kramer's words, "History Begins at Sumer". However, due to the crucial role writing plays in the advancement of humanity I am persuaded to slightly modify the great scholar's words and say that *The history of **literate** mankind begins at Sumer*. The preceding progress is merely pre-history—a movement towards illumination.

According to the accumulated scholarly knowledge, Sumerian written records should clearly reflect the then-primitive society's first steps on the path of learning. But the true picture is the reverse. Our sole evidence, the earliest samples of writing (Uruk IV-III), suggest a long period of evolution from the so-called proto-Sumerian phase. Unfortunately, despite 150-year-long intensive research conducted by world's leading Assyriologists, the Sumerian language is still enveloped in a thick mist of uncertainty, one reason for this being its imprecisely reconstructed phonological (phonetic) system. After all these years of unceasing labour we are still in the dark as to the exact number of sounds and their pronunciation (Michalowski 2003/4: 27-28; Thomsen 1984: 37), which *a priori* outline the distorted sound contours of various language units

(morphemes, word-forms, phrases, etc.). This casts doubt on every sound identification, reconstruction, morphemic composition or deciphered semantics.

The reasons for our imperfect knowledge of Sumerian are numerous and varied. They include difficulties related to the decipherment of the "script", the isolated nature of the language, clay tablets being the only source of reference, a backward direction of analysis proceeding from Arabic to Akkadian, and primarily, the lack of the standard of comparison. These two latter points are sides of the same Sumerian coin: Akkadian, which is attributed to the Semitic Family of languages but which, due to phonetic differences, greatly misrepresents Sumerian (Civil 1973: 27; 1979: 15), still remains the major instrument in its study. Small wonder that ambiguity and vagueness surrounding this ancient language make scholars resort to I. Diakonff's frequently cited phrase, "there are as many Sumerian languages as Sumerologists" (Edzard 2003: 179). Consequently, I do not err by saying that despite much time and effort having been exerted over the last century and a half, *not* only the *system* of the Sumerian language but also its *individual elements* still pose serious questions to scholars who, sadly, believe that the majority of these can never be resolved.

Contrary to the mentioned consensus on the insoluble nature on Sumerian, my 20-year-long research in Sumero-Kartvelian linguistic and culturological affinities has led me to the reverse conclusion, namely, *the problem of the Sumerian language and Sumerians can be resolved if Kartvelian languages and culture are introduced into Near Eastern Studies*. Kartvelian is a proto-Sumerian language, and as such acts as the standard of comparison. Furthermore, Sumerian is not an isolate.[1] Its ties with Kartvelian are not only *genetic*, but also *cryptic*, which shed a totally different light on this ancient tongue.

The above summary statement is enhanced and substantiated by analysing Sumerian and Sumero-Kartvelian relations through the prism of the Mathematical Theory of Communication, or Information.

Theory of Communication

Claude Elwood Shannon, founder of the Theory of Communication, defines the subject matter of the field in the following manner: "The fundamental problem of communication is that of reproducing at one point either exactly or approximately a message selected at another point. Frequently the messages have *meaning*; that is they refer to or are correlated according to some system with certain physical or conceptual entities… The significant aspect is that the actual message is one *selected from a set* of possible messages" (Shannon 1948: 1). An act of communication is thus

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[1]See A. Meskhi's works in the bibliography.

a sequence of steps with clearly determimned functions of two reverse blocks: a) the sender's terminal; b) the receiving terminal (Fig. 1, p. 3).

The first link in the communication chain is the *information source*, which is always represented by a person, group of people, etc. According to the author, the information source "produces a message or sequence of messages to be communicated to the receiving terminal" (Shannon 1948: 2). The next link is "[A] transmitter which operates on the message in some way to produce a signal suitable for transmission over the channel" (Ibid.). The transmitter "may be a pair of wires, a coaxial cable, a band of radio frequencies, a beam of light, etc." (Ibid.). The next link is the medium, which carries the signal from the transmitter to the receiver.

Scheme of General Communication according to C. E. Shannon
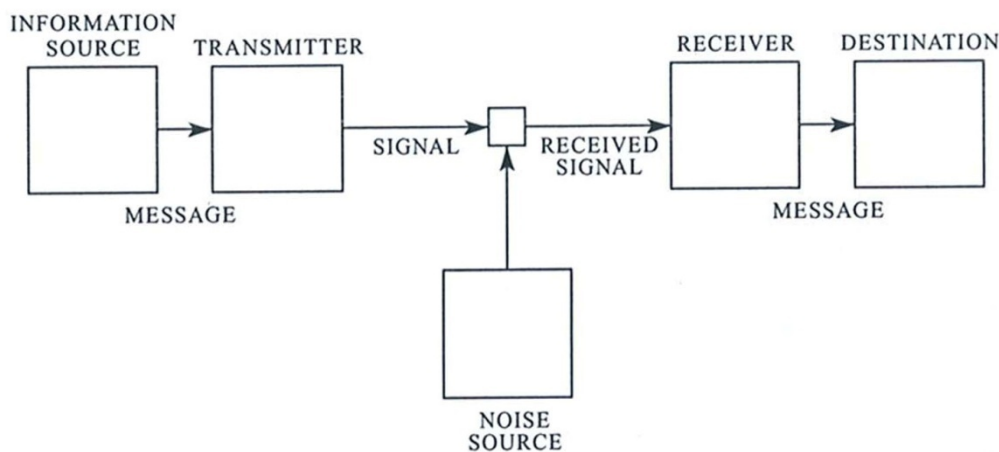
Fig. 1 (Shannon 1948: 2)

Of particular note is the other end (receiving terminal) of the communication process, which, unlike the information source, is represented by two entities: *receiver* and *destination*. Ordinarily, they perform "the inverse operation of that done by the transmitter, reconstructing the message from the signal" (Ibid.). Despite the fact that both recipients conduct the same operation regarding the signal (restore the message from the signal), there is a great difference between them. The destination is "the person (or thing) for whom the message is intended" (Ibid.). Typically, the destination is the aim of secret, coded information, which the receiver may receive, but fail to open. The reader may remember that the use of code systems of different complexity have been in use from ancient times by individuals, groups of people or countries.

Let us see how the Theory of Communication treats Sumerian—a dead and supposedly isolated tongue.

Sumerian Language and Theory of Communication

The first link in the communication chain—the information source or "author" of the texts recorded on clay tablets—is various unknown Sumerians. The problem of the Sumerians' origin "has been debated again and again ever since the first relics of their civilization were brought to light more than a century ago, and is still with us. The most recent discoveries, far from offering a solution, have made it even more difficult to answer" (Roux 1992: 80). The Sumerians are believed to be one of the three peoples who inhabited the extreme south of the Mesopotamian Plain. The other two are the Akkadians, from central Mesopotamia, and a "diffuse minority of uncertain origin to which no definite label can be attached" (Ibid.). These peoples were socially, culturally, and politically identical and differed only linguistically. Racially, they were a mixture of the so-called Armenoid and Mediterranean races, with some dominance of the latter.

The homeland of the Sumerians has been as hotly debated as their ethnicity. Opinions are divided between the mountainous countries east of Mesopotamia and Anatolia, whence the migrants proceeded along the Euphrates. There are still some scholars who assume the Sumerians' autochthonous origin. The Sumerian problem remains unresolved, and the people credited with creating the first writing system and building the foundation for our civilization represent an **unknown information source** in the communication chain.

The transmitter, which produces signals suitable for the channel, fixes Sumerian language elements (phonetic, lexical, grammatical) in graphic signs on clay. Pictograms and geometric graphemes are the earliest Sumerian writing symbols which stand for the *signal* in the communication system. Principles regulating the notation of phonemes, morphemes, or lexemes in logograms, syllabograms, and phonetic indicators are **not known**. "…we know nothing of the early history of Sumerian and its sound structure" (Edzard 2003: 4). Nothing is known of the psycho-linguistic mechanism standing behind the evolution of such a system of heterogeneous bilateral relations either. "Neither Sumerian nor Akkadian syllabaries offer a clear 1 : 1 relation of signs and sounds. On the one hand, one sign may denote different syllables…, and on the other hand, identical or minimally different syllable-sounds could be noted by different signs…" (Ibid. p. 11). Therefore, this component of the communicative chain (transmitter) **is also largely unknown.**

The next link in the communicative sequence is the *channel*, or *medium* represented mainly by clay tablets. At this early stage of literate civilization, clay must have been the best option for producing written matter on such a large scale as witnessed in Sumer. In fact no better medium could have been selected, and time has justified the choice. Over 5,000 years ago the Sumerians sent us the greatest message about where, when, and how literate civilization began. Clay has successfully delivered the message at the other end, the receiving terminal. Unfortunately, numerous

problems at the initial steps of decipherment are still present, and prevent scholars from creating an exact reconstruction of the first written language in the world. The reasons for this may be manifold.

C. Shannon warns us that often, the transmission of a signal may be perturbed by some defects termed "noise". Noise is a variable phenomenon with shifting intensity reversely proportional to the decryption of the signal. Put differently, the higher the degree of corruption of the message (Shannon 1948: 19), the lower the degree of comprehension. Noise can assume various forms of sound or image distortion, which in the case of the Sumerian language acquires specific features and primarily relates to the physical condition of clay tablets. Not infrequently, these are broken or damaged to a degree that renders texts difficult to read or entirely unreadable. Consequently, the quality of decipherment of Sumerian texts and the degree of tablet distortion constantly vary, and coexist in inversely proportional relations.

In ordinary communication noise can accompany *any* link in the chain. In the case of Sumerian, however, it (noise) acquires unparalleled complexity, since all blocks of the sender's terminal represent a huge noise-generating machine. The information source featured by dead Sumerian, the transmitter, which shifts language items into visible graphic images. The graphic images that stand for signals—all of which are unknown, and the physical state of the tablets (known) build a **unique noise-producing mechanism**. Small wonder that the reconstruction of the Sumerian language is defective, and scholars see no solution to the problem (Table 1):

Table 1

Sumerian as Noise-Generating Mechanism

Source of communication	Unknown
Sumerian language	Defective knowledge
Genetic relations of Sumerian	Isolated
Medium of communication	Physical condition of clay tablets
Signal (cuneiform signs)	Defective knowledge

The results of the analysis are consonant with C. Shannon's views. The scholar states that in the case of noise, the resultant text is *approximate* or *greatly removed from the original* (Shannon 1948: 20). Luckily, copies of identical texts have survived relentless waves of history. Comparing copies and variants of the same composition, restoring damaged segments, and reconstructing different constituents of the text (phonemes, morphemes, grammemes, phrases…) including whole chapters, all reduce the noise but cannot entirely remove it. Therefore, irrespective of the extensively preserved texts in Akkadian bilinguals and the translations of different

chronology, all genres of Sumerian literature (vocabulary lists, myths, proverbs, grammar "references", etc.) are still rent with drawbacks. Accepting this premise, it can be definitively stated **that unless noise is removed from the whole sequence of communication, the exact initial message will never be retrieved**. This conclusion is in perfect corroboration with Assyriologists' belief that reconstructing Sumerian is an *unrealistic* task. The negative conclusions on the "fate" of the first written tongue make its examination at the receiving end even more interesting and urgent.

According to the Theory of Communication, successful communication takes place with the help of *transducers* (transmitter and receiver) tied up with encoding and decoding processes. C. Shannon explains: "The input to the transducer is a sequence of input symbols and its output a sequence of output symbols" (Shannon 1948: 15). There may be two or more transducers. "If the output symbols of one transducer can be identified with the input symbols of a second, they can be connected in tandem and the result is also a transducer. If there exists a second transducer which operates on the output of the first and recovers the original input, the first transducer will be called non-singular and the second will be called its inverse" (Ibid.).

With regard to languages, the given definition can be "translated" as follows: if the letter signs (output symbols) of one language can be identified with the letter signs (input symbols) of another language, these languages can be connected in a tandem and the result is the transducer again. However, if language B operates on the letter signs (output) of language A and recovers the message (original input), language A can be called a non-singular transducer and language B its inverse transducer. It follows that translation from one known language into another covers both types of relation: a) A and B are transducers, and b) language A (the language to be translated from) is a non-singular transducer and language B (the language of translation) is its inverse. Thus, the concept of the transducer operates on an inter-lingual level, and can pair languages into transducers or non-singular and inverse pairs (= transducers).

Consequently, identifying an inverse transducer of an unknown language and script like Sumerian involves finding a language able to operate on the output (cuneiform texts) of the Sumerian language and transform it into familiar graphic symbols with respective sounds. Two scenarios are possible here: a) when a language copes with the task only partially, and is called a *false transducer*; b) when a language fully recovers the original message, and is an inverse transducer.

Viewing state of the art of Sumerology from the Theory of Communication standpoint, the picture reflects situation (a), since Sumerian and Akkadian can be defined as singular and false transducers respectively.[2] Such a pair is *a priori* incapable of carrying out successful communication.

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[2] As an isolate, Sumerian can function as a singular transducer.

Sumerian represents a natural language, and should therefore be a non-singular transducer with an accompanying inverse transducer, i.e. a language able to offer full decipherment. The search for the latter rightly began with identifying a genetically connected tongue. Sumerology knows many attempts to determine its sister languages. Generations of scientists and amateur researchers have spared neither time nor energy in their endeavours, suggesting different languages at different times: "Semitic, Egyptian, Hyksos, Elamite, Kassitic, Dravidian, proto-Indo-European, Hittite, Armenian, Sanskrit, Etruscan, Caucasian, Georgian, Finno-Ugrian, Finnish, Hungarian, Turanic, Ural-Altaic, Tibetan, Mongolian, Chinese, Japanese, Polynesian, Eastern Icelandic, Turkish, Basque, African, Sudanic, Bantu and others" (Komoróczy 1977: 133). Since attempts to find a genetically related tongue failed, Sumerian was recognised a language isolate, which presupposes its undecipherable or *singular* nature and absence of an inverse transducer.

The search for an inverse transducer ended with Akkadian, another dead language, which differs from Sumerian in its phonetic, grammatical and lexical structure, but has become recognised as the major tool in Sumerological studies. Since Sumerian is thought to be a natural language, the decipherment of its output (cuneiform texts) via its chronologically, geographically, and culturally closest language, Akkadian, is equated with the original input. Consequently, Sumerian, though recognised to be a *singular transducer,* is treated as a *non-singular* one and is paired with Akkadian as its *inverse transducer*. But this wrong pairing has kept producing *incomplete* information about the Sumerian language for over a century.

Despite the fact that Akkadian is unable to recover the original message, and can only partly be considered worthy of the "title" of inverse transducer, Assyriologists prefer to neglect new ideas and follow the "beaten path". However a true inverse transducer of Sumerian would be none other than *the standard of comparison* or proto-Sumerian (Meskhi 2012, Leiden)[3]—the system that "mothered" Sumerian and can therefore provide exhaustive information about this ancient tongue.

As the standard of comparison is unidentified, it is unsurprising to see scholars still searching for the only inverse transducer,[4] the system which can restore the exact Sumerian input. In this respect research in possible Kartvelo-Sumerian genetic relations is of particular interest, especially if we recall that that Assyriologists who denied Sumero-Kartvelian kinship had **no** knowledge of any Kartvelian language (Meskhi 2009: 10-12). In contrast, those Georgian and foreign scholars who knew or know Kartvelian and study its possible genetic connections with Sumerian have put

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[3]The present paper is an extended version of the original work presented at RAI-58 in Leiden, 2012 and the 5th International Conference of Orientalists "Georgia and the Near East", Kutaisi, Georgia, 2013.

[4]A Finnish Sumerologist, Simo Parpola, has returned to the problem of Finno-Sumerian connections and published a two volume "Etymological Dictionary of the Sumerian Language", USA, 2016.

forward irrefutable evidence of this connection on all language levels: phonetic, grammatical, and lexical. My own twenty years of research has elucidated that the two (Sumerian, Kartvelian) are *not* only sister languages, but that Kartvelian is *prior* to Sumerian. In other words, Kartvelian is both a *proto-Sumerian* tongue and the *standard of comparison* (Meskhi 2009: 129) and is able to fulfill the role of the inverse transducer.

Words of the archaic and Early Dynastic periods are good examples which illustrate the statement: *sila*, a Sumerian metrological unit of capacity, originates from the Kartvelian *cili* 'share', 'part'; *kiri* 'fruit plantation', 'orchard' derives from the Kartvelian *žiri* 'tree' used as a unit of counting plants (EDGL VIII, 1964: 753); *giš / geš*, a Sumerian determinative for plants and wooden objects, stems from the Kartvelian lexeme *xis / xes* (Genitive and Dative of *xe* 'tree'; Meskhi 2012, Leiden; Meskhi 2013, Kutaisi); the Sumerian *kakkala* comes from the Kartvelian *kakali* 'walnut' (Meskhi 2009: 9-36;), Sumerian *kabkab*—from Kartvelian *kakabi* (Meskhi 2010b); *ugula,* 'overseer' originates from the Kartvelian *ugulo* meaning 'heartless' and elucidates its derivative nature (Ibid. p. 60-83). Alternatively, Kartvelian corrects, verifies, and restores the *original* phonetic, semantic, grammatical, and structural patterns of Sumerian words, and demonstrates its ability to function as the standard of comparison or *inverse transducer* in terms of the Theory of Communication.

That Kartvelian languages fulfill these functions is further confirmed by the 5,300-year-old Sumerian lexicographic formula which is, in fact, a complex linguistic mechanism for recording Kartvelian lexemes in phonetically, grammatically or derivationally modified forms (Meskhi 2012, Leiden). The recovery of the linguistic clockwork of Sumerian lexicography targeted at Kartvelian languages reveals its code or cryptic nature, urging the introduction of secrecy systems of the Theory of Communication into Sumero-Kartvelian relations.

Secrecy Systems of the Theory of Communication

Based on the study of standard codes and ciphers, C. Shannon singled out three secrecy systems: a) *concealment systems* such as invisible ink, message dispersal in plain text, etc.; b) *privacy systems* such as speech inversion; c) *true secrecy systems* "where the meaning of the message is concealed by cipher, code, etc." (Shannon 1945: 656). In the author's view it is the true secrecy systems that deserve examination, and whose most significant form is *language systems of a discrete nature*.

True secrecy systems are *artificially* created phenomena founded on the ability of discrete elements to transform from one space to another: "A secrecy system is defined abstractly as a set of transformations of one space (the set of possible messages) into a second space (the set of possible cryptograms)" (Shannon 1945: 657). The cipher of true secrecy systems is *not hidden*, but if it is *well-designed*, the

minimum amount of work the enemy needs to break it is maximized (Ibid. p. 704; emphasis added). Importantly, the enemy possesses all the tools to decode the signal, and only systems well-protected by keys can withstand enemy "attacks" to break the code. "Each particular transformation of the set corresponds to enciphering with a particular key. The transformations are supposed reversible (non-singular) so that unique deciphering is possible when the key is known" (Ibid.). According to C. Shannon, being systems of discrete elements, languages are the best-suited material for true secrecy systems where *artificialness*, *openness*, *secrecy* and *security* are maximized. The latter (security) is conditioned by the nature of the key, as the degree of security increases with the complexity of the key. Based on their number, two major types are distinguished—systems with *single* and *multiple* keys per one unit of probability. Single key secrecy systems are called "degenerate types of secrecy system" (Ibid. p. 663). They are easily broken by the enemy and are not suitable for transmitting important information.

Scheme of Cryptic Communication System (according to C. Shannon)
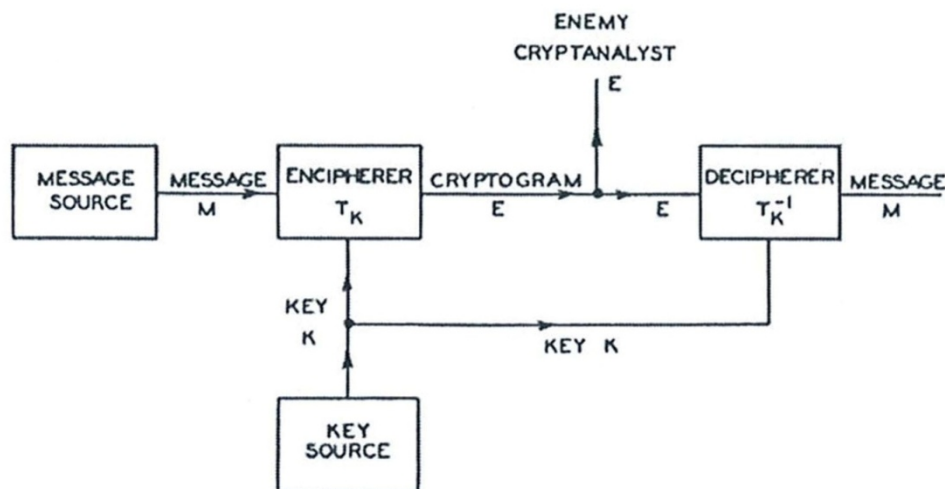
Fig. 2 (Shannon 1945: 661)

In contrast to single key secrecy systems "[I]t is possible to construct secrecy systems with a finite key for certain "languages" in which the equivocation does not approach zero as N $\rightarrow\infty$. In this case, no matter how much material is intercepted, *the enemy still does not obtain a unique solution to the cipher but is left with many alternatives of reasonable probability*. Such systems we call *ideal* systems" (Ibid. p. 660; emphasis added). "Indeed it is only the existence of these other possibilities that gives the system any secrecy" (Ibid. p. 663). The negative features of ideal secrecy systems consist in their complexity and great sensitivity to noise during the transmission process (Shannon 1945: 660).

In addition to ideal (multi-keyed) secrecy systems there exist stronger cryptic formations. The scholar calls these *perfect secrecy systems,* and their greatest differentiating feature consists in the existence of an *equal number of cryptograms and their keys* (Ibid. p. 681). Similar secrecy systems are characterised by an exceptionally high degree of security, which imparts them extraordinary complexity and stability within an infinite number of messages. *Created keys are no good for perfect secrecy systems for they are generated parallel to the occurrence of their codes.* "In a perfect system the number of messages and keys are equal" (Ibid. p. 681); "[T]he situation is somewhat more complicated if the number of messages is infinite…. It is clear that no finite key will give perfect secrecy. We suppose, then, that *the key source generates key in the same manner, that is, as an infinite sequence of symbols*" (Ibid. p. 682; emphasis added). Alternatively, *perfect secrecy systems generate messages and keys simultaneously*, which represents not only their stability factor but also the guarantee of their unbroken nature. These cryptic systems are discussed within the realm of "theoretical secrecy", attributing it to the group of hypothetical systems.

Communication is successful if pieces of encoded and decoded information are equal, i.e. messages produced by the encipherer from the message source are correctly decoded by the decipherer at the other end (Fig. 2). However, before reaching the recipient, messages may be intercepted by an enemy cryptanalyst, also standing at the other end of the chain. The pair, *decipherer* and *enemy cryptanalyst* correspond to the *destination* and *receiver* in the general communication scheme. Destination and decipherer make up one pair, and the receiver and enemy cryptanalyst another. A different picture is seen at the sender's platform, where the expected pair of information source and message source are joined by another "player", the encipherer, who creates the code from the message source (Table 2):

Table 2
Paired Links of General and Cryptic Communication Chains

Information Source	Receiver	Destination
↕	↕	↕
Message source / Encipherer	Enemy Cryptanalyst	Decipherer

Similar to the information source, the encipherer may be represented by a single person or group, while the first (receiver / enemy cryptanalyst) and second (destination / decipherer) pairs occupy the final position of the receiving platform. The number of enemy cryptanalysts (receivers) may be practically infinite, whilst the decipherer (destination) is always a single individual or group. Both pairs (receiver / enemy cryptanalyst, destination / decipherer) perform the same operation—decode a

message or a code (cryptographic communication), although their roles in the process differ.

In cryptographic communication the enemy cryptanalyst (receiver) will never be able to decode the message for s/he does not possess the key. The key is in the decipherer (destination)'s possession. The encoded message is targeted at the decipherer (destination) and not the enemy cryptanalyst (receiver). A paired representation of the links of general and cryptic communications suggests the possibility of simultaneous co-occurrence of the two systems, resulting in a combined model of a communicative process (Table 3):

Table 3

Double Faced Communicative Chain

General Communication

Natural language	Information source	Message	Transmitter	Signal ←→	Receiver	Destination
	Message source	Message	Transmitter	Signal ←→	Enemy cryptanalyst	
	Message source Encipherer	Message	Transmitter	Cryptogram/Key		Decipherer

Cryptic Communication
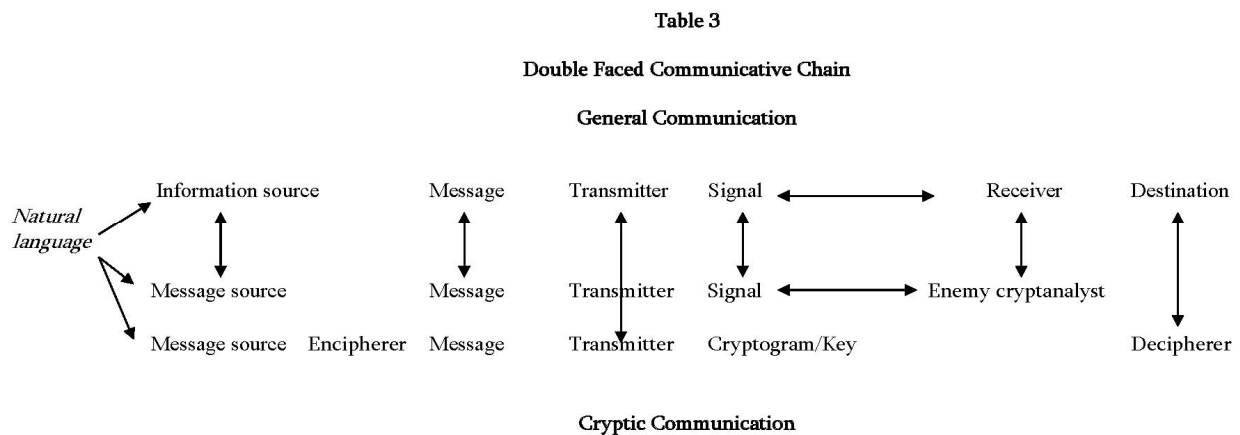
This double-faced communication system demonstrates the ability of languages to function both as *general* and *cryptic systems* irrespective of the languages' status— dead or living. Sumerian appears to be such a double-faced communicative system, since it has both characteristics. On the one hand, it complies (partly) with the work of the alleged transducer (Akkadian) like any ordinary language and, on the other, its complex lexicographic notation[5] cannot but generate a number of *unrecostructable* language items (phonemes, morphemes, structural patterns...). Clearly, the decipherable part corresponds to the general communication scheme, while the non-reconstructable part pairs with the second or secrecy system chain. Therefore, the Sumerian language believed to have pioneered writing is, in fact, a highly complicated *naturo-cryptic* structure, which "allows" Akkadian access to its open section alone, but grants full access to the Kartvelian languages.

Consequently *modern Assyriology is the receiver, or enemy cryptanalyst,* who has been given the ability to decipher only a part of the language system. Assyriology is forbidden "to enter" the cryptic area of the language. The initiator of the secrecy system, or the *encipherer,* determined the limits of openness and the volume of decipherment at the time of code creation. *The information encoded in the Sumerian*

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[5]"The sign S is read R when it means M" (Civil 1979: 15).

"script" is not targeted at the receiver / enemy cryptanalyst, who can only treat Sumerian as an ordinary language.

Since its foundation, Assyriology has never suspected that it has been studying only the "natural" language part of a complex naturo-cryptic organism. That is why Sumerian texts decoded via Akkadian have numerous errors, but in the absence of a better choice Akkadian still holds the status of an uncontestable tool. That is also why, despite the dedicated labour of hundreds of scholars, and irrespective of the thousands of clay tablets and high-tech equipment placed at the disposal of modern Assyriologists, the original language and the message conveyed in the cryptic system of the Sumerian language have never been recovered.

To conclude, according to the Theory of Communication Assyriology is only the *receiver* and *enemy cryptanalyst*, whilst the *destination* or *decipherer* is a different language and its people. These people are the Kartvels, and the language is Kartvelian—a standard of comparison, or proto-Sumerian (Meskhi 2009; 2011b; 2013; 2015).

Unlike the receiver / enemy cryptanalyst, the destination or the decipherer has the language that had been used to create the code. Its identification is not difficult, for it must be able to give full linguistic characterisation of the items under scrutiny, including those which have long caused problems and misunderstandings. It is the responsibility of the decipherer to verify and determine the sound forms of words, retrieve their structural patterns and identify constituent morphemes and classify them into recognisable groups: roots, grammatical endings, derivational affixes, etc. In a word, the decipherer should provide a *unique key* capable of offering exhaustive linguistic information on language units. My studies in Kartvelo-Sumerian linguo-culturological affinities supply just this type of information (Meskhi 2009; 2011b), as I will demonstrate in the coming pages of this article.

Sumero-Kartvelian Cryptic Communication

Language as a unity of discrete items is ideal material for creating secrecy systems, and Sumerian, despite its "dead" nature, easily complies with this requirement. Similar to the writing signs of any language, Sumerian pictograms or cuneiform graphemes have all the features necessary to be employed as ciphers. For instance, based on its etymological and culturological analysis *sila*, which is a unit of capacity in archaic Sumerian metrology, originates from the Kartvelian word *cili* 'part', 'section'.[6] The process of decipherment rests on two pairs of phonemes: a) the

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[6]The paper "*Sumerian metrology, Sumerian beer, and Kartvelian languages*" was presented at RAI-60, Warsaw, 2014 and the International conference *Terminology – Tomorrow of the Georgian Language*, Tbilisi, 2013.

Kartvelian front alveolar voiceless stop ჭ / **c** /ts/ and Sumerian front alveolar fricative s / ს /s/; b) the front vowel ი / **i** /i/ and Sumerian back vowel a / ა /a/. The latter pair (i— a) reflects frequent sound changes in word-final position and therefore, can be ignored on grounds well known from historical linguistics.

The c—s /ts—s/ pairing is a much more complicated case. Its decipherment depends on various factors, of which scholars' articulatory potential, especially in analysing dead languages like Sumerian, is of the greatest importance. My experience shows that in numerous instances the researcher's theoretical awareness of the nature of the sound is *insufficient* for its correct etymologisaton. If the scholar's articulatory range is unable to cover a potential archetype sound, and s/he is therefore incapable of actually articulating it[7], there is little or no chance of correctly identifying the search sound.

Such barriers must have frequently prevented successful analyses of Sumerian language material. A good example of the critical role played by researchers' limited articulatory ability in sound identification is the mentioned Sumero-Kartvelian lexemes: *sila* (a metrological unit) and *cili* ('part', 'section'). This pair is one of the most complex language ciphers of the Sumero-Kartvelian secrecy system. It represents a code of the highest order, since the cipher and its key obey two fundamental rules of secrecy systems: a) multiplicity of keys (one cipher, multiple keys), b) their simultaneous and open realisation.

Multiple keys guarantee the code security of ideal systems. The Sumerian *sila* conforms to this requirement since it has two more Kartvelian archetypes, or key lexemes. These are *sila* meaning 'a vessel full of grain' (EDGL 1964: 8; 1105-06; Saba 1991: 154, 585; Kajaia vol. 2, 2002: 413; Chincharauli 2005: 1080) and *saculdao* designating 'adult males' obligatory divine offering consisting of barley flour (Georg. *pori*) used in brewing beer'. The introduction of the two etymons increases the number of Sumerian *sila*'s keys from one to three: *cili*, *sila*, *saculdao*. The latter archetype or key is of high complexity, since it requires good knowledge of Kartvelian languages and especially the system of word formation. Of no less importance are paradigmatic (synonymic) relations uniting *cili* and *culi* into a single complex root morpheme.

The Kartvelian *saculdao* is a derived word. It consists of the confix sa—o, indicating the purpose of the object designated by the root (Jorbenadze, Kobaidze, Beridze 1988: 374-75). The root *cul-* means 'an offspring', 'daughter or son', but is mainly employed when reference is made to male offspring. Therefore, *saculdao* is a derived noun consisting of two morphemes: the root morpheme *cul-* /tsul/ meaning

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[7]Once, whilst discussing specific Kartvelian consonants with one of the English scholars, I mentioned the sound *c* /ts/, which I had to repeat several times. The scholar smiled, but made no attempt to articulate the sound.

'son' and the prefixal-suffixal derivational morpheme sa—o. Semantically, *cul-i* and *cil-i* share the lexico-semantic variant, 'child', 'son or daughter', which turns them into a synonymic pair. As a result, *saculdao* is not only linked with the lexical meaning of *cili*, but functions as a switch from linguistic to culturological information. In Tush-Pshav-Khevsureti (mountainous regions in eastern Georgia) *saculdao* designates *men's obligation to offer* god/s *their share* /tsili/ *of pori 'barley flour' for beer* brewed on big occasions in the life of the community (marriages, funerals, religious holidays).

The described synonymic archetypes /tsili/—/tsuli/ augment the security of the Sumerian *sila* at a much higher language level than the previous /ts/—/s/ sound correspondence. Understandably, the etymons of the different language strata (phonemic (c—s), morphemic (*cili*, *sila*—*sila*), epidigmatic (*saculdao*—*sila*)) acting in the process of decipherment belong to the system which participated in the code creation, since the stability of cryptographically-used lexemes is the fundamental prerequisite of using language items in secrecy systems. Therefore, the Kartvelian archetypes had to have existed in the same form at the initial stage, or when the Sumerian cryptic system was born. Respectively, the Sumerians of the fourth-third millennia BC must have spoken the same language, and followed the same cultural patterns, as Kartvels do even today, after 5,000 years.

Unsurprisingly, it is next to impossible for non-Georgians, and not infrequently for Georgian scholars, to perceive, realise or accept the complicated and intricate linguistic and culturological ties between dead Sumerian and living Kartvelian, which were declared unrelated languages by those who had no knowledge of Kartvelian. However, Gudea Statue B, column I, lines 8-12 are a good illustration of this. The episode describes Ningirsu's regular offerings[8], which, in fact, represent four beer brewing recipes practiced in the eastern mountainous parts of Georgia (Meskhi 2013, Tbilisi).

The inventor of Sumerian code writing made use of a variety of linguistic and culturological elements to toughen the security of the code. The stages of security build an extraordinary complex unity of three linguistic and one cultural strata (Table 4):

Table 4
Multiple Key System of Sumero-Kartvelian Security Code

Linguistic means of enciphering		Kartvelian	Sumerian
Stage I	Phonetic level	c / ჶ /ts/	s /s/
Stage II	Morphemic level	cili, sila	sila
Stage III	Epidigmatic level	saculdao	-
Stage IV	Cultural level	Capacity unit in beer brewing	Metrological unit

[8] 1 sìla kaš / 1 sìla ninda / 1/2 sìla zì-dub-dub / 1/2 sìla níg-àr-ra-ZÍZ.AN / sá-dug₄-ba gál-la-àm.

It follows that the creation of a single code involves the parallel application of specific language and cultural means (phonetic, morphemic, derivational, cultural), which strengthen cipher security to an unbreakable level. Put differently, *the Sumero-Kartvelian secrecy system represents a huge structure of mutually interpenetrating language systems where the Sumerian part grows out of phonetic shifts and simplifications of Kartvelian sounds*. The impression is that the plane of expression and the plane of content of the language were slightly displaced at the stage of encoding, causing the designator-designated ties to slant slightly.[9] **Similar shifts could be enciphered only by manipulating differentiating features of sounds on the phonological level, i.e. in the system of the language**. As a result subgroups of phonemes, primarily Kartvelian ejectives and affricates, automatically encode concrete language items, which, similar to natural language phonemes, *randomly* recur in the text. Thus, if the encipherer encoded several Kartvelian phonemes – q, k', k – as /k/, words with the respective Kartvelian sounds will always feature /k/, but in fact, will represent a cipher. Therefore, the unpredictability and cipher-key openness fixed in the system of the Sumerian language make prediction and identification of archetypical forms in the text (language as speech) impossible without the key.

The work of such a cipher, i.e. a **system generated code**, can be demonstrated by citing the simplified Sumerian phonemes used to render a number of difficult Kartvelian consonants and consonant combinations. The single Sumerian phoneme /**k**/ features in the following words: 1) *kan*—gate (𒆍), 2) *kar*—blow (𒅈), 3) *kar*—harbour (𒁈), 4) *kiri*—(fruit) plantation, orchard (𒆠𒊕); 5) *kiri*—nose (𒆠). Linguo-culturological analysis of the cited lexemes retrieves different Kartvelian sounds in each concrete case. In the case of *kan* (𒆍), it is კ / k /k/, and the word originates from the Kartvelian *kar*-i 'door' (კარი); in the case of *kar* (𒅈), the realised sound is a voiceless aspirated ქ / k' /k^h/, and the Kartvelian etymon is *k^har*-i (ქარი) meaning 'wind', 'to blow'; the lexeme *kar* (𒁈) designates a 'harbour' and contains a pharyngeal voiceless stop ყ / q /q/ deriving from the Kartvelian *qar* / *qor* 'to pile up stones…, a wall of piled stones, logs… (და-ყარ-ა, ყორ-ე); the next word, the Sumerian *kiri* (𒆠𒊕) denotes a 'fruit plantation', 'orchard' and activates a front alveolar voiced stop ძ / ż /dz/ in the Kartvelian etymon *żiri* 'root of a plant'; in the last case—*kiri* (𒆠), the accompanying key is the consonant combination ცხ / c'x /tskh/ called a harmonic complex deriving from the Kartvelian archetype *c'xviri* /tskhviri/ meaning a 'nose' (Old Georgian /tskhûiri/).

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[9]The terms "plane of expression" and "plane content" are used in the sense of the *outer or sound form* of language elements and their lexical meaning respectively.

The Sumerian graphemes, and the Kartvelian archetypes of the cited Sumerian lexemes, shed light on one of the principles of encipherment, namely, the velar voiceless stop /k/ may have several code patterns based on sound-letter relationship. As a velar voiceless stop /k/ is tied up with the sign 𒈪; as an aspirated voiceless stop /kʰ/, it (/k/) is codified in the sign 𒍢; when /k/'s true value is a pharyngeal voiceless stop, it is expressed by the sign 𒆠; a front alveolar voiced stop /dz/ is enciphered in the symbol 𒂅, and when /k/ stands for a harmonic complex, the graph is *kiri* 𒆠. The paired sound-graph formulas may admit various modifications and deviations, since the only criterion of correctness is Kartvelian archetypes.

It follows that the Sumero-Kartvelian perfect secrecy system is a more complex structure than the ideal or perfect secrecy systems determined by C. Shannon. Here, the cipher-key pairs represent a scale of open combinations with sets of varying first or second components whose identification is impossible without the key.

The illustrated cipher formulas are only a glimpse at a highly complex naturo-cryptic whole which combines and exceeds both ideal (multiple key) and perfect secrecy (open cipher-key) systems. Nevertheless, they do not cover or exhaust the creative potential of ancient encipherers, since codes and their keys are simultaneously generated pairs and there's no way of predicting their occurrences. In C. Shannon's terminology, these are *perfect secrecy systems* of a much higher calibre than ideal systems. The Sumero-Kartvelian secrecy system is a combination of both types (ideal and perfect secrecy systems) which moulds an exceptional, unbreakable structure. One of its strongest points is that, outwardly, the Sumerian code appears and functions like an ordinary language system, but at deeper layers numerous exceptions and unresolved issues—clear signs of its codified nature—start to pop up.

Accepting this premise, Sumerian writing represents a complex mechanism to notate phonetically simplified Kartvelian words. This Sumero-Kartvelian *perpetuum mobile* generates limitless Sumerian words (codes) together with their original sounds (keys). Sometimes, the key is very simple as in the Sum. *sar* 'garden'—Kart. *sar*-i 'a stick to support young plants', but sometimes it is very complicated; for instance, Sum. *kiri* 'orchard' = Kart. * żiri* 'root of a plant', Sum. *kiri* 'nose' = Kart. *c'xviri* 'nose'. Thus, every Sumerian word has its corresponding Kartvelian key on all language levels, with phonemic and morphemic strata being the basic.

The described variety of linguistic relations is beyond the imagination of scholars brought up on historical linguistics. Genetic relations are believed to be determined by sound correspondences, while easily identifiable pairs such as *sar*—*sari* (სარ-ი), *kan*—*kari* (კარ-ი), *kakkala*—*kakali* (კაკალი), *sila* (metrological unit)—*sila* (სილა) are neglected due to chronological factors and accepted linguistic tenets. Cf.: "…[A]ccording to W. Deeters (1963, 76) who discussed the problem of Basque-

Caucasian affinities, any words in languages A and B that sound alike today are more like to be unrelated than related because they are product of phonetic evolution over several millennia—not to mention the possible diachronical change of meaning. While according to Deeters, if contemporaneous language X were really a descendant from a language Y, related to Proto-Sumerian more than five or six millennia ago, the sound structure and vocabulary of that hypothetical language Y are liable to have become altered beyond recognition" (Edzard 2003: 2-3). The conclusion derived and justified for natural languages like Indo-European does not and cannot apply to *codified language systems* represented by Kartvelian and Sumerian for a very simple reason: **code systems allow of no change**.

Obviously the scholars' stance, resting on the principles of historical linguistics, prevents them from seeing the true secret nature of the language. They have zero expectancy of a simultaneous code-key realisation when conducting comparative or contrasting analysis of the language evidence of such chronologically and geographically removed languages as Sumerian and Kartvelian. Put differently, every use of Sumerian words is accompanied by a parallel actualisation of its key/s, but the researcher is unable to perceive them, irrespective of the amount of original material. In C. Shannon's words, "[T]here are some systems that are perfect—the enemy (read "researcher", A.M.) is no better off after intercepting any amount of material than before. Other systems, although giving him some information, do not yield a unique "solution" to intercepted cryptograms" (Shannon 945: 669). This is the reason why Western museums and universities which keep stacks of clay tablets fail to offer unequivocal decipherment. It is also the reason why most Sumerian messages still remain in the sphere of supposition ("message space"; Ibid. p. 662) identifying drawbacks in Sumerian studies.

The Sumero-Kartvelian naturo-cryptic system is not restricted to language elements only. It is further complicated, and thus strengthened, by other types of code, which demonstrates the inexhaustive creative potential of ancient encipherers. Sumerian royal and divine insignia are also made into part of the Sumero-Kartvelian code (Meskhi 2011a: 426-460). The nameless divine and royal symbol with the descriptive name of the Rod and Ring is a perfect example. This symbol was spread throughout Mesopotamia, with its name never mentioned, even by mistake, for about 3,000 years (Ibid.). The name so carefully guarded by a perfect cipher is Doni—the fourth letter of the Kartuli Asomtavruli alphabet. The letter is one of the divinity symbols of the alphabet, representing the Sun God and its solar astronomy.[10]

Doni has two major (round, angular) and four subordinate forms. Round Doni appears with and without a neck, whilst angular Doni is always necked, and may be

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[10]The seven divine symbols are Ani, Doni, Tʻani, Ġani, Cʻani, Ҳari, Jvari (Pataridze 1980: 131).

square or rhomboid. Doni, especially the round varieties, reflects different positions of the sun's ecliptic movement, and turns it not into a simple paleographic sign but into an *alphabetical pictogram* or, better, an *alphabetic astrograph* concealing scientific (astronomical, calendrical, mathematical, geometrical…) and cultural (ethnological, linguistic, paleographic…) information (Ibid. p. 459).

Round Doni without the neck (⎊) is the image of the summer solstice, while Doni with neck (⎈) designates the sun's movement towards its apogee. Other major positions such as the winter solstice (December 22-24) and spring and autumn equinoxes (March 22-24, September 22-24 respectively) are *openly* recorded both in Kartvelian and Sumerian cultures (Meskhi 2011).[11]

Doni is a complex multi-layered paleographic astrograph whose astronomical images of solstices and equinoxes are scat-tered not only as divine and royal symbols but also as letter-signs in different scripts of the world. The same sign features in the pseudo-hieroglyphic syllabary of Byblos (Diringer 2, 1968: 120) and the Etruscan alphabet as letter /r/ (Faulmann 2005: 192).

The form of the winter solstice, or the reverse form of Doni, is found amongst Egyptian symbols and is called *Khtm*, *Šnw* / *Śn* (Meskhi 2011a: 312-323). Doni is held by different gods and goddesses, including Inana, the goddess of love, fertility, and warfare, who is pictured with reverse Donis in the well-known terracotta plaque *The Queen of the Night* (1800-1750 BC; The British Museum). An ivory plaque from the New Palace of Ashur (2nd mil. BC) represents a water god with both images of the summer and winter solstices as his hands and legs (Meskhi 2011a: 532; Ill. 1).
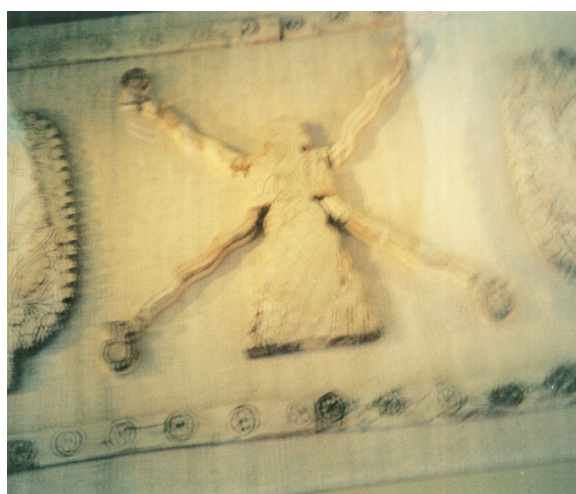
Ill. 1. Ivory plaque from the New Palace of Ashur. The Pergamon Museum, Berlin.

Sumerian divine and royal insignia include not only solstice images, but more frequently, the image of the spring equinox, the Rod and Ring (⍥). The sign is found in the tablets of Uruk IV-III (Szarzinska 1997: 20), on the steles of Ur-Nammu (2200 BC, Penn Museum) and Hammurabi receiving the law code from Shamash (18th c. BC, The British Museum), in Ring Poles, and in various royal attributes and

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[11]The same symbol is recorded in ancient Egypt, and is explained through Kartvelian languages and culture (Meskhi 2011a: 317).

accessories (Ibid. p. 444ff). It symbolises the beginning of a flourishing civilization and "teeming" literacy (Ibid. p. 453).

Round-necked Doni's (Ꝺ) "twins" are most frequent in art and writing. The Flowing Vase is none other than the Asomtavruli Doni with neck. The same is true of the subterranean Flowing Vase in a Cassite cylinder seal (Ibid. p. 439). The Kartuli letter is found among Egyptian hieroglyphs (Faulmann 2005: 34), various Indian scripts (Diringer Vol 2, 1968: 255; 275), in Tibetan (uchen script) as the letter *tšha* (Faulmann 2005: 127); in Gaelic, the same necked Doni with a small upturned arch on the left stands for the syllable *ṅa*, whilst in Irish, both old and new, the sound /g/ is represented by the same Kartvelian letter (Ibid. pp. 196, 200).

The reversed variant of the round-necked Doni is less frequent (♀). It features in the Cretan syllabary of Linear A (Diringer 2, 1968: 58), in Early Ethiopic as "d" (Ibid. p. 155), and in Arabic Kufi with the value /f/ (Faulmann 2005: 99). It is noteworthy that there are instances when both variants of round-necked Doni are fixed in the same script, designating different phonetic values. These scripts include Central Asiatic Slanting and Cursive Gupta (Ibid. p. 255) and the Vai syllabaries (see Table 5 for all instances; p. 18).

A rhomboid necked ⬦ Doni is recorded in Sumerian cuneiform 𓈗 (Meskhi 2011a: 255), whilst its reverse variant is found among the four variants of letter *r* in the Cypriote syllabary (Diringer 2, 1968: 128). The Mende syllabary contains a square necked Doni (�) as the syllable *gbe* (Ibid. p. 134), while its reverse form (⚱) is the letter *d* in the Vai script (Ibid. p. 133). Surprisingly, both are late inventions.

The given evidence demonstrates not only the concealed cryptic ties of the Kartuli Asomtavruli Doni with Sumerian divine and royal insignia and its writing system, but also with graphemes of numerous seemingly unconnected scripts. Two more amazing pieces testify to the unprecedented spread of the Asomtavruli Doni. One of them is the depiction of Doni without neck in the most sacred section of the Cancho Roano (550 BCE) temple located in the municipality of Zalamea de la Serena, Spain (Ill. 2). The function of the building is unknown, but the presence of altars suggests a religious character. The Kartuli Asomtavruli Doni confirms this view, and names the deity it was dedicated to—the Sun God. The solar nature of the shrine must have been one

Ill. 2. Cancho Roano and Kartuli Asomtavruli Doni.

of the major reasons why "[T]he building appears to have been ritually burned and sealed in rammed earth in a manner similar to Etruscan ceremonies".[12]

Table 5

Spread of Doni and Its Variants

Prov.	Round without neck	Round without neck, reversed		Round with neck		Round with neck, reversed		Square with neck		Square with neck, reversed		Rhomboid with neck		Rhomboid with neck reversed	
Kartvelian	[symbol]			[symbol]	Doni /d/			[symbol]				[symbol]			
Sumerian			[symbol]	Rod & Ring	[symbol]	Flowing Vase							[symbol]		
Egyptian			[symbol]	Khtm, Shnw	[symbol]										
					[symbol]										
Cretan							[symbol]								
Cypriote															[symbol]
Ps. Hier. syll. Byblos		[symbol]													
Etruscan	[symbol]	/r/													
Palest. Syriac			[symbol]												
Centr. Asian cursive Gupta	[symbol]	/v/			[symbol]	thī	[symbol]	thu							
Centr. Asian slanting Gupta	[symbol]	ca													
	[symbol]	-ḥ													
Śāradā	[symbol]	ça			[symbol]	bha									
					[symbol]	ba									
Gurmukhi					[symbol]	ṭha									
Vō-Canh					[symbol]										
					[symbol]							ū			
Pūrnavarma					[symbol]										
Pyu					[symbol]										
Erlanga					[symbol]										
Kharoshti					[symbol]	rom									
Sātavāhana					[symbol]										
Maharatmale													[symbol]		
Early Ethiop.							[symbol]	/d/							
Thamudene							[symbol]	/s/							
Tibetan					[symbol]	tša									
					[symbol]	tsa									
Kufi							[symbol]								
Vai					[symbol]	fe	[symbol]	gu			[symbol]				
							[symbol]	pe							
Old Irish					[symbol]										
Gaelic					[symbol]	ṅa									
Mende syll.									[symbol]	gbe					

Another stunning story of Doni's dispersal is found far away from Georgia, in Bolivia, in the Museum of Precious Metals (Museo de los Metales Preciosos; Ill. 3).

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[12] https://en.wikipedia.org/wiki/Cancho_Roano.

The artifact that bears Kartuli Asomtavruli letters is a bowl cut in stone and decorated with anthropomorphic and zoomorphic designs. However, its most striking feature is

Ill. 3. Fuente Magna, Bolivia
(Middle line, first and second letters).

the Sumerian (proto-Sumerian) writing inscribed on the inner surface of the bowl. The object raises a number of questions regarding its relationship with Sumer and the Sumerian script, since the vessel is said to be of local production. Several Kartuli Asomtavruli letters, including square and rhomboid Donis (Ill. 4, p. 19) will further perplex

scholars, since answers should be provided not only to the problems linked with Sumerian, but also with Kartvelian. Furthermore, a most important issue to be resolved is the *concurrent* use of Sumerian cuneiform and Kartvelian alphabetic graphs. In the context of this discussion, the Fuente Magna bowl offers strong evidence in support of the Sumero-Kartvelian language code and can really help rewrite our history.

The analysed evidence makes it clear that in addition to language elements of different levels, the Sumero-Kartvelian secrecy system creates subordinate fields where access is granted or withdrawn by the Kartuli Asomtavruli Doni. One such field is writing, another—solar astronomy, still another—religion, architecture, or culture in

Ill. 4. Kartuli Asomtavruli Doni-s on Fuente Magna
(Middle line, first and second letters left to right).

general. In writing, Doni is an ordinary alphabet letter concealing its true face of an astrograph; in astronomy, Doni represents the image of the sun's summer culmination, and stands for astronomical knowledge. In religion, Doni symbolizes the Sun God and the solar origin of those holding the symbol, in architecture it may stand for the house of the sun

god, and so on. Therefore, the Kartuli Asomtavruli Doni is a multi-aspectual entity created on the basis of stunning scientific knowledge, which functions as a switch from one hypostasis to another.

Even the enumerated fields of culture (astronomy, writing, symbolism, religion, architecture) cannot be regarded as the sole constituents of Doni's cipher, since each is tightly connected with others. For instance, astronomy is related to physics, geometry, mathematics, and chemistry; writing is directly linked with anthropogenesis and the mental and spiritual development of men, whilst religion accentuates the moral

and ethical standards of the society. Accepting this premise, the Sumero-Kartvelian cryptic system is a unique blend of natural and code/artificial languages that surpasses all possible secrecy systems—practical or theoretical. The chances of breaking the code of such a system equal zero unless aided by the language-key. Therefore, the creators of the Sumero-Kartvelian secrecy system should be given credit for building a type of code whose key has been securely protected from numerous receivers for at least 5,000 years.

The Sumero-Kartvelian code demonstrates other characteristics typical of perfect secrecy systems. One is a reverse function of increasing evidence, which only strengthens the key instead of aiding its decipherment. Regarding perfect secrecy systems C. Shannon states that an *infinite flow* of messages makes the recognition of keys increasingly difficult. In the type represented by the Sumero-Kartvelian cipher I would even go so far as to characterise it as *impossible*. The supportive argument is the 150 years of Assyriology, which has never doubted the ordinary nature of the Sumerian language, irrespective of numerous unresolved issues. The infinite flow of data has definitely not helped the process of complete decipherment. Vice versa, it has augmented the code even further. Therefore, if scholars remain reluctant to leave the already created research framework and take an unorthodox look at the Sumerian legacy, the number of problems will multiply.

The Sumerian language is not the product of natural development and reading, so analysing or deciphering texts should not be carried out on this assumption. The Sumerian language is like an iceberg, whose visible part looks like a natural language while the invisible constituent—Kartvelian languages and culture—governs and controls the whole edifice through permitting or forbidding access to concurrent code-key realisations of concrete Sumero-Kartvelian lexemes. A similar ability to open and close the system is the power of God. The Bible says: "These things says He who is holy, He who is true, "*He who has the key of David. He who opens and no one shuts, and shuts and no one opens*" (Revelation 3:7; emphasis in the Book).

The linguo-culturological Sumero-Kartvelian code meets another fundamental requirement of secrecy systems—*unbreakability* (see above), which is tightly linked with another trait—*code dependence on the external key* (*external dependence*). Indeed, the key to the Sumerian code lies outside its system, in Kartvelian languages and culture, which creates the illusion of their dissociation. Still another complexity of the key, and thus a further guarantee of code unbreakability, is its geographical and temporal distance from its cipher. Sumerian and Kartvelian languages fully satisfy the demand. The distance from Georgia to the southernmost point in Iraq is about 2,000 kms, whilst the temporal distance between the two is at least 3,000 years, measured by extant written documents. Still another "warranty" of code strength is the pertinence of the key to the *most unlikely language*. The two differ in their inner linguistic

characteristics as well as in their socio-political rank. According to mainstream linguistics, Sumerian is an isolate, which excludes any affinities with other languages including Kartvelian. Status-wise, Sumerian was the lingua franca of the then-civilized world, whilst Kartvelian is the language of what is now a socio-politically and economically insignificant country.

In agreement with the demands of secrecy systems, the key to the Sumerian enigma should be sought outside its own system and in the most unlikely place. Outwardly, Kartvelian appears so completely unrelated to Sumerian that the belief in their non-relatedness creates a strong psychological disposition against admitting an opposite possibility.

The Sumero-Kartvelian cryptic system conforms to yet another of C. Shannon's "prerequisites", which he attributes to *negative* features of the code. It consists in the *closeness* of the secrecy system (Sumerian) with its initial language (message source or Kartvelian). C. Shannon writes: "The system must be closely matched to the language. This requires an extensive study of the structure of the language by the designer" (Shannon 1945: 700). The Kartvelo-Sumerian cryptic system demonstrates an unparalled ability to combine two seemingly uncombinable features – *identity* and *disparity*. This requirement is perfectly met, since the majority of scholars see nothing in common except mere coincidences between Sumerian and Kartvelian. But if disparity reigns on the surface, in-depth analysis of Sumerian and Kartvelian evidence reveals their identity on linguistic and cultural levels on a surprising scale. Maintaining a fine line between cryptic structures and their keys requires deep and exhaustive knowledge of the message source (Kartvelian). At the dawn of the literate era, the expectancy that foreign (Kartvelian) language teaching would be suitable for use as message source is the least expected phenomenon. Conversely, if we admit that the designer made use of his own mother tongue (Meskhi 2009; 2011b; 2012/2013; 2010b), the problem evaporates. Based on my works, the author of the Sumerian code script possessed not only a perfect knowledge of Kartvelian languages but was well aware of the system's subtle nuances. We have already mentioned the crypto-genetic code of *kiri* 'nose', where the code creator treats the ɢb / cʻx /tskh/ harmonic complex according to the phonetic rules *governing Kartvelian* (Meskhi 2012, Leiden). Similar knowledge is expected only from native speakers, which further supports the Kartvelian origin of the Sumerian language and its code writing.

The last but not least undesirable feature of secrecy systems is the inclusion of the message source in the code. This is exactly the case with the Sumero-Kartvelian secrecy system, where the code and its key are subject to simultaneous actualisation in a single Sumerian system. This code and key mechanism presupposes both the constant absence and presence of the key language in the code, its perpetual **co-existence** and **co-realisation** with the cipher.

Conclusion

The presented analysis sheds a completely different light on Sumerian and Kartvelian languages and their relations, since their nature, structure, function and genetic ties go beyond the linguistic principles of natural tongues. The Theory of Communication portrays Sumerian as a **bi-aspectual** system. On the one hand, it has the features of a usual tongue, but on the other, it is a **secret mechanism of codifying Kartvelian languages**. As an ordinary tongue, Sumerian is a defective system mirrored in its status of a non-singular transducer without an inverse member. Seemingly, this is caused by the noise inherent in the sender's links of the communication chain (information source, transmitter, signal, medium) but in fact the true noise stems from the second facet of the language—its code nature.

As a cipher Sumerian incorporates both types of secrecy systems—with single and multiple keys per unit of transformation. The latter system, also called *true*, has two subtypes—*ideal* and *perfect* secrecy systems. Sumerian employs both types, making decipherment impossible for those who do not possess the key. Thus, in ideal systems a single code (transformation) has multiple keys (as in the case of the Sumerian *sila*), whilst in the case of perfect systems they (keys) are completely unpredictable. Perfect secrecy systems have no prepared keys; their keys co-exit with codes, and are simultaneously realised. Such codes become particularly complicated when their keys include not a single, but all language levels (phonemic, morphemic, lexical, syntactic). Decipherment becomes entirely hopeless when the key incorporates culturological material. This unusual blend of cryptic and natural languages, coupled with its external dependency on Kartvelian, raises the security of the Sumerian code to the maximum. It makes the code practically impenetrable.

The described unique key has preserved the Sumerian secrecy system intact, but also allowed its natural language section to be deciphered, albeit imperfectly. In this past-to-present communication, Assyriology is the *receiver / enemy cryptanalyst*, *not the destination / decipherer*. The destination is the Kartvelian languages and culture, which functioned as *information source* for general communication and *message source* in a cryptic chain. The former (general communication) precedes the creation of the latter (the secrecy system) and presupposes the ultimate stage of development of the message source. A developing language is unable to offer stable, unchangeable language elements which ensure code preservation, its decipherment, and the reconstruction of the original message at due time. The degree of code security can be easily judged by the inability of scholars (Georgian and foreign) to perceive the far-reaching ties between the two languages. In addition to the established research traditions in mainstream linguistics and Assyriology, it is also academics' unfair stance to reject works on Sumero-Kartvelian relations as unscientific and unacceptable.

The relations between the Sumerian and Kartvelian languages are multi-sided, codified, difficult to perceive and complicated. The two refer to each other as inseparable entities of various ranks, such as non-singular and its reverse transducer, as a multi-keyed ideal system and a tongue holding and controlling its unique key. On a still higher level, Sumerian and Kartvelian make up a pair of a perfect secrecy system and the Kartvelian member functions as the reason and purpose of the code.

Accepting this premise, the unique key for unlocking the Sumerian cryptic system can only be retrieved when Kartvelian linguo-culturological evidence is engaged in the analysis. As soon as the two languages are "torn apart", the Sumerian script becomes as strong and unbreakable as ever. The reason is simple: Western Assyriologists are *neither the destination nor the decipherer*. Having removed Kartvelian from the scholarly agenda of Near Eastern Studies, they continue endeavours to decode Sumerian assuming only its natural language status.

The present analysis of Sumerian and Kartvelian relations raises more questions than it solves. One of them is a new type of *crypto-genetic relations*, which modern linguistics will probably reject since it upsets the accumulated knowledge on language origin and development.

A similar issue arises in connection with writing, for Sumerian texts have served as a method of encoding Kartvelian data from the very start of the systemic graphic representation of the language in writing. Theories focusing on different causes of the emergence of writing (divine, economic, token) should now be re-examined and re-evaluated, since the newly recovered evidence points to tremendous sophistication, maturation and refinement of our literate beginnings. Importantly, the Bible offers identical information, namely, that knowledge or wisdom existed before the beginning of the world. Compare the following lines from *The excellence of Wisdom*:

"I, wisdom, dwell with prudence… (Proverbs 8: 12),

"The Lord possessed me at the beginning of His way (Ibid. 8: 22),

"Before His works of old,

"I have been established from everlasting (Ibid. 8: 23),

"*From the beginning, before there was ever an earth* … (Ibid. 8: 24).

"*When He marked out the foundations of the earth* (Ibid. 8: 29),

"*Then I was beside him, as a master craftsman* (Ibid. 8: 30; emphasis added).

The next disputable issue is the chronological precedence of Kartvelian and its stability as a reliable guarantee of cipher constancy. The latter question should not cause any disagreement, at least among Kartvelologists, because the stability of Katvelian languages and culture is well known and attested widely in various spheres of life (language, ethnology, traditions, construction and architecture). For the last 1,500 years, Kartvelian has undergone such insignificant modification that a 5th century manuscript can be read and understood without special training. True, there are no

written documents from the late fourth millennium BC, but the analysis of Sumero-Kartvelian language items repeatedly confirms Kartvelian presence before Sumerian. Chronological priority is why Kartvelian acts as a standard of comparison and provides exhaustive linguistic information on various Sumerian items.[13]

Also, my research results contradict the scientific knowledge accepted in modern Assyriology. According to the Theory of Communication, Assyriology is only the *receiver* of messages "sent" by Sumerians. The destination is a *Georgian researcher* whose native language and cultural background are Kartvelian. In similar circumstances, scholars who neglect or reject the inclusion of Kartvelian languages in Near Eastern Studies avoid the challenges posited by Kartvelo-Sumerian studies. It is time they become more open to new findings and collaborate in verifying the results offered by this paper. Such significant breakthroughs as *crypto-genetic relations* should NOT be neglected, but subjected to a thorough scrutiny in conjunction with the existing evidence. The significance of future research along the suggested lines can hardly be exaggerated, since the creator/s of the cryptic Sumero-Kartvelian system had a good reason and purpose for doing this.

If the decipherer / destination is Kartvelian, the receiver will never be able to break the code despite ample time and financial possibilities. Sumerian messages are part of a greater information code whose key is in the possession of an external system. No one is allowed full access until Kartvelian—the message source according to the Theory of Communication — is introduced in Near Eastern Studies. Collaboration in Sumero-Kartvelian researches and the decipherment of the Sumero-Kartvelian secrecy system will speed up the solution of numerous problems related to our past, present, and, most importantly, future.

The theory of secrecy systems declares that secret messages sent by Sumerians to temporally removed generations will remain secret until code messages are broken with the language of the encipherer. Therefore, Kartvelian languages and culture must be introduced in Near Eastern Studies if we want to break open the millennia-old original meaning of the message from a distant past.

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[13]There are researches that point to the existence of Kartvelian languages 16,000-15,000 years ago (Meskhi 2012: 37-69; Pagel M., 2013).

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Illustrations

#1. Ivory plaque from the New Palace of Ashur. The Pergamon Museum, Berlin. Author's photo archive.

#2. Cancho Roano with the Kartuli Asomtavruli Doni:

https://en.wikipedia.org/wiki/Cancho_Roano, Author: A M. Felicisimo.

#3. Fuente Magna bowl: http://www.atlantisbolivia.org/fuentemagna.htm, Photo by Jorge Kuljis.

#4. Fuente Magna bowl and Asomtavruli letters:

http://primeross.blogspot.com/2013/06/fuente-magna-o-vaso-fuente-bolivia.html.

SUMMARY IN GEORGIAN

ანა მესხი
კავკასიის უნივერსიტეტი

შუმერული, ქართველური და ინფორმაციის თეორია

რეზიუმე

წარმოდგენილ ნაშრომში შუმერული ენა კომუნიკაციის (ინფორმაციის) თეორიის ჭრილში განიხილება, რითაც კვლავ დასტურდება ავტორის პუბლიკაციებსა და მოხსენებებში გამოვლენილი ქართველური ენების გადამწყვეტი როლი ამ უძველესი ენის დეშიფრირებაში. შუმერული გაანალიზებულია კლოდ ელვუდ შენონის კომუნიკაციური მოდელების ფონზე, რომლებიც ორ ძირითადად სახეობად იყოფა: ა) ზოგადი კომუნიკაცია; ბ) საიდუმლო კომუნიკაცია. თითოეული მათგანი მისთვის დამახასიათებელ საკომუნიკაციო რგოლთა ჯაჭვს წარმოადგენს, რომელთა საწყისი და ბოლო რგოლები მგზავნელისა და მიმღების ტერმინალებისგან შედგება. ზოგადი კომუნიკაციის მგზავნელის მონაკვეთის შემადგენელია: *ინფორმაციის წყარო* (information source), *გზავნილი* (message), *გადამცემი* (transmitter), *სიგნალი* (signal) და *მედიუმი* ანუ გზავნილის გადაცემის საშუალება (medium). კომუნიკაციის ჯაჭვის მეორე ბოლოში მიმღების ტერმინალში ოთხი რგოლია: (მიღებული) *სიგნალი*, *გზავნილი, მიმღები* და *ადრესატი*. ადრესატი გზავნილის სამიზნე პიროვნებაა, მიმღები კი შემთხვევითი პირიც შეიძლება იყოს.

მგზავნელისა და მიმღების ტერმინალებს შორის არის კიდევ ერთი რგოლი-*ხმაურის წყარო* (noise source), რომელიც სიგნალს აზიანებს. დაზიანებისა და გზავნილის ნაკითხვის ხარისხი უკუპროპორციული სიდიდეებია; რაც მეტია დაზიანება, მით უფრო რთულია გზავნილის გაგება.

შუმერული ენის ზოგადი კომუნიკაციის მოდელით განხილვა აჩვენებს, რომ იგი ხმაურის წარმომშობი უზარმაზარი მექანიზმია, ვინაიდან, ფაქტობრივად, მგზავნელის ტერმინალის ყველა რგოლი ხმაურის წარმომშობას "ემსახურება". ჩვენ თითქმის არაფერი ვიცით შუმერთა ეთნიკური თუ ენობრივი კუთვნილების შესახებ (ინფორმაციის წყარო), უცნობია საღამწერლობო ნიშნების შექმნის პრინციპები (გადამცემი) და ხშირად თვით ნიშნების (სიგნალი) გამოყენებაც არ არის ნათელი. ერთადერთი რგოლი, რომელიც ეჭვს არ იწვევს, ეს მედიუმია, ანუ გზავნილის გადაცემის საშუალება, რაც ძირითადად თიხის ფირფიტებით განხორციელდა, თუმცა, მათი დაზიანების ხარისხიდან გამომდინარე, დეშიფრირების პროცესი რთული და ხარვეზიანია.

აღნიშნული პრობლემების გარდა, შუმერულის სწორ ნაკითხვას ხელს უშლის მისი ჩაწერის მეთოდი, რაც გარკვეული ფორმულით ხორციელდებოდა: "ნიშანი შ იკითხება როგორც R, როცა ის უდრის M-ს". აღნიშნული ფორმულის ამოუხსნე-ლობისა და აღნერილი ობიექტური მიზეზების გამო ასირიოლოგებს შუმერული

სრულყოფილი წაკითხვის იმედი დიდი ხანია გადაგვენურათ. სხვაგვარად, შუმერული ენის გარკვეული ნილი დეშიფრირებულია, დანარჩენი კი–არა. მეტიც, თვით დეშიფრირებული ნანილის სანდოობაც ეჭვის ქვეშ არის, ვინაიდან ენის ვერც ერთი დონის (ფონეტიკური, გრამატიკული, ლექსიკური) ზუსტად დადგენა ვერ ხერხდება. ამიტომ, დღეს შუმერული წარმოდგება როგორც მეტ-ნაკლებად ამოკითხული და დიდწილად გაურკვეველი სისტემა. აღნიშნული ვითარება მით უფრო საინტერესოა, რომ შუმერული პირველი სადამნერლობო ენაა და მასში დამნერლობის სანყისი ნაბიჯები და მათი განვითარება ადვილი ნასაკითხი უნდა იყოს.

ამგვარ ვითარებას კვლევის სფეროში შემოჰყავს კ. შენონის მიერ დადგენილი საიდუმლო კომუნიკაციის მოდელი. აქაც ორი ძირითადი ტერმინალი გვაქვს: *მგზავნელისა* და *მიმღების*, მაგრამ კომუნიკაციის რგოლები და თვით კომუნიკაციის პროცესი საგრძნობლად გართულებულია. კერძოდ, მგზავნელის ტერმინალზე ინფორმაციის წყაროს გარდა გვაქვს *დამშიფვრელი* (encipherer), ანუ პიროვნება (ჯგუფი), რომელიც ხელოვნურად ახდენს უკვე არსებული ენობრივი მასალიდან გზავნილების შერჩევასა და დეშიფრირებას. მიმღების ტერმინალზე შიფრის გახსნა მხოლოდ გამშიფვრელს ძალუძს. კომუნიკაციის ჯაჭვის ამ ნაწილში კვლავ ორი მიმღებია: *გამშიფვრელი* (decipherer), ვისზეც გათვლილია კოდი და ვინც გასაღების მფლობელია და *მტერი კრიპტანალისტი* (enemy cryptanalyst), რომელიც გზავნილებს იღებს და მათ გაშიფვრას ცდილობს.

კ. შენონის მიხედვით, არსებობს მალვისა და ნამდვილი *საიდუმლო სისტემები* (true secrecy systems). მალვის სისტემები ინდივიდუალური გამოყენებისაა (ტექსტში სიტყვების მიმობნევა და სხვ.), ხოლო ნამდვილი საიდუმლო სისტემებიდან ყველაზე მნიშვნელოვანი ე.წ. იდეალური და სრულყოფილი სისტემებია. იდეალურ სისტემებს ერთი შიფრი და რამდენიმე გასაღები აქვს, რაც ართულებს კოდის "გატეხას", მაგრამ მაინც შესაძლებელია. სრულყოფილ საიდუმლო სისტემებში კი კოდი ლიაა, მაგრამ მას კრიპტანალისტი ვერ ხედავს. მეტიც, კოდი და გასაღები ერთდროულადაა მოცემული, მაგრამ გასაღების უქონლობა სამუდამო საიდუმლოებად ტოვებს გზავნილს.

ქართველური და შუმერული ენობრივი მასალის შედარებით-შეპირისპირებითი კვლევა აჩვენებს, რომ **შუმერული ენა საიდუმლო კოდური სისტემაა**. მასში შიფრი ლიად არის დაფიქსირებული, თუმცა მისი წამითხვა მხოლოდ ქართველურის მეშვეობით არის შესაძლებელი. სხვაგვარად, **ქართველური შუმერულში ჩადებული კოდის გასაღებია, რის გამოც მიმღების ტერმინალზე ქართველური გამშიფვრელია, ასირიოლოგია კი მტერი კრიპტანალისტი.** სნორედ აღნიშნული სტატუსის გამო კომუნიკაციის მოდელში, ასირიოლოგები ვერასდროს ვერ შეძლებენ შუმერული ენის სრულყოფილ ნაკითხვას. ეს მიზანი მხოლოდ ქართველურის მეშვეობით მიიღნევა. სტატიაში მოყვანილი მთელი რიგი დამადასტურებელი ფაქტების გარდა, ნაჩვენებია ქართველურის კოდის გასაღებად ფუნქციონირების მექანიზმი როგორც ენის ფონე-ტიკურ, მორფემულ და ლექსიკურ დონეებზე, ისე ეპიდიგმატურ (სიტყვათნარმოება) დონეზეც და კულტურულ სფეროებშიც.

ქართველურის, როგორც მრავალშრიანი გასაღების ერთ-ერთი მაგალითია, ქართული ასომთავრული დონია, რომელიც დამნერლობაში ასო-ნიშანია, რელიგიაში

მზე ღვთაება და მზიური წარმომავლობის სიმბოლო, ასტრონომიულად ციური სხეუ-
ლი, არქიტექტურულად ღვთის სახლი და ა.შ. ნაშრომის ბოლოს მოცემულია ქარ-
თული ასომთავრული დონის ვარიანტთა გავრცელების ფართო გეოგრფიული არეა-
ლი. გამოქთიმულია აზრი, რომ სწორედ ქართველურმა გასალებმა შეიძლება გახსნას
მრავალი სადამწერლობო თუ კულტუროლოგიური საიდუმლოება და სამზეოზე
გამოიტანოს ისინი.

POLITICAL   PHILOSOPHY
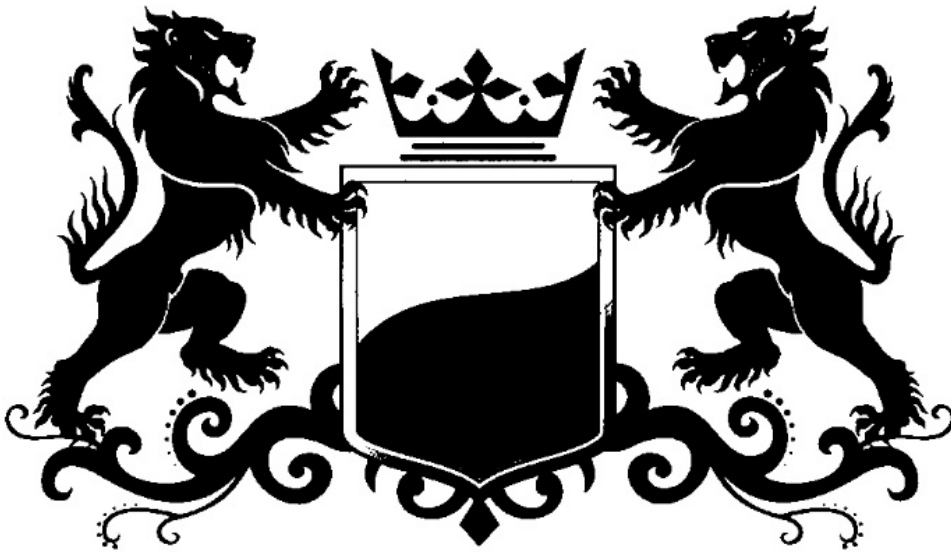
GENERAL PRINCIPLES OF ANTIQUE POLITICAL DISCOURSE

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The emerge of the Political Philosophy has its concrete origine in the history of mankind. It was originated and established in the ancientGreece in V-IV centuries B.C. This unique achievement of Greeks had its own reason. On the present Greek territory, Greeks for the beginning of classical era (VI-V B.C.) had developed the peculiar form of Political and State organization City-State ("Police" in Greek). There were established various polices. The political structure in these policies included vastly different, but still the forms having a number of essential common signs: reign - in the form of monarchy, aristocracy, democracy, oligarchy, tyranny, replaced each other sometimes via peacefully and sometimes in bloody ways.

The City-State wasn't the first form of community organization that passed Greeks through their development ways. In Homer's time they still lived in tribes, which were ruled by the leaders called "Kings". Greeks interest in the political process isn't caused only due to their curiosity. Policy leaders or chiefs always worried about the future, what kind should be the state to protect citizens, justice, etc.? This kind of vivid political process contributed to the Greeks political development.

In the ancient Greece one of the most important factor that gave birth to Greek political philosophy was common scientific direction of Greeks thought and culture of scientific thinking that was developed in classical era. In the field of politics as well as other fields of science, the Greeks observed the objects and explained the events without methodological and/ or religious perceptions; that is why they had to look for the reason of the events in themselves. Thus, one of the reasons of appearing political philosophy was the scientifically organized direction. The freedom of citizens in the City-State was also very important, it gave an opportunity to them to face the state and social life in any event, the citizen knew that he was taking part in process of govering.

The Greek City-State has an important, crucial, monopole role in regulation and managing of human's inner life, creation and observing system of values. Aristotle in his "Politics" describes Hellenics as "Golden Middle" between the Northern and Asian peoples –"Free and best managed people from the beginning, which were able to manage the world". (2.11)

In those Greek City-States,where the political philosophy had been born, i.e. in Athens "Leuisure" i.e. free time had been considered as the eccential condition for thinking on the higher things. Athens was a city of craftsmen, merchants and farming. Greeks freedom and equality, from the today's view, are presented as democracy. One of the major meaning, which todaywe imply in this word, is citizen's participation in decision making processes of state.In Athens existed the so called original democracy, according to the present terminology: the government wasn't in the hand of representatives i.e. deputies, but - in the hand of the whole people. The major decision was made by the general assembly of the citizens of Athens i.e. the "Church".

In the classical period of antiquity there can be outlined three various political types, which clearly show the dilemmas of political discuss in the antiquity. These types are: Socratic-Platonic ideal state, Diogenesian barrel-state and Aristotelian model of state based on a definition of human as" Zoon politicon" as a foundation of policy life.

We may say that, Greek political philosophy is a philosophy of police. Politics doesn't means more than knowledge about "police". As Aristotle explained, policy is a community of equals and it potentially exists for achieving the best way of life.

We constantly hear a word "politics". It is a part of a world we live in. The phenomenon, which was tried to be clarified for years and still now it is a matter of discussing, seems to be elusive. Politics is a multi-lined and unsustainable practice; this is a feature, which is attributed to a variety of things.

Most often people are talking about politics; they debate, argue how to live, how much belongs to whom. We criticize rulers and their activities. We think that if we had power we could rule better. We criticize everything and we believe this is politics**.** We are talking about injustice, power of government nearly about everything with anxiety, but if we put Socratesian question: what is politics? What is justice? What is government? What is state? Most likely, we will give correct or controversial answer, but we couldn't analyze of determine the concepts. Then what are we talking about? What are we arguing over, when we do not know the essence of the subject?

If we observe the phenomenon of policy, we will see that it is very difficult to explain. It includes many areas of human activity. The representatives of the antiquity political philosophy could to form classical answer on these issues.

In the scientific classification of Aristotle by the "politics" is marked one of the most essential field of knowledge, which subjects other sciences and after the first philosophy is considered as the most important knowledge, the object of study of which is virtue.

If we want to answer a question what is politics? One shall study a human at first, because namely man, by Aristotlian definition is a political creature. Therefore he offered us a new definition of human "Zoon politicon". Resercher of politics and essence of human can never avoid his definition. Politics is determined as a definition of human essencial existence. But it doesn't

apply to all men because a human (same as herd living in crowds) isn't the simial being of human.

Oswald Spengler notes that "politics is the art of possibilities"... to say most generally, the politics is a process within which people make, refine and maintain standards of living together. (6.13).

Let us recall Robinson Crusoe, whowas isolated from society, he was alone, in loneliness he was able only to carry out simple agricultural activities, but not politics. The lonely person can't get involved in politics, he needs another person. The politics begins when "Frieday" -another person, came forth. Where there is society is there is politics.

For Plato politics is means for ruling one person by another. Its basics, at the same time, are the superior knowledge and art. The politics by its nature is the combination of rational and individual elements. Aristotle says, because the aim of each science and art is kindness, then the aim of the most important and biggest spheres among them, should be the same. Such field is politics; and in politics the kindness is justice, and justice is beneficial for the whole society (2. 17).

As we can see, in the antiquity political means makes it possible to improve life and to establish decent society.

In accordance with the classic sense, politics means everything "which refers to police", "which refers to state", which refers to unity of public interests.

Therefore Max Weber noted that "politics is nothing more than a commitment to the participation in power, or acquisition the impact on its distribution. It does not matter, whether this power will be shared between different States or inside one state, between the different groups of people."(5.33)

Greeks view about their City-State is quite successive and doesn't contains internal disharmony, they are convinced that the policy, except the fact that serves to the defense of current practical interests of citizens, interests of the current practice, in addition in itself, embodies the moral goodness and wisdom as well. Therefore, its role is to oversee the education of citizens, from early ages brought them the atmosphere of personal and civic morality. They always believed that there would be an ideal form and laws of ruling a state, which is not jet available for the mind.

In antiquity, on the initial state of philosophy, at the first-period, man's attempt was to explain the univerce in which he lives; to explaine the mystery of nature of cosmos.

The second period may be called practical (ethical and political), this is the important period when there was going statement of human as microcosms, defining his/her place, his/her attitude toward other persons. The new thinking concepts come in the foreground.

Socrates was the first who tried to turn the mind, which was looking towards "φύσις "to the person himself. His major question was "who I am and who is human?"

Plato also continues Socrates line. He, in the IV book of "Respublic", analysed the three distinct elements of the soul: The appetites, which includes all our myriad desires for various pleasures, comforts, physical satisfactions, and bodily ease, The spirited, or hot-blooded, part, i.e., the part that gets angry when it perceives (for example) an injustice being done. This is the part of us that loves to face and overcome great challenges, the part that can steel itself to adversity, and that loves victory, winning, challenge, and honor and the mind (*nous*), our conscious awareness. The famous researcher of philosophy William *Guthrie* responds Plato and gives us their analysis. Unlike animal, man has *nous*, the ability to anticipate his thinking and actions in advance. On the other hand, it is also capable of manly behavior, when he sees inappropriate behavior the same spiritual source arouses the abiding sense of fair anger. Greeks call this "*thymos*", which we can defined as element of excitement in human nature. The third feature of a human is aspiration toward prominence o fmaterial properties and physical satisfaction. (9.77).

"Thymos"grants to man enough courage actually follow mind advice, as the better way of behaviour.

As for Fukuyama, "thymos" is a driving force of history. As soon as disagreement between me and other begins, it requires to take an appropriate place in the society, to expand its authority over others. Fukuyama calls this phenomenon-Megalothymia. (8.193) Megalothymia is a new name of Greek origin, which means "the will to be accepted more than others".

More precisely the Megalothymia is a hunger for fame, desire to dominate others. It emerges in each field of existence, in politics, art, science. When tyrant occupies other's territories he isn't driven only by the interest in territory, his will is to obtain fame in other's territory.. It is the form of power expression.

Plato tried to explore the limits of human perfection; he tried not only to describe the best political system, but also wanted to shed light on the problems which might be followed by an attempt to implement such political structure.

He tried to go out the boundaries of human exposure, to establish the ideal model of state. He knew that that kind of policy was not possible, but if one has an ability to achieve justice, freedom and insight, the metter of things might be improved.

Exactly in police Plato's goal was to reign Greek politics not only in Athens, but in the entire Hellenic world managed not so wisely. Plato thought that there were only two ways to achieve wise management should: or philosophers had to govern the state, or to the governors had to obtainphilosophical knowledge.

Attaining old age Plato proved that the governor equipped with the features of philosopher is the unattainable luxury for a mankind. He concluded that the only thing that can underpin justice is the well-being of citizens.

In political philosophy of Plato one of the most profound sense, surely, is that there is a close connection between the laying of a state and its citizens' spiritual and intellectual order i.e. the mentality. These two characteristics presuppose one another: they are caused by the formation of evolution of human spirit in a certain direction, it is the spirit, which in its turn leads to a pile of change.

Plato's four cardinal virtues are prudence, justice, temperance and courage. These virtues are also often translated as wisdom, fairness, restraint (also called moderation) and fortitude. Plato explains all four virtues in his works "Republic" and "Protagoras." Prudence is a person's ability to judge his own actions as appropriate or inappropriate. Justice is the ability to act with fairness and without bias toward others. Temperance is the ability to act with moderation and self-control. Courage refers to emotional strength and a person's ability to confront his fears.

Plato identified the four cardinal virtues with the classes of the city described in The Republic and with the faculties of man. Plato narrates a discussion of the character of a good city where the following is agreed upon. "Clearly, then, it will be wise, brave, temperate [literally: healthy-minded], and just." (427e; see also 435b) Temperance was common to all classes, but primarily associated with the producing classes, the farmers and craftsmen, and with the animal appetites, to whom no special virtue was assigned; fortitude was assigned to the warrior class and to the spirited element in man; prudence to the rulers and to reason. Justice stands outside the class system and divisions of man, and rules the proper relationship among the three of them. (1.144, 159)

By Plato the state ruling is the affair of philosophers and we can't obtain ideal state until philosophers become rulers or the rulers become philosophers. (1.274). Books V through VII focus on the rulers as the philosopher kings.

In a series of three analogies—the allegories of the sun, the line, and the cave—Plato explains who these individuals are while hammering out his theory of the Forms. Plato explains that the world is divided into two realms, the visible (which we grasp with our senses) and the intelligible (which we only grasp with our mind). The visible world is the universe we see around us. The intelligible world is comprised of the Forms—abstract, changeless absolutes such as Goodness, Beauty, Redness, and Sweetness that exist in permanent relation to the visible realm and make it possible. (An apple is red and sweet, the theory goes, because it participates in the Forms of Redness and Sweetness.) Only the Forms are objects of knowledge, because only they possess the eternal unchanging truth that the mind—not the senses—must apprehend.

Only those whose minds are trained to grasp the Forms—the philosophers—can know anything at all. In particular, what the philosophers must know in order to become able rulers is the Form of the Good—the source of all other Forms, and of

knowledge, truth, and beauty. Plato cannot describe this Form directly, but he claims that it is to the intelligible realm what the sun is to the visible realm. Using the allegory of the cave, Plato paints an evocative portrait of the philosopher's soul moving through various stages of cognition (represented by the line) through the visible realm into the intelligible, and finally grasping the Form of the Good. The aim of education is not to put knowledge into the soul, but to put the right desires into the soul—to fill the soul with a lust for truth, so that it desires to move past the visible world, into the intelligible, ultimately to the Form of the Good.

Philosophers form the only class of men to possess knowledge and are also the most just men. Their souls, more than others, aim to fulfil the desires of the rational part. After comparing the philosopher king to the most unjust type of man—represented by the tyrant, who is ruled entirely by his non-rational appetites—Plato claims that justice is worthwhile for its own sake. In Book IX he presents three arguments for the conclusion that it is desirable to be just. By sketching a psychological portrait of the tyrant, he attempts to prove that injustice tortures a man's psyche, whereas a just soul is a healthy, happy one, untroubled and calm. Next he argues that, though each of the three main character types—money-loving, honor-loving, and truth-loving—have their own conceptions of pleasure and of the corresponding good life—each choosing his own life as the most pleasant—only the philosopher can judge because only he has experienced all three types of pleasure. The others should accept the philosopher's judgement and conclude that the pleasures associated with the philosophical are most pleasant and thus that the just life is also most pleasant. He tries to demonstrate that only philosophical pleasure is really pleasure at all; all other pleasure is nothing more than cessation of pain.

Nearly contemporary of Plato, elusive philosopher *Diogenes Laertius* began "Policy Life" from barrel. Diogenes established a new face of human via "reassessments of values" that doesn't recognizes items, he considers them as needless. Namely, for him the only item bowl is useless and he threw it away. The item-bowl has certain purpose, by the terminology of M. Heidegger device (Zeuge) thrown away by himhad been removed by the natural creation. However handful –"two hands lying at each other bent in the form of dish for putting and pouring something into it" - will not be considered not neededthing, nor a perfect device, it is still the human part, the creation (4.43) The hadnfull human creation hasn't right of independent existence.It as a part of human which exists periodically and then disappears, it is devoid to be item, to be considered as artifact. By this it returns to itself and wants to establish new ethos. The barrel is the "new state" established by him, he wants to create material state by natural environment, which in its sense contradicts to phenomenology of state; it is as if to escape from the power...

This is an utopian model which is often applied by philosophers, Diogenes managed by his way of life and anarchist ideas to gain a great influence. One day in the central square of Athens he began shouting: "Hey people, People?" Due to this fact many people gathers around Diogenes. He attacked him with walking stick and with desperate voice screamed: ‚Get away from me, Get away from me! I am calling to people and not to the ugly beings like you" (3). Diogenes' behavior leaves sense of mysteries. What did he want, was he Fool for Christ? Was he an anarchist or did he intend to establish new understanding of power? (This issues will be objects of future research).

Aristotle comprehended the thought of his predecessors and teachers and tried to see people completely in a new way. He as we already mentioned gave the definition of human - *,,Zoon politicon* " (2.12). Greek term *,,Zoon politicon* means both: political animal and social animal". The words "social" and "political" are certain synonyms.

Unlike all other creatures, only human is engaged in policy life, state rule, since he can live in political and civil society. This is a totally new definition of human which is given by Aristotle and on which was founded future political and philosophical discourse.

The humans have many different relations with each others. The important from these relations is political relations. In accordance to Aristotle the state is the relation with political unity. The aspiration to the state life is put only into human. Politics it is the highest human activity, by it in the human relations is introduced justice and common kindness.

By his opinion:"Each state represents a certain union. And each union aims some kind of kindness, because everyone makes everything for one reason, he consideres it as a kindness". Thus it is obviously, that everyone aspires toward kindness. The best relation strives toward the most important kindness, that covers everuthing and it is so called state and state union." (2.10). A man can "decent life" only in the society where there is politics. The politics to Aristotle is presented as predominantly ethnical aspect: the politic is the aspect what is related to the "fair society". Thus, the policy is the activity for the common goodness. Except the human exists the animals, which are also social but among them there is no one that lives in the political life. The Political life is not available anywhere else, other than the human species.

It is true that the animals live in groups, flocks, teams. There are the signs of a social life, but they can't form cities, you can't judge the goodness, justice, and equality, they- cannot.

Animal is a part of the nature, it is completely creation of nature and the nature specially cares after it. Unseparation from the nature, it dictates to animal on every step how to behavior. A human is expelled from the nature and its activity isn't

determined by nature. The universe is divided into two parts: human and nature. A human remained alone with himself, who has to determined his behavior himself. A humane became independent creature i.e. "owner of himself. "Ownership"means to find the ways and means for satisfaction of his demand. To investigate this human has consciousness. Bythis continuousness human has to overcome all difficulties. Thus for human the cognition is a vital necessity. Without cognition it isn't possible to satisfy vital needs (he will not be able to be a human).

A human is not only a living creature, like a plant. He has not only sole, but he also is rational being. Rationality is ability to forget yourself and to sink in subject by this way, as an ability of transcendence. The brain is the most important thing for the human life. Revealing of intelligence in ethic is conscience. What is conscience? –the "voice of a deity inside me", "inner judge" "devine will body inside me". All these are inside human, in me. My conscience is "supreme me", which shows me right way how to pass my way in socium.

As we already mentioned the sociality is in human nature, as a conscious, aware ability to work. The human sociality differs from the animals' one, it should be understood as a political sociality.

A human can live in the pre-political community or in a form of organized political society. We are talking about the difference between the people who live in form of "people", ethnic groups, or those who live in the policy, in the form of political society.

Sociality is common feature, characteristic as for animals also human. But for human it has different meaning due to the fact that the society may be only social of political or civil society, as far as in human nature is life in form of combination, in which the evaluation is carried out in accordance with the justice or injustice. More precisely the human may have in organized society in form of political society, where there is more chance to be established the justice than in pre-political society.

The ability of speech is obvious sign of political sociality of human. Only human has this ability, because they have not only communication but ability to manipulate by conventional symbols. They can speak, communicate, thinking about freedom, equality.

Human nature, his sense can be formed only in special conditions: for example the political association is as chronological also existentially the next stage of family and village and may not be carried out its institutionalism, however at the same time by its sense the family is primacy related to village. The natural sociality of human naturally brings him to the political society.

It is natural there isn't generally accepted definition of understanding of human being. However there are human definitions, in which further are defined epoches. In every epoch we have different definition of human being, as if the human change and gain new existence. New definition of human creates moral model. Buy this is

determined person's respect or attitude toward the other person, socium, society, nature. Aristotelian definition, a human as ,,Zoon politicon''in the following epochs defined as Greeks also other western countries understanding of political sense.

No one social reform is capable of true liberation of human i.e. this is sanctification of their forces from passions, the will of power...

The state is imminent evil; its power musnt be encreased more than it is necessary. Karl Popper calls this principle "Liberal razor". (an analogy of so called Occam's razor). This excludes *homo-homini lupus* viewpoint about human that leads us to necessity of state .On the contrary the necessarry justification of the state may be in case if we consider that *homo-homini felis* or *homo-homini angelus* is kindness and angelic generosity and when due to this generosity no one harms to anybody, in such universe still will be existed weak and strong persons.

Each person should be able to legitimately claim the protection of the strong. That it is need of the state, which will protect the right of everyone. The state is constant denger but necessary.

If the state has to implement its function, it should have more power than an individual citizenor civil society organizations. However we can establish instrument, which will minimize the danger of the use of power.

The feed of utopism attractiveness is the fact that we can't understand the impossibility of establishment of Paradise on the earth. We must be sure: instead of creation of a paradise, should strive to make each generationlife less scary and less unfair.

St. Augustine says that the state is merely a necessary evil, citizens have to overcome violence. The law gives Christians i.e. heavens' citizens an opportunity to pass their way to the true heavenly city. But Christians, as all people are social by nature, and therefore, they are essential conjunction with other people, i.e. an earthly city resident. Thus, they have divine values, i.e. "heavenly values "(such as peace and love) in themselves and accordingly introduce them into the public sphere "divine and the earth city members are harmoniously involved in the state body."

The political philosophy of Plato and Aristotle has significant impact on the further political thinking. We may say that the future political and philosophical discourse was founded on their political thinking. Therefore we tried to put forward their most important political thinking concepts.

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SUMMARY IN GEORGIAN

ანტიკურობის პოლიტიკური დისკურსის ზოგადი პრინციპები

დემურ ჯალაღონია
თბილისის სახელმწიფო უნივერსიტეტის ჰუმანიტარულ მეცნიერებათა ფაკულტეტთან არსებული ფილოსოფიის ინსტიტუტი

რეზიუმე

ანტიკურობაში, პირველ პერიოდში, ფილოსოფიის საწყის ეტაპზე, ადამიანის მცდელობაა ახსნას უნივერსუმი, რომელშიც ის ცხოვრობს და ჩაწვდეს კოსმოსის საიდუმლოებას - ბუნებას. ბერძნულად ,,ბუნებას'' physis ჰქვია. ბუნების შემსწავლელ მეცნიერებას ფიზიკას უნოდებენ. არისტოტელე ,,ფიზიკას'' განსაზღვრავს, როგორც მოძღვრებას იმ არსებულთა შესახებ, რომლებსაც მოძრაობის დასაბამი საკუთარ თავშივე აქვთ.

ანტიკურობაში, მეორე პერიოდს შეიძლება ეწოდოს პრაქტიკული (ეთიკური და პოლიტიკური) ფილოსოფიის ხანა. ეს გახლავთ უმნიშვნელოვანესი პერიოდი, როდესაც მიმდინარეობს თავად ადამიანის მიკროკოსმოსის, მისი ადგილის, სხვა ადამიანისადმი მისი მიმართების დადგენა. იწყება ახალი საზროვნო კონცეპტების წინა პლანზე წამოწევა.

პირველად სოკრატემ სცადა ბუნებისკენ მომზირალი გონება ადამიანის კვლევისაკენ მიემართა. მისი უმთავრესი კითხვაა, ვინ ვარ მე და რა არის ადამიანი.

უცნაურმა ფილოსოფოსმა დიოგენე ლაერტელმა, კასრიდან დაიწყო ,,პოლისური ცხოვრება". ,,ფასეულობათა გადაფასებით", დიოგენე გვისახავს ახალი ადამიანის სახეს, რომელიც არ სცნობს ნივთებს, ზედმეტად მიაჩნია ისინი. კასრი მის მიერ შექმნილი ,,ახალი სახელმწიფოა", მას სურს ბუნებრივი გარემოს შექმნა – ესაა თითქოსდა ძალაუფლებიდან გაქცევა.

ადამიანის არსების გაგების საყოველთაოდ მიღებული დეფინიცია არ არსებობს. მაგრამ არსებობს ადამიანის დეფინიციები, რომლებიც შემდგომში ეპოქებს განსაზღვრავენ. ყოველ ეპოქაში გვაქვს ადამიანის ცნების სხვადასხვა განმარტება, თითქოსდა ადამიანები იცვლებიან და იქენებ ახალ ყოფიერებას. ადამიანის ახალი განსაზღვრულობა კი ქმნის ზნეობის მოდელს. ამით დადგინდება ადამიანის მიმართება ანდა დამოკიდებულება სხვა ადამიანთან, სოციუმთან, საზოგადოებასთან, ბუნებასთან.

პლატონმა გააანალიზა ადამიანის სულის თვისებები. Nous-ი, რომელიც ადამიანს ცხოველისაგან განსხვავებით გააჩნია, არის აზროვნების შედეგის და პრაქტიკული ქმედების წინასწარ ჭვრეტის უნარი. ადამიანს ვაჟკაცური ქცევაც ძალუქს, უმართებულო ქცევის დანახვისას კი, იგივე სულიერი ძალა მას სამართლიანი რისხვის გრძნობას აღუძრავს. ამას ბერძნები უწოდებენ thymos-ს.

ადამიანის მესამე თვისებაა მისწრაფება მატერიალური ქონების მოხვეჭის და ფიზიკური დაკმაყოფილებისაკენ. აქ იკვეთება ძალაუფლების ახალი ფენომენო-ლოგია. პლატონი ადამიანის სრულყოფილების საზღვრებს იკვლევს. იგი ცდილობს მოახერხოს გასვლა ადამიანური საზღვრებიდან, რათა სახელმწიფოს იდეალური მოდელი დააფუძნოს. მან კარგად უწყის, რომ აქ, ამ პოლისში ეს შეუძლებელია, მაგრამ შესაძლებელია მისი გაუმჯობესება, თუ გვაქვს სიკეთის, სამართლიანობის და თავისუფლების წვდომის უნარი.

პოლიტიკაში პლატონის მიზანი იყო, ბრძნული მმართველობა დაემკვიდრებინა არა მხოლოდ ათენში, არამედ არც თუ გონივრულად მართულ, მთელ ელინურ სამყაროში. ბრძნული მართვის მისაღწევად პლატონს მხოლოდ ორი გზა ეგულებოდა: ან ფილოსოფოსებს უნდა განეხორციელებინათ სახელმწიფოს მართვა, ან მმართველები უნდა დაუფლებოდნენ ფილოსოფიურ ცოდნას.

არისტოტელემ გაიაზრა თავისი მასწავლებლის და წინამორბედების შეხედულებები, მაგრამ ადამიანი სრულიად ახლებურად დაინახა. მან მოგვცა ადამიანის დეფინიცია, რომ ადამიანი არის ,,Zoon politicon"-ი. ეს შეიძლება ითარგმნოს როგორც ,,ადამიანი არის პოლიტიკური ცხოველი", ან როგორც ,,ადამიანი არის სოციალური ცხოველი". ამ განსაზღვრებით მას თითქოს სურს გაემიჯნოს ყველას და სწორედ აქ, პოლისში დააფუძნოს ადამიანი.

სიტყვები ,,სოციალური" და ,,პოლიტიკური" წარმოადგენენ ერთგვარ სინონიმებს. სიტყვა ,,social" (სოციალური) არის ბერძნული politice-ს ეკვივალენტი.

ყველა სხვა არსებისგან განსხვავებით, მხოლოდ ადამიანი მისდევს ცხოვრების პოლისურ, სახელმწიფოებრივ წესს. მხოლოდ მას შეუძლია იცხოვროს სამოქალაქო ან პოლიტიკურ საზოგადოებაში.

ადამიანები მრავალგვარ ურთიერთობაში არიან ერთმანეთთან. მათ შორის მეტად მნიშვნელოვანია პოლიტიკური ურთიერთობები. არისტოტელეს მიხედვით, სახელმწიფო პოლიტიკურ ურთიერთობათა ერთიანობას წარმოადგენს. სახელმწი-ფოებრივი ცხოვრებისკენ მისწრაფება, მხოლოდ ადამიანშია ჩაქსოვილი.

პოლიტიკა ეს არის ადამიანური საქმიანობის უმაღლესი ფორმა, რამდენადაც მისი მეშვეობით ადამიანურ ურთიერთობებში ყალიბდება სამართლიანობა და საყოველთაო სიკეთე.

ადამიანს „ლირსეული ცხოვრება" შეუძლია მხოლოდ იმ საზოგადოებაში, სადაც პოლიტიკაა. პოლიტიკა არისტოტელესთან წარმოდგება უპირატესად ეთიკური ასპექტით: პოლიტიკა არის ის, რაც უკავშირდება „სამართლიან საზოგადოებას".

ამდენად, პოლიტიკა წარმოადგენს ადამიანთა საქმიანობას საერთო სიკეთის დამკვიდრების მიზნით. ადამიანის გარდა არსებობენ ცხოველები, რომლებიც აგრეთვე არიან სოციალურნი, მაგრამ მათ შორის არ მოიძებნება ისეთი, რომელიც ცხოვ-რობდეს პოლიტიკური ცხოვრებით. მხოლოდ ადამიანს შეუძლია იყოს პოლიტიკოსი.

ყველა სხვა არსებისგან განსხვავებით, მხოლოდ ადამიანი ენავა ცხოვრების პოლისურ, სახელმწიფოებრივ წესს. ვინაიდან მას შეუძლია იცხოვროს სამოქალაქო ან პოლიტიკურ საზოგადოებაში. ეს არის სრულიად ახალი დეფინიცია ადამიანისა, რომელზედაც შეიძლება დაფუძნდეს მომავალი პოლიტიკურ-ფილოსოფიური დისკურსი.

PHILOSOPHY AND NATURE

(Problems of Ecophenomenology)
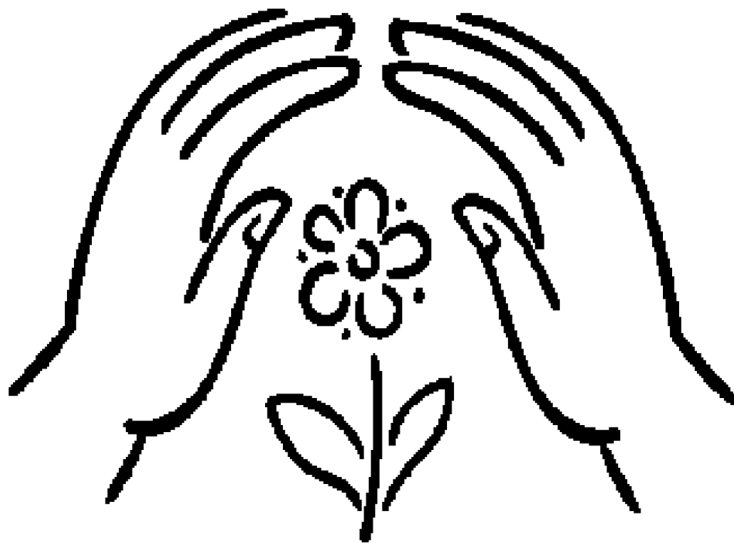
TOWARDS A CULTIVATING TURN

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1. *Meanings of "cultivate": etymology and sense*

In English language the verb "to cultivate" derives, as we know, from Medieval Latin "cultivatus", past participle of "cultivare", from Late Latin "cultivus", which is referring to Classical Latin "cultus". The word "cultus" has a surprising range of meanings, embracing several aspects of life, from the more material to the more spiritual. Cultus can mean tilling fields or growing plants and practicing literature or philosophy and, éminently, religion. Cultus means also things and persons care and education of human character. Furthermore it means high veneration and respect for something or somebody (nowadays we say that something or somebody is "a cult" when they have a large and widespread consideration). In a general meaning "cultus" indicates habits of life and, definitively, the culture of a population. Moreover, we have to reflect upon the derivation of "cultivare" and "cultus" from the verb "colere", which means too dwelling an home or a territory and creating a relationship of friendship by care and attention to a person whom we hold dear. Besides, Latin substantive "cultor" means not only tiller of the land, but also dweller and lover (for instance of right laws and gods). We can add that Latin "colere" probably evoked the act of pushing the plow and so it could join the root of the Sanskrit word C'AL-AYAMI (to push forward) and the root C'AR, at the basis of the verb C'AR-AMI, meaning to live (to dwell). So, "colere" indicates a moving forward *within* a space of living. No doubt that "colere" and "cultivare" mean a movement of driving something or somebody to reach a fruitful realization. Therefore, this terms are near the meaning of Latin "agere" and of Ancient Greek "prattein" (= to act).

In Ancient Greek we find, for "to cultivate", mainly two verbs: *aróo* and *ergázomai*. In a figurate sense *aroo* means to fertilize and its passive form *áromai* means to be generated. The most important *ergazomai* refers to *ergon*, which means something that is actual, so an activity and the result of this activity, also the result of a completed work. Telling land it is named *ergon* and not *ponos* (which refers to pain), because this kind of work allow the whole connection of tools and aims and is not like the performance purely instrumental of the slave. The connection between tools and goals is a feature of the manufacturing referring to the artisan. So, with reference to the work of a craftsman, *ergazomai* also means a kind of production in which some materials are put together to an end or aim, that a maker knows thanks to a cultivation, regarding the knowledge of materials and the form to give them according to their own

nature, such expertise being previous to the mechanic performance of a mere production. In this way, production is oriented by things themselves, which suggest the form to imprint to them.

It would be interesting to know how the idea of cultivating is present in linguistic families beyond Indo-European frame. Surely you can help me integrate my exposition.

To go into the matter, cultivating means a dynamic process of keeping and caring people and things, so that they can improve their condition, starting from what they already are. For this reason cultivating evokes the meaning of education, from Latin both, *educare* = to feed and *e-ducere* = to bring out what is inside, and the meaning of Greek *paideia*, from *paideuein* = to feed for a correct growth. Thus, cultivating is, to let *become* what does not depend, at first, from an arbitrary exercise of our power. Better said, power is already into the reality that we keep in our power to develop. Our power coincides with the responsibility to let grow and manifest itself, or get more and more evident, what is originally inside the reality we are facing, either within us or outside us. We could say that cultivating is a process thanks to which a fact stops to remain a mere fact and becomes a "phenomenon", that is a reality which reveals itself and can pursue its own flourishing. From this point of view, phenomenology, and especially phenomenology as eco-phenomenology , is not such an already full evidence, but the process to give evidence to something which does not appear yet. Briefly: *to let manifest*, *to let appear*, standing from a being which is appealing its disclosure. So, we assume being in a dynamic perspective of beingness, trough that being can reach its richness and so realize itself as a "true" being. That appealing to disclosure of being is possible if we, in a first time, set us in a position of reception and we let get passive in face of that is done. But, answering this reception leads us to move from a passive to an active attitude. We get in charge of the completeness – the best possible completeness – of the virtuality relating – so to say it with Husserl – to the "Sache selbst (thing itself)".

2. *Cultivating and producing*

We can name, this attention and caring, the process of revelation of being as a process of *production*, in the sense – as Heidegger said in the famous *Frage nach der Technik* – of "her-vor-bringen" (to bring out and to bring in front of us). Pro-ducere, in this way, can be the task of a humankind who cannot expect to have already, at his or her disposal, the whole reality, but has to accept the partiality of his or her condition and to use adequate means in the effort of disclosing what does not appear yet. We have at same time to declare that the production can have a right place if, in the path in which we are walking, it is not separated from the vision of a world to cultivate, that is taking the world as a place of intrinsic and inherent possibilities, so without reducing

it to a mere deposit of materials, only serving human needs of an absolute manipulation and consumption.

On the contrary, producing and consuming, in our civilization, have been separated from cultivating. We usually produce and consume without cultivating. The main habits or life styles of the present civilization are characterized by jumping from the urgency of production to the frenzy of consumption. This is one of the reasons for the lack of a culture of care and upkeep, which is evident either in the private use of goods or – and more – in the public use of them. Thus, production drifts towards what we can name "productivism", that is a production which looks exclusively at itself and at a one-way development, becoming an absolute imperative, whose rules dominate every dimension and subordinate every people and everything to its increase, by stressing human and natural resources (we know that ecological and environmental footprint is become unsustainable and that, going on the present standard of producing and consuming, we would need three times the size of our planet).

In the structure of cultivating there is a logic that is not reducible exclusively to an absolute production. For instance, cultivating implies some suspension or work stoppage to let the seed grow in itself, so in a relationship of autonomy in comparison to our power of producing. We cannot dominate the whole process of cultivating because in this process are acting forces and energies which are "other" than our own forces and energies. Cultivating also means the respect of spaces and of times which are not of a complete availability for us. We have not to step on the land we sown (for instance wheat) and we cannot accelerate beyond a certain measure times of maturation (that is true also as to industrialized agriculture).

3. *Production and generation*

For a correct image of production, we would like to express the idea that production is certainly a standing dimension of the realization of humankind along the course of its history and that, at the same time, the attitude to produce has to be linked to the acts of generation. Cultivating is really a composition of production and generation, where the generation can be made easier and completed by production, until the production itself does not arrive to an absolute denial of the generation. About this point, we can formulate a radical question: can we nowadays distinguish or – more properly – continue to distinguish production from generation? Even in an age where the possibilities to produce are increasingly widespread to every field of our existence, dominating not only the dimension of things or of the objects which are outside us, but also the region of our life, at the biological level and as to the upper processes that concern psychological and mental levels?

At this point, we have to deal with the question about the technique, in a time where technologies have already modified the traditional relationship with nature, until

the point – to use terms of the old Greek philosophers – is the *techne* to produce the *physis* or the nature (as remarked Günther Anders in *Die Antiquiertheit des Menschen*). We have a paradoxical *naturans* technique. Thanks to this turn, technologies can produce parts of our body, so that we cannot longer distinguish something we used to name a natural equipment from an artificial endowment; but this is not the last possible frontier, because we could go beyond the present situation, where the technologies are producing elements that in the past were relevant to the nature. The next future step heralds a model of technique not only generating nature, but *without* nature, that is without natural support and without any return or reference to the nature. We could have a technique absolutely self-referring , that is a technical dominion which reproduces itself far from any consideration and even any memory of a previous natural condition. Certainly, it would be a paradoxical exit, because it would mean the death of the technique together with the death of nature. Indeed, the sense of technique is to be a tool available to mankind, which is able to indicate ends for the use of technique. For this reason, an absolutely detached technique from *physis* (from nature) and especially from human nature would become an absolute non sense.

This question needs to be investigated, beyond superficial statements and words meant to impress. Without any doubt, we cannot nowadays uphold the point of view of the fixedness of nature. Nature outside us is not fixed and not rarely subject to sudden changes. Nature of non-human animals shows signs of learning from past experiences and is subject to the processes of adaptation to the environment. Nature inside us is a result of a very long chain of variations; but not only, it is a result of a ceaseless relationship with animals and things too (this latter concerning also things built by humans themselves), starting from stone age until the era of more and more sophisticated technologies. Human, as we actually know it, is the output of manifold connections which have not waited for the advent of the Internet to be realized. As Roberto Marchesini is stressing in his works, human is certainly an ontological hybridization. Supporters of post-human can rightly root their reasons in what human itself has become, besides coming from a history of disclosure from non-human. Nevertheless, despite this derivation, human is the only being that has cultivated the category of permanence and has not only considered the process of becoming, but has also asked about persisting *in* his being and *of* his being.

That is the reason which pushed classical philosophers not only to describe the field of existence, but to put the question about the "eidos" or the essence, without which existence risks to remain un-understandable and to fall in non-sense. This means that *onto-logy* cannot be reduced to an *onto-genesis* and the latter cannot be reduced to a *phylo-genesis*. Human does not accept to be only a genealogical effect, but he is always expecting to manage to be a genealogical persistence, that is to continue in his genealogy. On this ground Aristotle named the essence *to ti ēn éinai*: a

being referring to its previous genesis which has to continue itself in a future generation. So considered, the essence indicates both, a movement in a permanence and a permanence in a movement.

4. *Could post-human be against human?*

This duality, or interweaving, of movement and permanence is very important in facing the present transition of human to a post-human, which means an effective enhancement of human and not his end or his denial. So understand, post-human would mean a more conscious relationship of the human with the new possibilities which are afforded by technologies, that are, at present, already operating without a sufficient control and beyond an average ability of knowledge. An updated skill, enclosing a better knowledge and an adequate responsibility, should concern the practice of a fair measure between the respect of natural endowment, in its basic feature and in its further development, and the opportunities offered by technological devices, especially in the case of their steady appliances to human body.

Of course, there is no problem in applying artificial devices to restore, or reactivate, human capabilities which are insufficient in comparison to the so called normal functions (or functionings). Problems arise when a total displacement of boundaries between nature, as basis and as development, and technological artifice, or a complete substitution of natural endowment with artificial devices, can arrive to a radical crossing out of nature, in favor of an artificial mechanism. This problem arises even if technological devices were a perfect replication of human functions, also in a seeming generation of new devices. Actually, we could have not precisely a generation, which is a single and un-repeatable action, but a production of tools by mean of tools.

The feature of a serial production, instead of generation of a peculiar being , couldn't be avoided with the attribution of intelligent operations to the tools, because this operations would be run by a computation of a causal chain (a chain of causes and corresponding effects), computation which is only a part of the human intelligence. There are trials of providing the artificial intelligence with the ability of choosing based on varying algorithms, but who puts into an artificial intelligence algorithms and the possible variations? Until today, a human intelligence which is outside the so called AI. So algorithms don't have, until now, their beginning or their origin inside; but, if we forecast a world where algorithms will depend on other algorithms in an unlimited series, who could interrupt or vary their sequence? Presumably, human choices or will aggregate to the cart of an un-controlled sequence or, if based on themselves, will become meaningless.

Consequently, it would open the field of totally produced choises, which with difficulty and hardly we could continue at calling "human", because a human action is

an action which has its origin in itself or, better said, their last point of reference in itself. To conclude, human being has been constantly connoted by two essential features, which are apparently opposite and, at same time, strictly linked: the feature of the individuality and the feature of the universality. Human being is an individual being always in relationship with universality or, if you prefer, human being is an individual-generic being, and so always in a conscious-emotional relationship with other subjects. As such, "each" human being (or each person) is responsible for the ways of explication of that relationship and therefore is a *generating being*, either in a material sense or in a spiritual sense.

5. *A production in service of generation*

The priority of generation allows to embed the field of production to a service of generation, avoiding the opposite. In this perspective, production enhances generation. Generation is the ground of production. The priority of generation does not prevent the need and satisfaction of production, and is actually a good drive for a good production. On the contrary, production dis-embedded from generation, and getting self-ended, can destroy itself with its inspiring ground. The challenge, today and in the next future, is defeating the empowerment of the unlimited production, which flows in an unlimited consumption, and searching a fair measure in favor of a generative power, which cannot be a mere ring of a productive chain.

The philosophical anthropology has with sharpness observed, in the mankind, the power of suspending the appliance to the production, broadly speaking, and to consumption too. That power of suspending can be interpreted, by us, as a power of freedom and so has to be received in our experience. We can add that cultivating is on line with a vision setting production to the service of generation, searching a fair balance between nature and artifice.

6. *Phenomenology as bringing being to happen*

In this way, phenomenology cannot limit itself to the opening to the more broad and broad manifestation of being as a process of beingness, but has to care the relationship between the manifestation and the *eidos* or the essence which is appealed to give a direction to the manifestation itself. If we renounced the comparison of the existing world to a possible world starting from its shell, how could we read a masterwork like Husserl's *Krisis*, which remains a milestone of the phenomenological research in an effort aiming at discovering the sense within the world of life and leading it towards a better revelation, that is towards a *telos* or an aim which is able to improve the meaningfulness of existence.

All this is even more fitting about Tymieniecka's phenomenology as *ontopoiesis*, because – as we know – in the frame of ontopoiesis, and all the more so, in the frame

of ontopoiesis as metaphysics, the main categories like "intentionality" and "truth" do not have a simple cognitive significance, but a wider incidence at an existential and vital level. On this ground phenomenology, especially as eco-phenomenology, is either revealing or constructing and, in a certain measure, creating, if we think that creation is a feature of the so called *imaginatio creatrix*. Thanks to the power of the *imaginatio creatrix*, we can improve the manifestation of being. Better said, thanks to our exercise of revelation-creation, being itself is brought to happen. Happening of being is both, something already done and something which depends on us, unless we want to listen to the supporters of the deterministic stream of neurosciences, who unduly read the *relation of sequence* between a nerve impulse, which is the object of the brain imaging, and an observable behavior as a *causal relation*, missing the complexity of the dynamic act that correlates impulse and behavior.

In this furrow, takes its place the task of cultivating. Indeed, for the part in which happening of being depends on us, we become responsible of constructing being or, on the contrary, destroying it. Cultivating is, precisely, to be available to construct the world falling within our experience and depending on our action. So, the task for humankind, in the context of the entire of being, is referring to being that has to be or has to be brought to its manifestation. Phenomenology has to care the manifestation of being.

7. *A question: is every being worth of care?*

Is every being worth of care? At what conditions is phenomenology able to answer this question? First: to answer a question such this, we have to recognize the dimension of conflict among beings. Conflict regards either history or natural world. In the field of history even the search of peace often needs fighting for peace, against injustice, unfairness and inequality. In the world of nature there is a struggle which sets animal species against each other and within a same species. Events like earthquakes show a lack of balance within the mineral kingdom and this un-balance can damage humans and human buildings. How could we consider all that as positive and in a relationship of harmony? On top of it there are psychological or interior conflicts within every person, and not only due to pathological reasons.

To face conflicts and fights and to be able to have an orientation concerning an issue like that, we have to entry in a logic of understanding and wisdom, that is in a logic which allow us to select the quality of being which we are involved with. What is the being which deserves to be cared and improved and what is being which does not, or which being we must even contrast and leave out? Of course expressing one's judgement does not mean discrimination and exclusion. The opposite is true, because we are called to include every being in a positive constructivism, holding it in high regard or setting great store by the virtualities of each being, beyond the lack of being

they suffer at present. Aiming at increasing or enhancing the value of every being in itself, does not mean even that our judgement can take away the responsibility of a self-judgement rélevant to another person nor that we can force the natural world to be only in service of needs and desires of the humankind (as Francis Bacon said).

In any case, the path we have to explore is not easy. A radical turn is in view, but our horizon is largely cloudy and we cannot solve all the problems which are connected with the perspective of that turn. Our tendency to the harmony of every being, and especially to the Unity-of-Everything-There-Is-Alive, does not let us stop from fighting bacteria and viruses which are a threat to the human health. We know that Jainist, in observance of the tenet of non-violence and of the love towards all living beings, usually cover their mouth not to kill unwilling microbes spread in the air. Practices like that are a good anticipation of the ideal situation where harmony will prevail over splits and contradictions, of the era where, as Isaiah (11, 6) said, "the wolf will live with the lamb, the leopard will lie with the goat, the calf and the lion and the yearling together, and a little child will lead them". We have to work towards this final target, but we cannot abstain from taking part to the imperfect and faulty events along the hard course of history. Furthermore, could we accept the lack of harmony between mineral nature and human world?

8. *Harmony trough disharmony*

This is a big question from a point of view of an eco-phenomenology. The question regards the realistic consideration that men, for a long period of their history, have had an antagonistic relationship with nature, which is still present in our daily mindset and in our current world of life. Protecting from the rain and from the cold in winter, or protecting from the sun and from the hot weather in summer, means to have a defensive relationship with nature outside us. A not irenic feeling towards nature is evident in important poets (Giacomo Leopardi above all, but also Lucretius as to Latin literature) who turn to nature with the appellation of "cruel mother".

We cannot expect to solve all the disharmonies within the natural domain, that continues to hide many secrets for us, averting human predictions and forecasts. The unity of *logos* might embrace also the geophysical world. Thus, like Voltaire in the face of Lisbon's earthquake and despite the apparently obvious consideration that an event as an earthquake is negative only from an anthropic point of view, we cannot read such a phenomenon as congruent with an idea of full rationality referring together to men and to the environment where men live and have built their home. The manifold aspects of Logos show us processes and occasions that are, once again, conflicting and colliding. The new Enlightenment proposed by Tymieniecka, where *logos* is unfolding in all the richness of its manifestation and God rises at its highest fullness, has to take account of worrying shadows covering this target. Actually, we suffer a

distance from that fullness, which nevertheless is pushing us no to stop the march, even when our experience is signed by tragic contradictions.

We have to ask ourselves: how can we control the injures to the normal and relatively constant course of nature, injures that not only damage nature but have repercussions on and affect negatively men? I think we have above all to recognize the otherness of nature towards us. It does not mean that nature is something of alien to us. All the contrary: nature is certainly our mother and we have to appreciate its parenthood. We are children of nature, but a mature relationship between children and parents needs a fair recognition of a difference and detachment. In few words, we cannot identify with nature and consider it a mere prosthesis of men. Only if we look at nature as a distinguished reality in comparison to our identity, we can renounce an attitude of exploiting and spoiling towards it, and change this negative attitude in a behavior of preserving and safeguarding. So we can change the appropriative attitude in a loving one. We could say: a loving intentionality instead an exploiting one. Cultivating, as we saw, refers to "cultus", which just means respect and loving dedication.

To this aim is required, together to a cultivating turn, an anthropological turn, that goes beyond the present one-sidedness of a man who, as Hannah Arendt outlined, represents himself only as a worker, and, we could add, as a worker-producer-consumer. It is important, to integrate the ability to work with the ability to act and to contemplate. Good actions towards nature are preserving and safeguarding it, beyond demanding to reduce it to an exploitable matter. Furthermore, good actions are possible if we contemplate nature as a gift that is given us, before any claim to use it for producing. At this conditions we can trust in a turn towards cultivating as a paradigm of life, that is more and more necessary for the harmony of human with earth and cosmos.

SUMMARY IN GEORGIAN

ფრანჩესკო ტოტარო
ფენომენოლოგიის და სიცოცხლის მეცნიერებათა საერთაშორისო საზოგადოების პრეზიდენტი, იტალია

კულტივაციური შემობრუნების მიმართ

რეზიუმე

ცნობილი იტალიელი ფილოსოფოსის და მეცნიერის, ფრანჩესკო ტოტაროს ნარმოდგენილი ნაშრომი არსებითად ეკოფენომენოლოგიის უმნვავეს პრობლემას, ადამიანისა და ბუნების ურთიერთქმედებას ეხმიანება.

ავტორი თავიდანვე მიმართავს სიტყვა „კულტივაციის" სემანტიკურ ანალიზს. იგი ცხადყოფს აღნიშნული ცნების ნარმომავლობას ლათინური ტერმინიდან Cultivus, რომელიც თავისი ფესვებით რელიგიური რიტუალიდან ამოდის. მისტიკურ ქმედებათა სისტემაში არსებითია სხვადასხვაობა ზებუნებრივ სასნაულსა და ბუნებრივ მოვლენას შორის. სნორედ ეს განსხვავება აინტერესებს მკვლევარს ანთროპოლოგიურ კონტექსტში.

განსხვავების ფენომენოლოგიური პრინციპის საფუძველზე საბოლოოდ ნაშრომში გამოიკვეთება აზრი, რომ ჰარმონია ადამიანსა და ბუნებას შორის (რათა თავიდან ავიცილოთ ეკოლოგიური კრიზისი) შესაძლებელია სნორედ მათი კონტრასტის, მათი ერთმანეთისგან არსებითი გამორჩევის გზით. ბუნების კულტივაცია, ხელოვნური გარემო, ცივილიზაცია, კულტურა, ხელოვნება მეცნიერებას, ტექნიკური და ტექნოლოგიური პროგრესი, ადამიანის შემოქმედებით მიღნევათა ინდუსტრია – ეს ყოველივე ეკოლოგიური კრიზისის მიზეზად კი არ უნდა დავსახოთ, არამედ პირიქით, პოზიტიური მნიშვნელობით გავიაზროთ. ბუნებასთან მიმართებაში ისინი ქმნიან ერთგვარ კონტრაპუნქტს, ერთგვარ დაქაბულობას განსხვავებულ (ხელოვნურ და ბუნებრივ) ფენომენთა შორის, რათა მოჩვენებითი დისჰარმონიის გზით, შეიქმნას პოლიფონიური ჰარმონია ადამიანის თავისუფალ შემოქმედებასა და ბუნების სასიცოცხლო აუცილებლობას შორის.

THE 19TH CENTURY TWO POETS' MENTAL AND SPIRITUAL COMMUNICATION ACROSS THE OCEANS AND CULTURES: WALDO EMERSON AND GEORGIAN POET VAJHA PSHAVELA

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Abstract. Global ecological and environmental problems are universal and call for transnational action based on common understanding of the threat mankind faces today. The aim of the article is to present the concept of nature care and link it with the philosophy of transcendentalism developed in the 19th century. The two poets - American Waldo Emerson and Georgian Vazha Pshavela perceived philosophy of nature as a divine universal being with which humans should experience spiritual "wholeness". The paper analyses the philosophic thought exemplified in the Emerson's essay *Nature* and the short stories by Vajha Pshavela in which personification of the nature is given. The mission of the intellectual world society is to save the earth from the ecological catastrophe since the environmental change might possibly shift the balance of power between states either regionally or globally, creating instabilities leading to regional conflicts and wars.

Key words: *universal spirit of nature, philosophy of Transcendentalism, Nature by Emerson, Vazha Pshavela, ecology, earth, biodiversity, religion of Cherokee Indian tribe, earth care, nature care*

Brothers by intellect and spirit: harmony and unanimity between two associate poets and philosophers never knowing each-other with oceans between them.

The aim of the this article is to present in brief ecological problems caused by brutal consumption of natural resources and the attempt of international community to protect the earth; also it goes back to the religion of aboriginal Cherokee people who worshiped universal spirit and tried to maintain balance with the nature. Based on the analysis of the 19th century American essayist and poet Ralf Waldo Emerson's famous essay *Nature,* and Georgian poet and writer's Vajha Pshavela's short stories, the paper presents a philosophy of nature, interpreting it as a universal spirit of God. The humans should be independent and find their place in the universe and experience "wholeness" with nature. The most important is to view the earth as a living being and to love it with all our heart. "*Gialove"* - is an Earth-care philosophy, which was brilliantly demonstrated in Vajha's poetry and stories. In the 21st century, mankind is facing a danger of losing biodiversity, and a search for possible solution to ecological problems is viewed by the authors of the present article in the harmonious relationship between

humans and nature. The article analyses poetic and philosophic thoughts of two great thinkers of the 19th century - Georgian poet Vazha Pshavela and American Ralf Waldo Emerson, who, in their attitude to nature, appeared to have much in common, not even being familiar with each-other's literary work.

The central idea of the paper is to indicate that the most important for mankind is to restore its "wholeness" with nature, to preserve future generations from the flaws and distractions imposed on the nature by "civilized society" in the course of industrialization.

A long journey in search of philosophic and poetic thought which would be sensitive to the problem stated above led us to Ralf Waldo Emerson, the father of Transcendentalism, and Georgian poet and writer Vazha Pshavela. Both lived in the 19th century. The two poets – one in America, and the other far in the Caucasus Mountains were developing very similar philosophy of nature.

Ralf Waldo Emerson, (1803 – 1882), great American essayist, poet, philosopher and lecturer addressed wide range of spiritual, social and scientific problems, all characterized by intellectual breadth and depth of judgment. The poet fused close observation of New England landscape with far-reaching spiritual exploration. He dealt with the issue of Nature's divinity in many of his writings, including essays, poetry and lectures. Emerson formulated and expressed the philosophy of transcendentalism in his 1836 essay *"Nature".* Following this groundbreaking work, he gave a speech entitled "The American Scholar*"* in 1837, which Oliver Wendell Holmes Sr. considered to be America's "intellectual Declaration of *Independence".* Emerson was well familiar with Indian religion and was inspired by the divinity of nature which is a result of Holy God spreading its gifts throughout its surface. In 1845, Emerson's journals show he was reading the Bhagavad Gita and Henry Thomas Colebrooke's *Essays on the Vedas. (Henry Thomas Colebrooke's Essays, Retrieved Dec. 12, 2016 from* https://archive.org/details/miscellaneouses00unkngoog*)*

New England Transcendentalism was a religious, philosophical, and literary movement that began to express itself in New England in the 1830s and continued through the 1840s and 1850s. It was associated with a small yet active group of educators, activists and religious leaders including Henry David Thoreau, Ralph Waldo Emerson and Margaret Fuller. The guiding principle of transcendentalism, therefore, is the belief that people are at their best when they are self-reliant and independent. Transcendentalists were distinct and independent individuals who accepted some basic premises about man's place in the universe. (Bradley, J. Values and Beliefs of Transcendentalists).

R. W. Emerson's essay *Nature*, a systematic exposition of the main principles of Transcendentalism, was published anonymously in 1836. Its publication sparked a period of intense intellectual ferment and literary activity. Although it was based in part on ancient ideas (the philosophy of Plato, for example), Transcendentalism was in

many ways a radical movement, threatening to established religion. Transcendentalism is a belief system that espouses a theory of non-traditional appreciation of nature that suggests that God gives spirit to nature, so it is only true reality which could be perceived.

Unlike children, most adults, as Emerson states, have lost the ability to see the world as an integrated unity. In order to experience awe in the presence of nature, we need to approach it with a balance between our inner and our outer senses. Nature so approached is a part of man, and even when bleak and stormy is capable of elevating his mood. All aspects of nature correspond to some state of mind. Nature offers perpetual youth and joy, and counteracts whatever misfortune befalls an individual. Emerson's poem emphasizes the unity of all manifestations of nature, nature's symbolism, and the perpetual development of all of nature's forms toward the highest expression as embodied in man. (Emerson's "Nature". ttps://www.cliffsnotes.com/literature/t/thoreau-emerson-and-transcendentalism/).

The idea that a human is a part of nature was not new. Its roots go back to the Indian philosophy and the religion of American aboriginal people, with which Emerson is thought to be well squinted.

Virtually, all ancient civilizations worshipped the nature and its almighty forces. The present attitude of a civilized man towards environment is vastly void of any high esteem or reverence. And this negligence of nature (proved by every day activities) increases as much as the human's scientific knowledge of nature enhances. Is the deep ravine which appeared between humans and nature is what was expected to get from accumulation of scientific knowledge about the nature? Many centuries ago when the European civilization reached the continent of America, local aboriginal tribe, Cherokees, had developed their "religion" which was based on a worship of nature. These indigenous people strongly believed in supernatural forces which according to them linked human beings to all other living things in nature. Everything in their environment - plants and animals were bearer of an intelligent and supernatural spirit, and Indians considered themselves as the part of the environment in which they existed. The central focus of the religion was that men should not rule over the nature, but instead, they must try to find their proper place in it to keep the balance within the other aboriginal people and themselves, as well as among animals, plants and other people. For example, a healer might listen to the spirit of a plant to find out what disease that plant could cure; a hunter might pray to the spirits of animals for guidance and forgiveness. (Raley, 1998, Retrieved from Chumburidze, 2016.)

Balance and harmony in the environment was a core principle in the religion of the tribal people which determined their way of life, their attitude towards the nature. In order to respect and cooperate with all of nature, the natives found ways to conserve its parts, in other words, they used to take and use only a small portion, so that the future supply of the resource is not threatened. That means that when Cherokees

gathered medicinal plants in the forest, they harvested only every fourth one they found, leaving the other three to grow undisturbed for a future use. All of these practices contributed to the balance of their world. The Cherokees believed that provided the balance of nature was upset, everyone would have trouble. They feared a loss of balance could cause sickness, bad weather, failed crops, poor hunting, and many other problems. Humans were responsible for keeping the balance within themselves and between the animals, the plants, and other people. (Raley, 1998).

Emerson's philosophy is based on Idealism, but to some extent, it is also a reflection of the core doctrines of Cherokee religion, particularly, maintaining balance with nature. In the preface of 1836 edition of *Nature,* he puts a passage from the Neoplatonic philosopher Plotinus, which suggests the primacy of spirit and human understanding over nature. At the beginning of Chapter VI, "Idealism," Emerson questions whether nature actually exists, whether God may have created it only as a perception in the human mind. Having stated that the response to this question makes no difference in the usefulness of nature as an aid to human comprehension of the universal, Emerson concludes that the answer is ultimately unknowable; whether real or not, he perceives nature as an ideal. (Nature, (essay) from Wikipedia).

Essay *Nature* includes eight sections: Nature, Commodity, Beauty, Language, Discipline, Idealism, Spirit and Prospects. Each presents different perspective on the relationship between humans and nature. Humans use the Nature to satisfy their basic needs, their desire to delight, for communication with each other, and finally for their understanding of the world. The land is deeply saturated by God spirit and often wears colors of the spirit – changing its mood and shades.

Emerson suggests, that humans cannot fully accept the beauty of the nature, and worries that man's alienation from nature could become deeper. However, the truth is that humans do not need any interpreters to enjoy direct communication with the nature as they are the part of it, but they are often distracted by the demand of the world and society. Emerson feared that man's alienation from the nature could grow and become disastrous over the centuries. As the time flies and the world becomes more civilized, people are losing the "wholeness" with nature, instead, are engrossed in the demands of the society ruled by the world market. Emerson presents the nature in its endless divine circulation which nourishes the humans and where a true spirit or "Universal Being" is hidden. Unless the humans try to find spiritual sense of nature around him, his alienation and weakening will proceed.

For over the two centuries after the *Nature* was written, the process of human's alienation from nature has been progressing, stripping the world to become loveless, void and desperate, which will ultimately lead to natural catastrophes. The divine, century-old connections, spiritual aspiration, trust and respect between nature and

man which existed for centuries, is being now wasted in search for comfort and luxury; and all in the name of Civilization.(!)

In *Commodity* chapter Emerson argues that "Eye is the best of artist" we perceive the beauty of the world by the virtue given to us by God. Nature's beauty is a source of delight.

And the best gift of God

Is the love of superior souls (Emerson, p. 450)

God, the Spiritual Being, could be perceived through nature, whilst everything must be spiritual and moral in which there should be "goodness" between nature and humans. Looking back to the epoch of Emerson, we regret how much of that "goodness" has been wasted, and how that process is still continuing.

When considering thousands of scientific articles in which the researchers try to persuade the mankind regarding the calamities leading to full-size cataclysms which are already on the way, and which have already shown its irreversible results, we try to find the ways humans could be persuaded to find the revelation in the love of nature, and that reality could be understood by studying nature. As Emerson teaches,

*"Every natural action is graceful. Every heroic act is also decent, and causes the place and the bystanders to shine. We are taught by great actions that the universe is the property of every individual in it. **It is his if he will**. He may divest himself of it; he may creep into a corner, and abdicate his kingdom."* (Nature, essay, ch.3. Beauty).

The warning of the genius poet of the 19th century sounds rather awesome today; there is a feeling that humans have abandoned the nature, and that they do not any more feel personal responsibility for the safe world, neither is there a will to protect the property given to them by God. In the result, the man will be forced to leave the planet, like Adam and Eve were made to leave the Heaven – this is what Emerson was trying to tell to mankind.

Waldo Emerson's philosophy is well presented in his poetry in which he shows as different poetic personality, freer and more unconventional in both form and subject matter.

Water

The water understands

Civilization well --

It wets my foot, but prettily,

It chills my life, but wittily,

It is not disconcerted,

It is not broken – hearted,

Well used, it deketh joy;

Adorneth, doublet joy;

Ill-used it will destroy

In perfect time and measure,

> With a face of golden pleasure,
> Elegantly destroy. (Emerson, p. 377)

In the poetry of Emerson the nature is always in balance, it rules the lives of humans who should adorn it, and for what they will be richly granted. There is a warning that if the nature is badly used it shall destroy "with a face of golden pleasure". Sadly, the world has witnessed many times the destructive results of ill-treated nature.

Emerson's *prose* sonnet *Woods* starts with the following words*:*

Wise are ye, O ancient woods! Wiser than man. ………… men have no language to describe one moment of your eternal life. This I would ask of you, o sacred Woods, when you shall next give me somewhat to say, give me also the tune wherein to say it. …….. Though a man have heard them [tune] for seventy years, are never the same, but always new, like time itself, or like Love.

(Emerson, 366)

Woods in Emerson's sonnet talk with "winds*, or rains, or brooks, or birds*" about eternal truth which sounds anew each time. The secret of the nature is that it is "*never been repeated*", and the man should always listen to the tune of nature, which tells about genuineness and authentic state of affairs.

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Vazha Pshavela 's philosophy of live nature in poems and short stories

Brothers by intellect and spirit: harmony and unanimity between two brother poets and philosophers never knowing each-other with oceans between them.

Vajha Pshavela (real name Luka Razikashvili, 1861-1915), a distinguished Georgian writer, poet, philosopher and public figure assumed the pen-name from the homeland, high mountainous region in North Caucasian range where he was born and where he spent all his life. (Vajha Pshavela, p.95) The Poet views man and nature in a harmonious complexity and regards the nature alive. The mountains, valleys, flowers and rivers are all parts of the wholeness to which humans also belong. The emotional and intellectual unity between mankind and the earth with all its habitats is a key to understanding the poet's philosophy. Vazha personifies all living creatures, plants and flowers, animals and birds, and makes them talk about the universal truth; about the vices and sorrows existed on the earth, and about spiritual foundation of the universe. The nature is personified in Vazha's literary works and symbolic language is used to convey philosophy of nature and world order. The poet's attempt to make mountains, animals, plants, and humans communicate with common language seems natural as they talk about genuine reality, sharing their problems, joys and sorrows.

Each short story or poem has a concept word which conceals the true philosophic idea of the literary work. The texts include sacred events, traditions, or scenes which bear highly symbolic meaning. (Vajha Pshavela, p.97)[1].

Vazha has inspired every lifeless thing to be alive and assigned its place and role in the universe; though, the attempt to find proper place for a man in that system is not markedly solved. Humans are mostly presented as the ones who try to upset the divine order of the nature which is a homeland and equally belongs to every live creature – be it animals, plants or humans. In his short story "*The Roots*", we see how the earth gives all his energy free of charge, gives it for love and never asks anything instead. The roots of once mighty oak tree cry bitterly because they witness the fall of once mighty oak tree.

"A hardhearted and ruthless man broke our heart and smashed down our child. [oak tree] and he left us full of tears. He started cutting it with an axe, splitting it into pieces. He did not give any heed to our child's and our moaning….. We are bleeding and you call it "juice of tree". (Vajha Pshavela p.118). The live creature which was nourished by the blessed earth is cut down, and the most embarrassing is that the earth cannot reject this brutal act of the man, because,

"The Earth is the mother of all and **cares for one and all***…. Blessed be thy breast, our mother, our fountain of sources, and our breast-feeder!"* (ibid, p. 119). She, the Mother Earth, feeds humans and understands their needs also; however the end of the story sounds really tragic. In the result of the ruthless utilization of the natural resources beyond its capacity, *nature is crying a lot*: "*We are sorry to leave and abandon our dwelling place where we were born, brought up and where we felt life within us……. We are left roofless, bare and hungry, in the end we shall collapse and go down too, falling miry depth."* *The misuse of natural resources drag humans to decline and "may cast us off ashore on a wilderness, where the scorching sun might wither and dry us up, make our name vanish all together." (ibid, p. 120). The allegory of The Roots is vivid and clear, it predicts the future of the humans who might find on the verge of vanishing lest they take care of Mother Nature, their homeland, their only property.*

Heavenly Powers, have mercy and compassion on the suppliant poor and wretched roots!

Prediction of the communication between man and nature which has been declined due to many reasons is given in a short allegoric story "*Once Only Spoke the Rock".* A tall cliff is personified and talks about the sorrows and injustices which he sees on the earth. The story is one, long dialogue between the rock and the man. Enormous awesome cliff addresses the man blaming people for love of empty and vain

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[1] Note: The passages given in the article are from the stories by Vazha translated by Lali Jokhadze*.*

words, for cruelty, for all the transgressions, as he sees blood and tears shed on the earth. The man invites him to talk with people directly with same grace and solemnity, but the Rock rejects, saying that the people would think him *"a sheer apparition" and stop listening to him.* The Rock sees men as consumers who would *"take an iron rod, detonator and blow the rock up, splitting it into pieces."*(ibid. p.165). The Rock is wise and perceives the true nature of men: *He destroys nature to build his own house, build walls or carve grave stones.* The philosophic attitude of Nature towards the people is biblical: he understands that they are sinners and so they are destined to make mistakes: "*Man shall again sin, make mistakes and then they will repent. Later he shall again try to correct the mistake*".(ibid.p.164). The only message the Rock sends to mankind is *"Men, Love Each-Other! This should be the first commandment so that every mother should whisper into her suckling every day."* (ibid.p.165).

The magic word LOVE emerges in the story giving a strong belief that the Nature, the wisest and the noblest, filled with the Holy Spirit and divinity, LOVES us, humans, it suffers when observes injustices; She, who understands the reason of the mistakes made by the humans, forgives them for having consumer's attitude towards Nature, forgives and loves. But the problem is that men are filled with mistrust: *"Man does not trust in man, even if you tell him righteous things."* (ibid.p.163). They would not even trust their years and eyes if She will talk to them, hence, at the end of the story, the Rock refuses to continue the dialogue which he started with the Man, wretched and miserable He goes to the Rock many times, but "*it never stirred nor gave any sign of life. It seemed to be clad into some black armor, blurred dimly with mist and fog, hiding from me forever.* (Vajha Pshavela, p.166).

The words sound like a warning: the earth and all natural resources seem to be dressed into sober attire, and the true divine connection, open-hearted dialogue between men and nature appear shattered and torn.

When looking at the tomb stones of two poets Emerson and Pshavela, one could not stop wondering how the two could be designed in a similar way in two different countries and by different architects.

Emerson's grave in Sleepy Hollow Cemetery, Concord **Vazha Pshavela's grave in Tbilisi**

Emerson died on April 27, 1882. Emerson is buried in Sleepy Hollow Cemetery, Concord, Massachusetts. He was placed in his coffin wearing a white robe given by the American sculptor Daniel Chester French (Sleepy Hollow Cemetery, Concord, Retrieved Dec. 15, 2016 from

https://en.wikipedia.org/wiki/Sleepy_Hollow_Cemetery_(Concord,_Massachusetts)

Vazha Pshavela's grave in Writers, Poets and Statesmen's Cemetery, Holy Mtatsminda Mountain, Tbilisi, Georgia. These two thumb stones have a clear resemblance which symbolizes their spiritual and intellectual unity.

The main beliefs put forth in Emerson's *Nature* and in Vazha Pshavela's literary works should become a guiding principle for the wise and intellectuals, for the governments and farmers, for all who care for the further happy life on a heavenly beautiful *Green Ball.*

The highest mission of the intellectual world society is to save the earth from the ecological catastrophe, its soil from depletion, people from the threat of famine, and the nations from severe competition leading to violence and wars for natural resources.

Today, a challenge facing global society is that it should recognize a genuinely common language that is - Love and Protection of Nature, and continuation of the cultural dialogue between different civilizations regarding word safety problems.

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SUMMARY IN GEORGIAN

მე–19 საუკუნის ორი განსხვავებული კულტურისა და ქვეყნის პოეტების – ვოლდო ემერსონის და ვაჟა ფშაველას ინტელექტუალური და სულიერი ნათესაობა

ირინე ბახტაძე*, ლალი ჯოხაძე**
* შავი ზღვის საერთაშორისო უნივერსიტეტის პროფესორი
** ილიას საერთაშორისო უნივერსიტეტის პროფესორი

რეზიუმე

სამყაროს გლობალური, ეკოლოგიური და გარემოს შენარჩუნების პრობლემები საერთოა ყველა ქვეყნისათვის და მოითხოვს ერთობლივ ქმედებას, რომელიც დაეფუძნება კაცობრიობის წინაშე მდგარი საშიშროების ერთიან აღქმასა და მისი გადაჭრის გზების ძიებას. სტატიის მიზანია წარმოაჩინოს ბუნებაზე ზრუნვის აუცილებლობა და დაუკავშიროს იგი მე-19 საუკუნის ორი გენიალური მწერლის და პოეტის – ამერიკელი ვოლდო ემერსონისა და ქართველი ვაჟა ფშაველას ფილოსოფიურ-პოეტურ ნააზრევს. ორივე მოააზროვნე ბუნებას აღიქვამდა როგორც ერთიან სულიერ სამყაროს, ხოლო ადამიანს მის განუყოფელ ნაწილად თვლიდა.

სტატია აგრეთვე აშუქებს ემერსონის ცნობილ ესსეს „ბუნება", სადაც ავტორი აყალიბებს „ბუნების ფილოსოფიას". აღნიშნული ესსი მის შემოქმედებაში ერთ-ერთ უმნიშვნელოვანეს ფილოსოფიურ ნაშრომს წარმოადგენს, რომელშიც აგრეთვე მოცემულია „ტრანსცენდენტალიზმის" საფუძვლები.

ვაჟა ფშაველა ბუნების პერსონიფიკაციას ახდენს და გვაფრთხილებს, რომ ადამიანის და ბუნების ჰარმონიული ბალანსის დარღვევა კაცობრიობის და სამყაროს დაღუპვას მოასწავებს. სტატიაში სიღრმისეულად არის გააანალიზებული ვაჟა ფშაველას მოთხრობები, გამოყენებულია პროფესორი ლალი ჯოხაძის შესანიშნავი თარგმანები ინგლისურ ენაზე, რაც ორი მწერლის ნაშრომების და მათი ფილოსოფიური ხედვის შედარების, მათ შორის აზრთა ერთიანობის საკმაოდ დიდი სივრცის დანახვის საშუალებას იძლევა.

დღეს, ინტელექტუალური სამყაროს უპირველესი მიზანი თეორიული და ფილოსოფიური საფუძვლების გაღრმავება უნდა იყოს, რაც მიმართული იქნება დედამიწის მრავალფეროვანი სიცოცხლის გადარჩენისაკენ.

ეკოლოგიური კრიზისის გადალახვა საბოლოო ჯამში, მსოფლიოში არსებულ პოლიტიკურ დაპირისპირებულობათა და მწვავე ეთნოკონფლიქტთა დაძლევის გზას წარმოადგენს.

LITERARY   SUPPLEMENT

CULTURAL EVENTS AND THE GEORGIAN LITERARY ART

SHOTA RUSTAVELI'S *"THE KNIGHT IN THE PANTHER SKIN"*

translated by LYN COFFIN

Introduction by translator

Four years ago, I was teaching at Ilia University in Tbilisi, Georgia. My friend, Gia Jokhadze, and I were just beginning our anthology of Georgian Literature in translation (Slavica). He said we had to begin this book with a section from The Knight in the Panther Skin, the Georgian national epic written by a 12th century monk. I think I may have groaned. I was troubled with dire imaginings- a monk from ancient times, droning on about abstruse topics? Egad.

And then I started reading. I had only a btskaredi to go by, and a couple of old prosaic translations, but the story shone through. This was a suspenseful narrative of knights, an adventure story that came sweeping across the ages and landed in my lap. And what knights! These knights wept at the drop of a hat. They wept for their own sorrows, and for those of their friends. If they didn't weep enough out of sympathy, they scratched their faces, and hit their heads on walls. They were emotional, hot-headed and reflective by turns; they pursued ladies, dealt summarily with pesky intruders or wrong-headed bridegrooms, competed with kings. They loved strong women, and they loved strong men. And woven into the adventure story were proverbs and parables, advice and humor, religious insights and philosophical complaints. The whole gamut of human life was here, all delivered to us in sixteen syllable lines with a floating caesura, rhymed a a a a, b b b b, for 1661 quatrains.

Who was this man, Shota Rustaveli? No one knows for sure. We don't even know his name, since "Rustaveli" just means, "from Rustavi." He seems to have been a minister at Queen Tamar's court. (And who was Queen Tamar? Only the most fascinating woman ever to have lived- so brave and warlike, she was called King Tamar, which is sort of like King Betty.) There is a fresco at the formerly Georgian Monastery of the Holy Cross in Jerusalem which depicts a man with the same name, described in 1757/8, rediscovered in 1960, defaced in 2004.

He probably wrote the Knight in the Panther Skin right at the dawning of the 13 century, beween 1205 and 1207. Everyone in Georgia claims him. The Georgian Orthodox say to understand this work, you have to know Christian theology. The neoplatonists say you need to know all of neoplatonic thought. The historians-Well, you get the idea. But what I knew or sensed immediately was that Rustaveli belongs

to us, to the world. This is a great great story, beautifully told. Of course my translation cannot hope to equal the original. But I sincerely believe there is a great deal here of Rustaveli's spirit. Sometimes, his ghost seemed to come and help me when I was having a tough time, and wanting to scratch my cheeks or beat my head against a wall.

My translation could not have been completed with the loving support of three people: first, Gia, who brought me to Georgia in the first place, and introduced me to Rustaveli; second, Dodona Kiziria, a native Georgian, professor for years at Indiana University and now retired, who gave unstintingly of her good sense and good scholarship, who laughed and cried with me as I continued; and Nato Alhazishvili, who overheard me saying early on that it was my life's dream to translate The Knight in the Panther Skin and committed her time and money to helping me do so. The renowned Rustavelologist, Notan Noldar, helped enormously in correcting the manuscript. Vaho Muskheli and Zaal Zurabashvili and Nino Svanadze were my Georgian tutors.

The Georgians are the most generous people on the planet, and I trust that they will forgive my inevitable transgressions. I love them. I love Shota Rustaveli.

BOOK ONE

The Story of ROSTEVAN, King of Arabs

33

Once there ruled in Arabia, Rostevan, a king by God's grace
Thriving, majestic, generous, modest though in the highest place.
So just and merciful, many vassals did his service embrace.
Himself a fearless warrior, a peerless speaker, never base.

34

Rostevan had one child, a daughter, to the world a shining light,
Like unto the stars she was, or a moon that makes the heavens bright.
Whoever looked on her was bereft of his heart and soul and sight.
It needs a wise man to praise her with words both masterful and right.

35

The name of this daughter was Tinatin, let it be known to all!
When she'd grown to be a woman, her beauty held the sun in thrall.
One day the king, in highest spirits, to his viziers sent a call,
And he spoke graciously to them when they'd assembled in his hall.

36

He said: "I need your wisest counsel on a matter I'll declare:
Every rose will fade and wither, no matter though it once was fair.
The dry rose falls within the garden, a new rose arises there.
The sun has set for us, the night is dark. Why should we not despair?

37

"I grow cold. Old age is like a sickness, a raging plague in me.
It's the sorrow of the world. Only a few tomorrows we'll see.
Of what worth is a light when it's becoming darkness by degree?
So let us crown my daughter now. No sun is worthier than she."

38

The viziers said, "King, why do you insist that you are old so soon?
For though it's true our rose has faded, we all know it as a boon.
It still excels in scent and color though its day is far past noon.
What kind of star dares offer challenge even to a waning moon?

39

"Oh, king, please don't speak thus to us: your rose is not faded today.
Bad counsel from you is better than the good another might say.
It is right to do whatever will make your heartache go away.
It is best to give the kingdom to her who holds the sun in sway.

40

Although a woman, she is a sovereign, ordained by God's decree.
We are not flattering you; but even in your absence agree.
Like her radiance, her deeds are as bright as the sunshine to see.
Lion's whelps are equally lions, though female or male they be.

41

Avtandil was a general, the commander-in-chief's own son.
Tall and slim as a cypress he was-- his presence, the moon and sun
His visage was as pure as the clearest crystal; beard he had none.
By Tinatin's luxurious lashes he found himself undone.

42

He kept his love-madness hidden, lodged deep within him like a dart.
Whenever he couldn't see her, though, his rose's fading would start;
Whenever he saw her, fire leapt up, his wound more sharply would smart.
Love alone should be blamed-- Love with the power to break a man's heart.

43

When he heard that Tinatin would soon come into her queenly own
Avtandil felt as if water on torturing flames had been thrown.
He said: "Now her porcelain face more often to me will be shone,
Perhaps her presence will cause my pallor's cure to make itself known."

44

The king sent messengers through the country, the happy news to bring:
"I, her father, have by my edict, crowned Tinatin as our king.
Like the shining sun, she sheds her light on every person and thing.
All her subjects should come behold her, that they may her praises sing!"

45

All the Arabs arrived- the number of nobles swelled to a crowd.
Avtandil, young general, was there, radiant-faced and unbowed.

And Sograt, vizier, the king's close adviser with wisdom endowed.

When the throne was installed, they said: "It is priceless!" and they were proud.

46

Tinatin was led in by the joyful king to where the throne stands.

He seated her and set the crown on her head with his own two hands.

He gave her the scepter, clad her in the robes a ruler demands.

The maiden seems to be like the sun: all-seeing, she understands.

47

The king and his reverent retinue stepped back a pace or two,

Men from many places blessed Tinatin: their praises were not few.

Their strong voices blessed her. Cymbals played sweetly, and the bugle blew.

Tears slanted down the queen's raven lashes; she wept, and wept anew.

48

Tinatin feared she was unworthy to sit on her father's throne.

With each tear that streaked the rose garden of her cheeks, her doubt was shown.

The king said: "Every father's surpassed by his heirs; that much is known.

The sight of you now has put out the fire that had within me grown."

49

Then he said: "Weep not, my daughter, but hear what I'm about to say:

You are an Arabian king, named by me a sovereign today.

From this moment on, this kingdom is yours, to do with as you may.

You who do things wisely, be calm now and compose yourself, I pray.

50

"The sun shines alike on roses and dung, on everything we see.

You, alike to the greatest and the lowly, merciful should be.

The one, who's getting bound, binds himself; the generous bind the free.

The sea's waters flow in and flow out: be generous like the sea.

51

"Bounteousness, like Eden's poplars, is planted in kings to use.

The generous are obeyed even by those with treacherous views.

Whenever food and drink are offered you, accept them- don't refuse.

What you give to others, you will keep, whatever you don't - you'll lose."

52

The maiden listened: her father's wise counsel never sated her.
She bent to his words: his teaching never anticipated her.
The king drank and sang, pleased by his daughter and what awaited her.
Tinatin made the sun seem flawed, the sun that imitated her.

53

The new queen then summoned her trusty tutor and was heard to say,
"Bring hither to me now all my treasure, as quickly as you may.
Bring me all my sealed up riches, everything which is mine today."
They did her bidding, and without measure she gave her wealth away.

54

With seeming pleasure, she dispersed her treasure, everything she had.
Enriching both the low-born and the high-born seemed to make her glad.
She said: "I am doing what I was taught, so do not think me mad.
Let no one keep back any treasure, this is as my father bade."

55

She ordered them: "Go now and open up my vaults full of treasure.
You, Stable Master, lead in all my horses, such is my pleasure."
They brought everything she said, and she gave to all without measure,
The soldiers were sweeping up riches like pirates at their leisure.

56

All her wealth, like booty from the Turks, they took as they were able.
They took her pampered Arab stallion, a steed worthy of fable.
Gifts whirled down like a snowstorm falling from the sky to the table .
None left empty-handed, not serving maids nor lads from the stable.

57

One day passed and still the wining and dining in no way decreased.
The great gathering of merry-making troops continued the feast.
The king hung his head and seemed unhappy, to say the very least.
 People asked each other what ailed him, and their worrying increased.

58

At the head of one table sat Avtandil, with his face so bright,
Leader of men, swift as a tiger or lion, known for his might,

While Sograt, the worthy vizier, sat proudly at Avtandil's right.
Both wondered aloud, "What ails the king? Why is he so pale tonight?"

59

"He must be in a bad mood to find no joy in this evening's sport.
Nothing bad has happened. He's received no calamitous report,"
Avtandil said. "Let's ask if he's mad at us, or someone at court.
Approaching him with banter might bring his unhappiness up short.

60

So Sograt and slender Avtandil filled their glasses to the brim,
And walked with slow and easy gait to where the king sat looking grim,
And obediently knelt, with smiling faces, in front of him.
The wise vizier, in good spirits, spoke lightly, as if on a whim.

61

"The reason you look so unhappy, king, is one we guess or know.
To see all your treasure squandered must have been a terrible blow.
Your open-handed daughter has let all your vast possessions go.
She should not be sovereign! Why did you bring upon yourself such woe?"

62

The king looked at the vizier with a broad smile when he heard this speech.
He was astonished: how had the vizier dared to so over-reach?
"You speak honestly," the king said. "I don't consider it a breach,
Though if you think me avaricious, you don't know whereof you preach.

63

"What has hurt me, vizier, is not the loss of everything I own
But knowing I am old, and all the days of my youth have been sown:
And yet there is no man in this whole kingdom that is to me known,
Who has learned from me manly arts and thus to my level has grown.

64

"I've tenderly nurtured my daughter, and watched proudly as she grew.
But God hasn't given me a son who could do the things I do.
There's none to rival me in archery, that's the thing I most rue.
Only Avtandil is like me at all, because I taught him true."

65

Thus spoke the king and the noble lad listened calmly all the while.
He bent his head respectfully, as was his customary style.
But he seemed to light up the plains with the shining white of his smile.
The king asked, "Why do you smile? Have I shamed you, or put you on trial?"

66

"Why do you smile?" he asked again. "Be so kind as to let me know."
The youth said, "I'll speak, but do not let my words seeds of anger sew.
Be not offended by what I say, nor let your wrathfulness show.
Don't consider me as insolent, or punish me as a foe."

67

Said the king, "I'll try not to get angry at your honest reply.
I swear on my Tinatin's life: you have no reason to be shy."
Avtandil said, "Calm words are convincing- all boasting I decry.
You shouldn't boast of your archery skills, and now I'll tell you why."

68

"I'm earth under your feet, but as an archer, you to me must yield.
Let's wager, your men as witnesses, and see the best man revealed.
You boasted that none could best you, so let our bargain now be sealed.
Let them declare the winner when we take our contest to the field."

69

The king, ever more cheerful and eloquent, responded with glee.
He joked with the knight "You're so bold because you're like a son to me.
You know I won't be angry, that's why you confront me recklessly.
I think you'll need exceptional luck to win, but we'll have to see.

70

"I will not let you thus dispute with me!" the king affirmed with zest.
"Say the word and we will compete: let neither of us shirk the test.
Let's make good men witnesses as we endeavor to see who's best.
And the archer whose praises should be sung will soon be manifest."

71

The answer was not long in coming. "I agree," Avtandil said.
They no longer acted like warlike men, but joyful youths instead.

They set the terms of the wager, to which each of them would be wed:
Whoever is beaten must walk around three days with a bare head.

72

"We've decided to take with us twelve good riders," the king said when
The feast was over. "To bring me my arrows, another twelve, then.
"Your Shermadin alone is equal to all those twenty-four men.
They'll count throws and hits without mistakes or lies, then they'll count again."

73

To the gathered huntsmen the king said: "From the great plains' level ground,
Beat in uncountable herds of game, as many as can be found.
Invite soldiers to witness the contest, good men from all around!"
The wassail and banquet then ended with many a pleasant sound.

BOOK TWO

The Hunt of King ROSTEVAN and AVTANDIL Go Hunting

74

At daybreak, Avtandil rode forth, clad in crimson like a flower.
His face was crystal, his mouth a ruby, even at that hour.
Sheathed in chain mail, he sat on his white horse like a golden tower.
He invited the king to come forth and test his skill and power.

75

The king was arrayed and mounted; they left for the hunt right away.
The soldiers surrounded the field as if it were a siege they lay.
There was much mirth and excitement; armies kept the people at bay.
People were waging their own bets; everyone had something to say.

76

The king ordered his twelve servants: "Come with us, go the way we go.
Prepare quivers of arrows and bring each of us a springy bow.
Where each animal is struck and every arrow falls, you should know."
He finished, and huge herds began arriving in a steady flow.

77

There came running uncountable herds, herds of every kind of game.
There were deer and goats, antelope, high-leaping gazelles even came!
The lord and the vassal pursued them. What fairer sight could one name?
Behold the bow and arrow! The tireless arm, lifted in aim!

78

The dust that flew from their horses' hooves cut off the rays of the sun.
Arrows sped. They slew. Blood soaked into the field before they were done;
As the shafts were lost in shooting, slaves brought more until there were none.
After being wounded by them, beasts staggered, unable to run.

79

Driving the herds of game before them over blood-soaked ground, they sped.
They slew and slaughtered, angering God, by their fierce ambition led.
The fields turned crimson. With animal blood their faces were streaked red.
"He is like a poplar from Eden," those who watched Avtandil said.

80

Over the whole of that untraveled plain, they chased stampeding prey.
Until they both came to its farthest edge, where stream and thick woods lay.
The game fled into this forest, where horses could not make their way.
Both Rostevan and Avtandil were tired by the end of the day.

81

Each laughingly said to the other: "You have to admit I won!"
Merry were they; hither and thither they frolicked and had their fun.
Then came the slaves who'd followed them from the start until they were done.
The king said: "Who was the better? Be truthful. I don't want lies spun."

82

The slaves said: "We'll speak plainly. We won't try to deceive you, forsooth.
You are a great hunter, oh king, but a little long in the tooth.
Slay us at once if you will: we speak nothing but the honest truth.
All the beasts he shot fell in their tracks: you were bested by this youth.

83

"The two of you in the course of the hunt have killed a hundred score.
As many as you have killed today, Avtandil killed twenty more.

Every animal Avtandil aimed at lies dead or at death's door.
But picking your arrows out of the dirt was a usual chore."

84

The king heard the words blithely, like the clicking of dice in a game
He was glad the man he loved like a son had won that day some fame.
He loved Avtandil as the nightingale loves the rose, without blame;
All grief was gone from his heart; smiling, he made merry without shame.

85

They both sat down to cool themselves at the foot of towering trees;
Soldiers assembled, countless as chaff: they were surrounded by these.
Nearest were the twelve brave slave who'd won favor not trying to please.
The two rested, gazing at the stream, and leaves that moved in the breeze.

BOOK THREE

How The King of Arabia Saw The Knight in The Panther Skin

86

A warrior sat weeping on the bank of the stream-- a strange knight.
Holding his black horse by the rein, he looked strong and ready to fight.
His pearl-studded armor, saddle and bridle were all glossy white.
His ruddy cheeks were wet with tears: they had never seen such a sight.

87

He wore wrapped around his body a luxurious panther skin
And on his head he wore a panther cap that came down to his chin.
In his hand was a whip thicker than a man's arm has ever been.
The way he looked made them like to look, though looking made their heads spin.

88

The king said, "That man appears to be a stranger by looks and dress.
He ordered a servant: "Hurry to him and make him acquiesce.
Tell him the king declared, "You are not one of my soldiers, I guess.
Whoever you are, approach. I demand that courtesy, no less."

89

They sent a slave to speak to him whose heart had been stricken by woe,
Who with downcast head was weeping, and it was clearly not for show.
From the jets of his eyelashes, clear waters could be seen to flow.
The slave approached, but could not speak to a knight who was weeping so.

90

The slave dared not address him, and was unsure whether he should stay.
A sudden loss of courage caused him for a long time to delay.
Then he said: "The king commands your presence. You must not say him nay."
The knight wept on as though he had not heard what the slave had to say.

91

The woe-stricken knight did not hear a word said by the timid slave.
He was oblivious to the shouts the surrounding soldiers gave.
He was moaning strangely, his heart was in flames-- he started to rave.
Tears mingled with blood, and flowed forth as from floodgates, wave after wave.

92

The knight's mind seemed to have flown away, so deeply was he in thought.
To deliver the message, the persistent slave once again sought.
The weeping stranger heard nothing, he was so terribly distraught.
Those rose petal lips did not open as politeness would have taught.

93

Since the knight did not say anything, the slave to the king returned.
He told Rostevan, "He wants nothing from you: this much I have learned.
My heart was troubled when I saw the way his warrior eyes burned;
But he said nothing: all my advances on your behalf, he spurned."

94

The king was astounded and angry at the strange knight to the core.
He sent the same twelve slaves he'd ordered to confront the knight before.
He commanded: "Go to that strange knight-- take with you weapons of war:
Go and bring hither the weeping lion who refuses to roar."

95

The slaves went forth in clattering armor; to the knight, they drew near.
At this, the weeping knight started up, and looked around without fear.

He saw the band of warriors, each carrying a bow or spear.

He said aloud only, "Woe is me, that I should find myself here."

96

Then he passed both his hands over his eyes, and did not further cry.

He made fast his saber and his quiver. His eyes, they saw, were dry.

He mounted. The slaves knew it was their last chance to stop him or try.

He was about to wend his way onward, and not even say why.

97

The twelve slaves then sought to pull that knight down from his ebony steed.

He fell on them-- even their foes would have pitied their plight, indeed:

He beat one against another; some he slew did not even bleed.

Some he smote with his whip, cleaved them to the breastbone with lightning speed.

98

The king was furious; he called upon his soldiers to give chase.

Till his pursuers caught up to him, the knight did not turn his face,

But everyone who overtook him, he left for dead in that place.

He threw down man after man. Rostevan lamented the disgrace.

99

The king and Avtandil pursued the knight, meaning to make him yield.

Proud and haughty, the strange knight kept galloping straight across the field.

His horse seemed to fly. His pursuers pursued till their senses reeled.

The knight looked back just once and must have seen King Rostevan revealed.

100

When he saw the king, he struck his horse; what came next was strange but true:

In the blink of an eye, he had vanished: he disappeared from view.

He could have sunk in an abyss or flown to heaven's gate, and through.

They sought, but found no trace of his course: there was nothing they could do.

101

His hoof prints they sought in the soil, and marveled that they could find none.

Leaving no trace, he had vanished, like many a Devi has done.

The soldiers mourned their dead, while they bandaged the wounded, every one.

The king said: "I have seen cause for grief; my joy has set like the sun."

102

He said: "God wearies of the happiness that hitherto was mine:
Therefore has He turned my sweet drink into the bitterest of wine;
He has deeply wounded me; as I draw near my life's finish line,
I concede to Him: "All grace and all will and all desire are Thine."

103

Thus he spoke, and turned away, leaving the rest saddened by his tone.
No one galloped gaily across the field; groan was mingled with groan.
The hunting party dispersed at that: everyone went off alone.
Some thought him right; others, God forgive them, thought weakness had been shown.

104

The king went into his bedchamber sad and frowning, feeling ill.
None followed except he who was like his son, namely Avtandil.
Everyone went his own way; the household dispersed, as households will.
All merriment ceased, as did the lute; even the sweet harp was still.

105

News had come to Tinatin of how her sad father retreated.
She rose and came to the door; she with whom the bright sun competed.
She asked the chamberlain: "Is he asleep or awake and seated?"
He answered: "His color has faded; he sits brooding, defeated.

106

"Avtandil is with him, sitting in front of him in a low chair.
The strange knight they pursued today: this is the cause of all his care."
Tinatin said: "Now is not a good time for me to go in there.
If he asks, say: 'She was here a moment ago, but went somewhere.'"

107

Time passed; and the king inquired: "Where is my daughter Tinatin?
Where is my solace and jewel, my life's source, my help through thick and thin?"
The chamberlain said: "She was here, face paler than it's ever been.
She learned of your sadness and turned back, unsure whether to go in."

108

"Go, call her; how can I bear to be absent from her?" the king said.
"Say to her: 'Why did you turn back, leaving the king as if for dead?

Come back. Drive off grief, heal his heart. You are the bread on which he's fed.
Come back, and your father will tell you the reason his joy has fled.'"

109
Tinatin did as her father wished: she rose and came right away.
Her face shone like a high-riding moon when night has vanquished the day.
Her father sat her down and kissed her, then said what he had to say.
"Daughter, why did you not come here before? Why did you stay away?"

110
The maiden said: "O father king! Seeing you frown, who dares ask why?
Few dare to approach you when you are sad, even those far from shy.
This sadness of yours casts shadows on the highest stars in the sky.
A man, I think, should seek to solve problems, not sit alone and cry."

111
"The sight of you brings me joy, and being near you brings me relief,"
He answered. "My child, however much this sad affair brings me grief,
You calm that grief like a balm; I'm no longer shaking like a leaf.
After what's happened, my groans are justified, that's my firm belief.

112
"A matter of some hours ago, I saw a magnificent knight;
The firmament, the bounds of the earth, he illumined with his light.
I could not find out for whom he wept, nor the nature of his plight.
I summoned him, he didn't come: I was angry when he took flight.

113
"When he saw me, he wiped the tears from his eyes, and rode away fast.
When I ordered him seized, he destroyed all my men, down to the last.
He saluted me like some spirit on whom evil has been cast.
Even now I don't know: was he real, this man who left us aghast?

114
"Did I see him, or was he part of a dream? I really don't know.
He killed each servant and soldier I sent for him: he made blood flow.
He had to have been flesh, but if he was flesh, then where did he go?
I was happy till now by God's grace; now He sees me as a foe.

115

"God's tender mercies at length have become to me like so much gall;
I have forgotten the past, when joy was great and sorrow was small.
Words intended to console me will only make my spirits fall.
However long my days may be, I'll not again rejoice at all."

116

"Let me offer my humble words," his daughter Tinatin replied:
"I think to rail like this against God or fate is a sign of pride.
Why accuse of bitterness He who for us will always provide?
And why would He who created good, create evil by its side?

117

"This is my advice to you: you are a ruler, you are a king:
Wide is the realm within which you have power over everything.
Send out men to learn about this knight, and their tidings to you bring.
To learn if this man be mortal, bid your scouts to their horses spring."

118

Rostevan liked what Tinatin had said, and he found her words wise.
He put his hand on her cheek. Again and again, he kissed his prize.
Then he said: I shall follow your words, daughter- do as you advise.
All is as God wishes: my savior out of earth has made me rise.

119

Men were summoned and sent forth to the far corners of field and plain.
The king commanded them to seek the knight and spare themselves no pain.
"Search for him," he said. "Let nothing hinder you or make you refrain.
Send letters where you cannot go, and pray your search may not be vain."

120

The men did as he bid: about a year they looked as best they might.
They sought him again and again; they looked everywhere for that knight.
None of God's creatures had seen him: he seemed to have vanished from sight.
Then weary to the bone, they came home, failure on them like a blight.

121

The slaves said: "King, we have wandered hither and yon over your land.
There is no part of our part of the world one of us has not scanned.

No one admitted seeing this knight when we made of them demand.

We return joyless, knowing this was not the conclusion you planned."

122

"My daughter Tinatin told me the truth," they heard the king respond.

"A Devil has played one of his tricks, of which devils are so fond.

This knight has been sent here as my foe; he has flown down from beyond.

Henceforth, I'll let go of grief, and thus slip free of his curséd bond."

123

Thus he spoke, and all rejoiced to have their king feel once again free.

After the best musicians entertained with song and minstrelsy,

The king gave gifts to everyone: no one could more generous be.

Among all the living, nobody could be more giving than he.

BOOK FOUR

TINATIN Sends AVTANDIL to Look for The Knight

124

Avtandil sat alone in his room, to all bad feelings immune:

He was sitting at a harp and singing, sounding a merry tune.

Tinatin's ebony servant came and said: "I pray, sir, go soon:

"She who calls you is slim as a poplar, her face is like the moon."

125

Avtandil rejoiced when he heard his dearest dream was coming true.

He arose and put on his best garments and brightest coat, still new.

He had longed to meet her; they'd never met alone as lovers do.

It's thrilling to be with beauty, to have your belovéd with you.

126

Avtandil came openly to Tinatin: he was bold and proud.

He came openly to her for whom he had sometimes wept aloud.

His peerless loved one sat mournfully as if with lightning endowed.

Her brightness would have eclipsed the moon, or stars in a lustrous crowd.

127

She wore that evening an ermine mantle, suitable for a queen,

And priceless red veils the likes of which Avtandil had never seen.

The flash of her brilliant eyes beneath heart-piercing lashes was keen.

She had long, thick hair and a white neck, glimpses of which he could glean.

128

Looking at him through her crimson veil, pensive and thoughtful she stayed.

She greeted him softly, and bade him sit down: he gladly obeyed.

The servant placed a low seat; he sat calmly in front of the maid.

And face to face, he gazed on her, full of great joy and unafraid.

129

Tinatin said: "By what I'm going to tell you, I've been distressed.

I would wish not to speak about it but cannot avoid this test.

Do you know the reason you are summoned here? Have you perhaps guessed

Why I feel so overwhelmed? Why you were brought here at my behest?"

130

The knight said: "My mood now is so bright, nothing dark can find a chink".

If the bright moon meets the brighter sun, it will fade away and shrink.

You have caught me at a loss: I am no longer able to think.

Please tell me why you're distraught and what will pull you back from the brink."

131

Then the maiden replied with elegant, well-chosen words, and said:

"Many times you could have been near me. I kept you away instead.

I wonder how you got what you wanted this time, with no tears shed?

But first I'll name the malady by which, like a plague, I am bled.

132

"I'm sure you remember when you and Rostevan killed so much game.

The strange knight you all saw weeping vanished as quickly as he came.

Since then I have been prey to thoughts of him, and wondering his name.

I beg you- Search the bounds of sky for him, and thereby you'll earn fame.

133

"Though this is the first time I have been able to converse with thee,

Yet from afar have I perceived your great and certain love for me.

I know that on my account your eyes from tears have seldom been free.
Love holds you prisoner; your heart's a captive- that much I can see.

134

"This service I bid You do benefits you in two ways, it's clear.
First, you're a knight and such a test as this hardens you against fear.
Second, you're in love with me, and this quest shall make you doubly dear.
Go then, and seek that strange weeping knight, be he far or be he near.

135

By seeking this knight, you'll strengthen your love for me and, when you're done,
You shall have delivered me from grief, and crippled the evil one,
Planted violets of hope in my heart, strewn roses one by one.
Then return, and I shall come to meet you, my lion and my sun.

136

"Seek for three years the one I bid you seek, constant and not jaded;
If you find him, come gaily: your victory shall be paraded.
And if you fail, I shall know he was a vision my mind braided.
You shall return and find your rosebud unwithered and unfaded.

137

"I shall not wed now any husband but you, this much I can swear:
Even if the sun becomes man, incarnate for me, and stands there.
If I don't stay true to you, may I be caught in a Hellish snare;
May my love for you kill me if I give you reason to despair.

138

The knight replied: "O sun, whose eyelashes are made of darkest jet.
What have I said to you or done, that you doubt my worth even yet?
I longed for death; you have renewed my will to live. I'm in your debt.
I obey you like a slave; your commandment I shall not forget."

139

He went on: "O sun, since God created you a sun in the sky,
The heavenly planets obey your commandments, or humbly try,
The words you've given me are my greatest reward, and you know why.
Since your rays shine generously on it, my rose shall never die.

140

How could I regret being in the service of one such as you?

I will not delay, but will leave tomorrow: accept this as true.

The misery of my heart has turned into happiness undue.

There's nothing more precious to me than this, that you my life renew.

141

They promised each other, and many a solemn oath they both swore.

They confirmed vows to each other, and made promises by the score.

The grief they had borne lightened until it was easy to ignore.

Like white lightning reflected, their teeth flashed, and their bright eyes said more.

142

They sat together, they made merry, saying all there was to say.

In their clear faces, ruby lips and jet-black eyes, their hearts held sway.

The knight said: "All go mad who gaze on you as I have done today;

The hot fire whose source is you has turned my fond heart to ashes gray."

143

The youth got up to leave, but kept looking back, unable to part.

His eyes were dazed: every backward glance was like a love-poisoned dart.

Hail rained down and froze the rose; in his body, he felt trembling start.

Urged on by his great love, he had tied his heart to another's heart.

144

He thought, "Sun, the rose suffers when it's separated from your light.

My crystal and ruby are duller than amber: they are not bright.

What shall I do when, for a long time, you will not be in my sight?

To die for my belovéd will become the one rule of this knight."

145

He lay down and wept. He wiped away his tears-- his weeping increased.

Like an aspen in a strong wind, he swayed; his trembling never ceased.

He fell asleep and dreamed his belovéd was with him at a feast.

He startled and cried out, his sorrow twenty times greater at least.

146

Sadness grew in his separation from his love, though it was short.

He shed pearl tears: his cheeks softened, and seemed then of a paler sort.

When day dawned he appareled himself, to ensure a fair report.
He mounted his horse, and went looking for an audience at court.

147

He sent a chamberlain with a message to give to the king's hand.
The message said: "O king, I venture to say what I understand:
All of the earth is subject to your sword and under your command.
Now, if it be thy will, I shall go on a quest throughout the land:

148

"To the farthest reaches of your ruling, there quickly shall I go.
I shall make Tinatin known by piercing the heart of every foe.
The loyal shall rejoice, the disobedient shall I bring low.
I shall often send you news; in sending gifts, I shall not be slow."

149

The king thought to himself gratefully, in words that were like a song,
"O lion Avtandil, in looking for battle, you are not wrong.
Your words and acts show you to be a man both sensitive and strong.
Your wish is here granted, but what shall I do if you tarry long?"

150

The knight came in, did homage, and had many words of thanks to say:
"O king, single out noble others for your highest praise, I pray.
If God lightens for me the gloom of going my separate way,
I'll rejoice at seeing you again on some future joyful day."

151

The king thereupon embraced Avtandil and kissed him like a son.
As a loving parent and child, like unto them there have been none.
The knight rose and went away: for Rostevan, all delight seemed done.
He, so wise and kind of heart, wept for him whose journey had begun.

152

So young Avtandil rode out into the world, a courageous knight.
Twenty days he journeyed, riding from light to dark, from dark to light.
The treasure of the world, its obligation, its most joyous sight,
Was in his mind always Tinatin, she for whom his love burned bright.

VAZHA-PSHAVELA

THE STORIES

THE EAGLE (არწივი)

High above the top of a mountain the eagle was sitting all wrapped up in deep thoughts. From the height above the sky he was looking downward. He never looked heavenward above himself. He was only fixedly looking down below. Because his beasts of prey were only down to be hunted on. Flying higher above is the habit of only cranes. But even they are often under the eagle's scope who is blowing them down under himself to overwhelm them. This is his nature. Better to fall on the victims unexpectedly from above to shock them and not give them any chance to escape or fight back. When the eagle pierces the air with his fluttering wings it is a real thunderstorm. It is God's wrath. It's the gaping death, bare sword indomitable and fearless. Perhaps you have never seen or heard the eagle on the barbeque stick, who had failed and cheated by his victim, who had escaped and was safe now. While the eagle unable to grab his victim by his strong claws killed himself instead and had been hooked on a sharply pointed tree. Nevertheless his death is brave and manly. Never losing his dignity. Glaring his eyes as if saying to his affronters: "This the way how a hero should die "…

Many a time had the eagle dashed against a rock, but his split chest never awaited for the ointment to be healed and treated. Instead of comfort he heard a voice of his tame subordinates: "It serves you right! That's it you hit it!" It's our temporary life. Could any one dare to say such words when he was alive? Never, but now it is the time the eagle is dead with his eyes closed and his sharp beak is locked up forever. His powerful wings, sharp spiky claws lay useless.

If his ancestors are all gone, true they spent all the time making efforts to gain and beat all; yet he is still alive with their blood and in his veins. This is their kinship. Now we see him sitting on the top of a mountain deep in thoughts all sorrowful. He also has their blood in his veins, has not he? He is also the owner of great space and high mountains. But today his ownership is an empty word. He was staring down on the vast mountains full of grudge, recollecting all the beasts and birds he had hunted. His heart was all with thorns. Why?... What for?... Are beasts of prey and birds to be hunted all gone? No, of course, not. There are a lot of beasts and birds of prey. His heart was sinking when he heard cooing of rock partridges, jawing of heath-cocks, pleasant whistling of snow-cocks and time and again he gave a heavy groan from his chest. Are there any powerful rivals stronger than he? Could they humble him down and forbid

hunting there? No. Could he be ill? No, no. Perhaps his slaves raised up arrayed against him and nobody obeys his orders? Something like this might be with him! How did this incredible thing happened with the eagle? According to general law of nature he has become old and despondent. He could no longer cut with his claws or see well with his eyes as he used in his time of old. Nevertheless his heart was young not yet old." God have mercy and let me die!"- the eagle was saying. – "Why am I alive, what for?" I am a regular laughing stock mocked by everybody. Pooch! He was wondering and could never explain his despondency. His disobedient mind and proud heart could not obey powerful law of nature. The eagle has never been ill in all his life. He has never felt weakness. He has never coped with hunger. But today he is hungry, too hungry. He has not eaten anything for the whole month. He is flying after the birds, but they run away. Can he graze grass and let his subordinates watch him? No, incredible, his heart can not bear it. He started barking yesterday and day before yesterday to summon all his slaves to the king of birds but in vain. Birds were warning each other: "Do not move to fly" They were all hiding behind the rock, wood or gorge. No one came to the master. Only a couple of ravens have crowing over his head and were crowing from above with a sign of mocking never approaching nearer. The eagle has never eaten their flesh, but today he would rather eat it with great pleasure, if only he could get hold of a single one. He was furiously glaring his eyes at them, but they did not mind his fury and frenzy.

<center>II</center>

The eagle is hungry. He is too hungry. Could he have no way to appease his hunger? He has only one thing on his mind if his self –esteem is not hurt, for instance to snatch somebody's prey and swallow it. Or feed on the left over of a hawks and falcons. But then what's next? Could the eagle deign this? No the eagle can not do this. He can still fly. He still has the claws and beak, has not he?… He must try to do his best finally. I wish the cranes fly back from the South. He could cope with them at least…

But there is no sign of them. It is just the mid-summer. Yet he must try again, if not, he should wait for others.- A hawk or falcon and grab their hunted victims, rigout and tell them who permitted to hunt in his kingdom and justify his claim… Yet he had never banned to hunt here before. Why does he behave so improperly today?

-This is my will, my property, my place, it is none of anybody's business. This is what the eagle was thinking: "If I permitted to do this yesterday, today I do not allow. That's it. This is my wish…" Should they not have fear and respect of me? I am not lying, am I? No, this is not a lie. This is a real fact and evidence…

The eagle rose, flew up and started bolting whirly round and round in the air. Sometimes a falcon flew up nearby and sometimes a hawk was blowing around. The

eagle was down heartedly watching them and said: "O God, what times are! These wretched and skunky birds should hunt around and I only watch them full of grudge?! Ah, my life, my creation!" He was looking at them.

Meanwhile the falcon got hold of a heath-cock did not let it go far, struck it with his claws and the feathers of the heath-cock were flattering up and down into the glen.

How dare you greedy bastard?- sad the eagle.

- Why master?-asked the falcon after a short silence.

-What do you mean? Don't you know who this area belongs to? These mountains with their habitations? –cried the eagle furiously.

- I hear this first time- said the falcon and was plucking the head of the dead heath-cock not paying any attention to the wrathful king of birds.

- I order you let the heath-cock off and get lost! Do you hear me?! Ordered the furious eagle opening his beak and he raised the shoulders ready to fall up on the falcon and either kill it or get killed himself.

The falcon looked at the eagle mockingly and chuckled:

_ "It's surprising your majesty and our king your fury. I don't understand the reason why you are angry." Such a behavior is strange from the eagle's part turn. Neither ancestors nor the new generations have ever heard or seen that the eagle snatching the prey from the hawks or falcons.

-The reason is my will and my desire. I don't allow you to hunt after my birds any more, do you hear? This is the reason…I need all these birds for myself; those that were born and raised in my kingdom. I am the only owner of them. Do you hear? No one else but me! - said the eagle and he was almost eating with his eyes the dead heath-cock in the falcon's claws.

- You are the king and I don't want to displease you- said the falcon. – I won't offend you, though I am saying the truth.

- Say, if you are not lying- exclaim the eagle.

- This is not a reason of your heart-burning. We all know and understand it. Do you think I don't know everything very well? I always watch you when you hunt in your kingdom. I know… Come and have it please… God will give me some more nourishment. I will not die of hunger: my eyes and claws are still very sharp. Come and have it, please it's my treat! Oh, other birds… Let us see what they say, do not think I am afraid and therefore I offer you. No, no, - added the falcon rising to fly away.

- Wait, you fool, wait!-exclaimed the eagle more angrily: "how dare you to offer me the carrion gutted up with your detestable beak and claws. If I wish and desire I can hunt hundred and ten thousand of this kind.

The falcon flew away, but his loud guffawing and chuckling was heard from the distance. Higher and higher the falcon was flying yet he kept the eye on the eagle. The latter knows the falcon's thinking and intensions. But the eagle is hungry, so hungry,

that he is almost at his last breath; he is looking at the heath-cock, lying there only with its head gutted up and in his dreaming he is ready to bolt it with feathers. But what can he do? Others might see him. He is ashamed, so ashamed…He wishes it were night, then no one could see him. How happy he might be. But, alas, it is daytime.

-No! - exclaimed the eagle. I must leave this place. They will mock at me if they see me in this stupid position. They must have heard, they all know… O, my life! I have no place in these mountains. I must fly away. For a time he was toying with an idea to come out at night and eat the falcon's prey in secret stealthily, but he couldn't dare. When they see this eaten up, anyway he will be suspected. If the owl comes and sees, he will not keep the secret in the bag. He will talk…

- I must go away – thought he rose up and flew up with his light body started whirling in the air with his weak wings. Some birds dashed against him and others were flying over him without any deference and respect.

III

It was getting dark. The sun was setting down behind the mountains. The rays of the sunlight were touching the tops of the high mountains and looked like candles.

The sky had cleansed all the clouds from its chest and threw them down in the glen. The clear sky from above was looking down at the group of clouds and mist. They were moving and rotating like sea waves roaming and rumbling somewhere in the pit in, the deep sunk thicket.

The eagle all humbled down and fainted was flying towards high tops of rocks. The rocks glittered in thrice colors: yellow, blue and black. He was born among these rocks and he made for them now. The rock had been cut out in the middle. There was the eagle's nest, where he was born. The mother eagle used to take the youngling out, put it on the edge of the nest before he was able to fly and she used to feed him on there. The eagle knew this area very well. The sight of which reminded him his young days, his youth, how he began hunting. He just sat on this spot where he used to sit fondly before. It was already dark. The eagle sat motionless tears streaming from the eyes. Perhaps he was saying good bye to the place, where he was born and spent all his days of old and saw many pleasant things. It was difficult to leave the place. Today he decided to go down to the lowlands and die there. The recollection of the past and future moved him to tears. He couldn't keep himself from bursting into tears. He spent all the night in woes. The only witness of his grid was the steep rock and nobody else. The eagle did not want anybody to see his tears, but the rock, that would keep the secret: because it was his mother.

IV

Early in the morning, so that nobody could see, the eagle had farewell to the mountains and made for the lowland; he was flying straight but where to, he did not know himself. He was not looking around as usual: never expecting any greetings or praise from … He kept thinking all these days. He flew over a great number of villages, hills and mountains.

It was almost getting midday. There was a breathtaking field in front of him, here and there woody gorges popped out. Suddenly he smelled some carrion. Mountains were far away hardly ever seen… He flew downward. Perhaps God may help him and not die of hunger. Cast by the river on a secret woody place he noticed some carrion. What can he do? Eat or not? He is not apt to eat carrion as a rule. He is not a vulture detestable and skunky, is he?.. "Oh, I am dying, I can not stand any more! There is no bird of feathers, no one can see me here." The eagle was moving lower and lower. There were some mocking birds on the carrion. Having seen the eagle they all scattered away. The eagle sat nearby the carrion. He was not listening to anybody. "Let them say whatever, or think anything "- he pondered. Mocking birds are not counted, they are not birds… The eagle came nearer to the carrion. He jumped over it, yet he spied as usual, looked around to check if there were any other birds besides the mocking birds. He was about to eat the carrion, though how he despised it.

Just then there came a gunpowder smoke from the wood, a shot of the gun was heard and the eagle fell down dead on the carrion.

THE ASPEN TREE (ვერხვი)

I

In solitude there stood an aspen tree all alone on a bare skimpy slope of the hill. There was not a single tree whatsoever nearby. But far off away on the opposite hill there was a big dark wood. Down below in the valley, on the hills and mountains there were plenty of trees. There were thousands and thousands of various breeds of trees. But near the poor aspen tree there was none. It was looking unhappy and sad, staring at the trees in the distance, dying with a longing to be with them. Especially when it spotted among them some aspen trees, it was exceedingly drawn to them.

Since the aspen tree was born and grown up there, it has never spoken to any trees. It has only spoken to itself and conversed with God: -"Merciful God, if you have given birth to me, let me live as well"! It would frequently repeat this phrase:"what is my life worth of, what am I doing on this deserted hill all alone? If I can not hear anything, if I can not talk to anybody, if I don't rejoice and can not make others rejoice either. What is such a life, it's a dead life, isn't it?!" It tried many times to call and cried

a lot unto the host of white rustling aspen trees far off: -"Hey, brothers, carry me with you, or else you come up to me on the high mount; you could view many good things from here: there is a city down below and a country-side, there are lakes and high snow-capped mountains! You could rejoice in gorgeous scenes; while you can see only deep, dark glen from there nothing beside!"

It would always whisper to the mountain breeze, when it used to blow rustling and shaking the pretty leaves of the aspen tree: "Please, I beg of you, ask those aspen trees, why they don't ever hearken to me and are quite unconcerned to my supplication, they never come up to see me here. The breeze would pass by rustling and sizzling and come back again, but never bringing any answer. Did it forget to take the message or was unwilling to do so. The aspen tree could never figure out. It never knew any news about its fellow aspen trees.

A couple of years ago a dry leaf was driven by the wings of wind brought from the remote forest. No sooner the wind tried to blow the leaf away from the aspen tree, when it tried to bend with all its might, embracing the dry aspen leaf with its boughs. It still keeps it up to now and takes a good care of it. It looks after it like the apple of the snake's eye. These kinds of gifts – like moss, a dry leaf or bough, are likewise desirable for the aspen tree who is still looking forward to get these gifts. Today this single leaf is the only comfort for it. It fauns caresses, hugs and talks to it. But, alas, the poor leaf does not answer. When a strong wind blows up, then the asp tree would plead the wind desperately: "Please, Wind, could you not break off a branch of those aspen trees and fetch it to me over here or another leaf at least.

A dark black fog is swimming boldly and carelessly as a serpentine, likewise an asp over the mountain caps. The aspen tree bows down asking: "Foggy, foggy, please it wouldn't be hard for you to go down into the glen, snatch and uproot an aspen tree and fetch it to me here.

When a terrible tempest broke out storming it thundered and there was such a real clamor that one might think the sky was falling down. The aspen tree was girded round with sparkles from the lightning. This could frequently happen. Then the aspen tree pleaded with the raging elements for mercy: "Root me out from here and throw me unto my brethren in the forest. Let me die and be buried there so that I may rot away under their wings. If they don't shed tears on me, let them curse and confound me at least."

But nothing came out from this supplication. The aspen tree again was standing there all alone but harmed and robbed off from the lightning.

II

In summer the aspen tree was joyful again though there were a lot of woes from the sky: Its location would grow in blossom with red, yellow and white flowers: the

green grass would stir in waves; the poor aspen tree always rejoiced in fantastic beautiful life of flowers.

In winter it was very miserable: the wild mountain storm never gave it any peace, rocking it from one side to another like a cradle. Very often it so happened that the aspen tree was all clogged up with snow. Only hardly visible was its very top, the tiny branches were all cleaved to the ground. More than five months the aspen tree was all tied up like a captive all buried alive under the snow.

Later it was again all robed in leaves. Sometimes rain would wash its trunk prettifying its face. The aspen tree was concerned about something else, it could never come out of this scourge neither in winter nor in summer. One winter the aspen tree was left without snow cover and it was viewing all the nearness: lowlands, uplands and woods. Most of all it loved a group of aspen trees ranked and arrayed in an impressive display. It would always rejoice in seeing them. But today it has an acute strange pain and it was shedding tears. That very winter a big snow-slide attacked them and all the group of its beloved aspen trees were smashed down. Now they are all spurned down below dead. Some of them were uprooted utterly and poor things had turned upward their sprouts and roots. Having seen such a sight, the heart of the aspen tree almost died in pain. It is still groaning and grieving. It wept full of tears, - "My kin blood and flesh, if they had been here it wouldn't have happened. I wish I had been with them, to die together."

III

The aspen tree loves the flowers that are in bloom under its shade nearby. They sprout and grow. Though these poor things have not a long life which is so painful for the aspen tree, it still would always bless them and whisper over them: "Grow up and rejoice, my dears. May I never see the day of your infliction and death?!" Yet in vain was this blessing. In May the flowers would bloom forth but hardly they would stay alive till the middle of haymaking time (June). Since a lot of cattle –sheep, cows would swarm in two day's time they would trample down the entire neighborhood. Everyone loved the aspen tree because it stood on a towering place and there was no other tree around. Therefore shepherds when returning from their day's toil they would always take a rest under its shade. Unfortunately the aspen tree was unable to teach the flowers its language in order to talk with them. Though it always heard their talk and it was so easy to learn it, as the flowers always talked about life, the sun and the earth all the time blessing them. They always pleaded with God: "Lord, do not put an end to our short life, let us stay a little longer!" "Oh, how futile and insignificant my life goes! The aspen tree often murmured, -I was born and grown so that not a single minute did I rejoice, I'm not good for anybody. I wonder why at least these birds try to avoid me!

What wrong have I have done to them?! Could any of them at least find a nest on my branch to hatch their younglings?!"

The aspen tree loved but coveted the eagle which was haughtily circling over its top. The aspen tree was beside itself with joy if sometimes the eagle would fly down to rest on its top. Then the aspen tree was filled with self-respect and would say proudly: "I must definitely be somebody since the king of birds the eagle itself deigns to take a rest on my branches". Yet such visits of the eagle were very rare. The poor aspen tree was eager to make the eagle find its nest there so that it may hear squeaking of its young ones. But who would fool the eagle to build its nest near the men and cattle's footing to all hazards.

IV

Once in autumn there was early snow in the mountains. The shepherds were trembling with cold. "Oh, we wish a good wood fire, "they all declared. But wood was hard to find in the mountains. They held a big counsel about it: one of them said "let's cut the aspen tree!" others refused, they said that it was a pity to cut it, but finally they all agreed and the first shepherd grabbed an ax and made for the aspen tree which stood all white with snow, calmed and composed, never knowing what to expect.

-   It's the end to your life, poor aspen tree – whispered the shepherd – True we all love you as you have done a lot for us, but what can we do? We are dying with cold! - having said this he looked up and down the tree once more and hit the tree with his ax. The aspen tree had creeps all over its body and then squeaked and white snow like white fleece started to fall down. The shepherd stepped aside. In a while he hit the tree with a mighty blow. It started clattering, lifting up all branches upward, it straightened up as if meeting the enemy and painfully added "Oh, that's the end to my graceless life." It was looking far in the distance saying goodbye to the forest: "Farewell, brothers, farewell, I didn't have any luck to be with you when alive, perhaps I'll have it after death." It said this and calmed down. Not a word was uttered, only splitting of the tree and rapid hitting of the ax was heard in the air.

Half an hour later the aspen tree was all sprawled, surrounded by the shepherds: some of them were cutting branches; others were making logs prepared to be carried away.

In the evening there was a big fire in the hut. It was a wood fire of the aspen tree. The shepherds were around it. All young and old bare-footed and sleeveless were drying up against the fire. All of them exclaimed: "What a magnificent fire! God bless it."

One of the shepherds would spin a tale: "Once upon a time, there was and there was not somebody, but who might be better than God" etc. This was the end of the

aspen tree but it was the only grace the aspen tree was good for, though unaware itself that it was acting any grace. Poor thing!

THE SONGSTERS OF NATURE (ბუნების მგოსნები)

Now the throstle regarded itself the winner. It was so excited and cheerful that as if 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 the thrush but now it seemed its own kindred. How many times the confounded bird had eaten the thrust's eggs in its nest that were about to be hatched?! How many times it devoured utterly 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 thrust. The aspen tree with its rustling, leaping leaves grieved over this anguish; the oak tree, as adamant as rock, was moved uttermost, making faces ready to cry… But now the throstle felt like singing.

The drizzling rain has just stopped and fresh green grass seemed very 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 has just saved all its family- its nest wherein its half-fluffy fledged younglings were placed. The little ones are too innocent and trustful; whenever they see they are ready to open their mouths-asking anyone for food.

The mother thrust loved warbling over its younglings a lot. It rejoiced in seeing their yellow colored bills open, moving their tiny wings restlessly.

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

The thrust was showing vanity, bragging about its craftsmanship and cleverness. You may ask how it showed its mindfulness – The thrust accidentally 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 thrust'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 thrust to catch it, never remembering about its nest and younglings… Hardly fluttering, the thrust 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 thrust 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 thrust came back to its beloved younglings: "I have just made a good riddance of our enemy, I made 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 now 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 last rays, all dispersed through the forest, the depths 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 seems sad. It wastes time in seeking food to support 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 sorrows and woes 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 portion 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 things? Who knows, what else the throstle was singing about? You have to guess and understand it.

The throstle was chanting and it was almost melting in this self-oblivion chant, the sun has gathered all its rays, placed them on its bosom, folding them up in its lap, then just hid itself behind the mountain and took a rest. Darkness fell down. The throstle, having fulfilled its duty, calmed down, flew up to its nest and sat 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 sleep. 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, the speechless nature – forest, birds, beasts have their own Shakespeare and Rustaveli; This is a nightingale with its' beautiful sweet chanting, which turns the whole nature into the divine spirit with its heaven and the 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 grace and aspiration that anyone, listening to its whistling felt like the mother, after the shocking grief of her only deceased son who encounters his resurrection...

Chapter 2

While the nightingale was singing, close-by in the valley, an old priest, Irodion, by name and his only son, seminarian Vano were having tea on the balcony. 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 a recollection of 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 its heart out.

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 heavenly bliss and rapture ecstasy?

"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 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 forever more…"

In summer, she would not even let her cat stay in the house. She would make her handmaid 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

enjoyment 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. In the evening did you hear a throstle sing? But when the darkness sets in, the nightingale takes its place… Not to say anything about other songsters of lower rank…

Head 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 price, nor feasts arranged exclusively for them; gifts are never sent to them either. It's the most majestic show!...– 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 way 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 a flowery scent so that it makes men faint and drunk. I wish to see the nightingale circled with a deputation of birds. Could there be any breed of birds not sending their envoy to congratulate it?... How could it be imagined, 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 show it might be! I wish I could stay somewhere in shrubs, not to be seen and watch these birds, listening to their speeches to put down everything in my pad, then publish it to go round about 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 breeds of bird envoys 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 at 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 do not very much approve it unlike 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 you look a real white feather, nobody likes 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 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 never has such a voice 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 talon, 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 utterly. Whatever you wished me is definitely good, but…"

"The nightingale fell 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 cheers.

"After the eagle the vulture shuffles forth. It is impatient not to let others before itself, trying to say something good, to boom in its throaty voice. Finally it found some words: It is trying to say something to please the king of all birds, because many a times it used to be fed on the king's leftover food and hopes in future not to miss the king's mercy evermore. The vulture does not seem to like the nightingale. It is 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 are 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 knows what it is 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 (showing at 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! These, 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 together. "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 then, you might 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 to you".

"The nightingale fell silent but was downcast, not trying to 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, earning your bread without sweat. How dare you show your face outside, bragging about your brains and 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 everything left. Look at it how proudly it is bragging, giving advice to the nightingale, as if able to appreciate any 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 towards good and evil things. I am brought up on such traditions and habits 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 carnal 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 live a long life forevermore!"

"The falcon was speaking with a pretty fascination, especially when it used its beautiful 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 peaceable birds: some of them are scattered and nestled, some are hidden in shrubs and some in the trees. They are perched in leafy trees. They are looking forward to their turns to congratulate the nightingale. They are: 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 die 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 congratulation. Once it even started giving such obnoxious sounds that everybody had creeps all over. 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, brave 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 else 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. – Long live, my dearest, my life and hope our charm and our glory. Are we also called birds? As if we are 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! 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-bubs, 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 Mother:

- 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 rapture and paradise.

"The swallow started apologizing, saying that it was a miserable bird itself, as if I could also sing. How can I be compared to you, our excellent songster? You are always praying while singing 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 beautiful 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, 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 always alighting 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 the head voice. It now sits and shrieks, and then it flutters again shrieking. We have to arrange a special anniversary in their honor too.

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

"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!"

- 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 some other things to my tale.

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

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FISSURES OF BREATHING

(The Poem)

Ambushed among signs, you appear
and with groans from them that, however
much they search, cannot find their words,
says your apostle, and what is said if we
speak, burns the throat. Beside your name,
your poet writes another in marble,
we fly to the stars, and with them
in orbs of enchantments become laps
in your environment, we revolve like huge
boulders of a mystery in whose enigma,
their contrary orbits, we capsize.

The shady green of the descent upturns
the positions of the fetus and amid the slime,
bitten by sturgeons, the placenta
ring the cord that submerges us
in the ocean's cloudy ovaries.
An animal impetus we feel, free
in the plankton that was a spark roving
through the starry waters of space.

Dust, pollen, sperm, fibers, lithium,
seals of the energy proclaiming you
in successive folds of a single
word: in the beginning, blind larva
of a glimpse sunk down in borders, bulbs,
wings, fins, touches, vibrations
of reckless mutant particles
in this saurian womb that in shadow
gestates us with mineral crunches.

And nothing, nobody had been born before,
nor the chrysalis of shadow grafted
into the thread that sews our limbs,
lethargic throbbing of nascent
membrane as, at this instant, springs
the poem I write, amidst an ovulated
choking's gasps by which I'm begotten.

How can you name nothingness, the pre-space,
pre-time, feel the non-existent,
the other of this sapling, not even
a pronoun of desire, of something, someone
who waited, had some future,
the anguish of being sown in some mind.

Either it had no existence or it has no other
presence that substantiates when thinking it,
a fossil anguish of jet coal in a cavern,
barren plain of barks and ashes
dissolving in amphora, the water hidden,
tame animal glazing arteries
in search of the food of instinct,
finding its impulse, dreaming, and in meadows
it pours that plasma of instant absence.

 Old memory, and before having been
named here, still not being anything.

Expansion of pure existence in waves
whose heat, resounding, reverts.

Burning lure of feeling yourself alive
beyond bodily limits,
nameless, for were there something, it would
have an instinct ravishing nothingness itself.

Whoever denies God is enmeshed in His half-light.
He still feels the dark weight covering him,

and on earth, mud forms with rain,
the friction of two hands molding him.
He still responds to the nothingness of beginning,
a goddess crowned with thick clouds.
Denying being, his germ searches and names.

In dreams, there's latent tension and
sleeping strength stirring the topazes.
The fire with moans of torsion
in the seas' thirsty entrails.

The ruin grows entangled in my hands
and bandages, with saliva and reflux
of worms, the earthworms of my infancy,
the memory cracking the metals.
Whoever scrapes the sown field deeply
feels the mineral root of breath.

Name it God or nothingness, and it'll still come
dreaming among flames to whoever calls it.

Antonio Domínguez Rey
Grietas del respiro
("Fissures of Breathing," 2010)
(*Translated from Spanish by Louis Milton Bourne*)

DATO BARBAKADZE

(born in 1966) is Georgian poet, translator and essayist. He studied philosophy, sociology, psychology and ancient history in the universities of Georgia and Germany. In 90s he published literary journals in Tbilisi and simultaneously worked as the professor of logics and history of philosophy in several universities of Tbilisi. He is member of several international literary unions and societies. He has been the member of European Writers' Union - "Kogge". Dato Barbakadze received prizes and literary scholarships outside Georgia.

THE RADICAL NIGHT

If what needs to be said, has to be said how should it be said? If what is to be said hasn't been born yet, then when was born what needs to be said? If what was said wasn't obvious before it was said, how was it said? Did what was said survive? If it did, how did it survive; and if not, why not? Did what was said, said by what said it? That - expressed by something – how was it said? Did the expresser of what was said survive, as what was said was not what should have been said? How did the expresser find out that what was said was, in fact, what should have been said? How did the expressed find out whether it was indeed what should have been said and what was expressed or not expressed? Was it expressed that something was said or wasn't said? Did something that should have been said exist? What was it that should have been said and was or was not said? How was what was said said? If what should have been said was said the way it should have been said, did what should have been said survive? Did what was said survive? Did the expressed and the expressable coincide? Were the expressable and the expressed equivalent or not? Did what was said and what should have said it intersect each other? Did the expresser enter the expressed and did it move inside it? Was the movement something? If the movement was something, did what was entered by what has moved quench its thirst? Did what entered, survive? Did what received the enterer survive? But did it receive? If it did receive, for how long and if it didn't what was the reason for the withdrawal? But did it withdraw? Did the in and the out unite in the mover and did the mover become whole? If it became whole, how did it, and if did not become whole, why not? What did or did not become whole, did it turn or not into what should have been said and what should have been said the way it should have been said? Was what was said said the way it should have been said? Did what was said survive? What was said – was it something that had to be said? If what was said had to be said did the expressed become a quotation? Did the quotation percieve or not itself as a quotation and did it try to return into its own self? Was the act of the return a cause or an effect and did the quotation

become what should have been said? Did the quotation retreat to where it came from? Where did the quotation come from? Where does the quotation go? If the quotation varies, do what is based on the quotation and what defends what the quatation banishes also change periodically? Is what the quatation banishes based on the quotation? Is the quotation full? What does the quotation know about itself? Does the quotation know what is known about its content to carve its content? Was what was carved said the way it should have been said? Did what was carved replace or not what the quotation rejected and unconditionally expressed? Was the process of replacement full of pain? Was the pain self-sufficient? Did what was said mark or not itself in the place where what was expressed was finished and what should have been said started? Did what was said free any space for a symbol? Was the symbol sufficiently free when it was predicting the quotation? Can the prediction be considered as what was said, but should not have been said? If the symbol is neither a prerequisite nor a conclusion, how is it possible in time and space? When does a symbol exist as a self-contained process? Does it exist at all? Does the symbol reject that, which expresses its freedom and not itself? Does the expressed express what should have been said when it enters the symbol and carries the quotation? What happens (in a place) where the emptiness defends itself? Is the emptiness full? Do the expressed and the unexpressed coincide? When the unexpressed pushed the expressed back into something, did this something recede? and did it give a name to what the expressed rescued? But did the expressed rescue the unexpressed? Was it the unexpressed that prepared the way for the quotation and cast its glance towards the emptiness which cast its glance towards the unexpressed? Did the emptiness and what should not have been said and was never said overlap? Was what was said ruled out? Did what was said survive? Did the expresser shift or not the place in which it moved and did they partake of each other? If it did move, how and if it did not move, why? Did the one that moved forget the boundary between the movement and non-movement and did it experience the glorious present? What the expressed felt – was it something? Did the expressed forget what it felt? Where did the expresser and the expressed partake of each other? When did the movement end? Did what was said return to what should have been said but was not said? Did the symbol survive? Did the quotation survive? Did what was said survive? Did what was unsaid survive? What moved in the place it moved in, was it sufficiently empty when it pulled out from where it moved? The place where the mover moved and that also shifted - was it sufficiently full when it stayed on its own? Did what was said survive? What was said - was it something?

Translated in English by **Nato Alkhazishvili**

MAMUKA DOLIDZE

SUNRISE
(The Story)

I got on to the bus from the front door. The bus was almost empty. The conductor was sitting sideways on. Somehow I didn't like him. Looking at me coldly he didn't seem to like me either and what worried me was not only the conductor but the driver who observed me up and down smilingly, as if he had formed an opinion about me earlier. No! Nobody looks at a random stranger that way, I thought; it was a deliberate gaze stemming from some evil intention. What could I do? Well, whatever I did, I wouldn't be able to retreat; the doors were closed. The city, semi-dark and dull, lay behind the glass window. The bus was sliding so smoothly that I couldn't even feel it move; I could only see the houses flashing past. I wished I had taken a stroll! And now? Now the few passengers too, had set their eyes on me, and the strangest thing was simply not their gaze but their unanimity! They were looking at me with a kind of equal sympathy, but it was a kid of a unanimous, conspired sympathy! I felt, that all of those people sitting in the bus had formed the same opinion about me and all were collectively against me. Was I exaggerating? What if they were not plotting anything against me and were just going somewhere like me? I had been running this way and that all day long, I managed to fulfil so many tasks and the only feeling left in my heart was an unpleasant, heavy sediment from which this overwhelming suspicion had started to take root.

I wished I had never taken that bus! There was only one bus stop from my house to the bakery! I had to find a way out! Although so far, they had not given me any reason to pick a fight. If I raised a row for no reason, they would think me crazy and the violence that would likely follow would be quite justified. I felt I'd better carry on lightheartedly, as if I was not going to get off the bus at all; I had to distract their attention, and the moment the door opened, break through and take myself off. But what about them? How could it be that they didn't suspect my sly intention? The conductor avoided my gaze and was looking through the window. But I knew very well what he was plotting; I knew that my behaviour was that of a chicken's last struggle before being slaughtered. I knew it was clear to them why I failed to hold on and why I had just crashed into the back door when the bus suddenly pulled up... I felt I could not deceive them, they must have been feeling the same, that I could be deceived by them so easily, and that their intention was obvious to me. So I felt I'd better go down the stairs and get hold of the door, just to outwit them if not by slyness, at least by smartness. Sure they wouldn't be able to reach me then. A barrier blocked the way between me and the conductor, while the passengers were sitting on the front seats.

The driver was looking fixedly at me in the mirror, but what could he do? In any case, he had to stop at the bus stop and I, as a passenger, had the right to get off. But he was looking at me as if unintentionally, and yet also, fully aware that I couldn't escape. There was the Opera House ahead. The bus stop was so close! And if they were not plotting something against me this time, I would get free and out of harm's way!

The bus stopped. The door folded open. Just one step down and I'd be free! Why weren't they moving? Could it be that they didn't care about me at all and really were just going their way? Or had they laid a trap for me outside the bus? But the ticket! I had forgotten to pay my fare! The conductor was fully entitled to rise and grab me by the collar for being a stowaway. So that's why he was silent, waiting for me to move, in order to detain me just the moment I made a move and stepped down to get off. And if I tried to pay my fare, he would start buying time and before he gave me my change, the bus would start and move on. But I was smarter than that! I would never spare myself for just a fare! I'd pay my fare and thus become invulnerable and would get off at the next stop! Whatever the bus route, it was bound to stop at the square. It must have been heading to some remote quarter of the city, since nobody was getting on. I had to make somebody get on! How could I do that? Should I start yelling? I felt I should but there was no reason for that. Then an idea struck me: I wouls pretend that I was calling to some acquaintance of mine! I stuck my head out and cried:

-- Sandrooo...

Some Sandro ran up to the bus at my cry but the moment he looked at the bus number, he chuckled and waved his hand at me.

Where was this bus going? Again, the buildings started to flicker past the window: the school, the Palace, the department store, all flew past without a pause. We flew round the square at such a speed that it was clear nobody intended to stop the bus. In vain I clutched at the bus door, in vain I pummelled the wall while the bus driver watched me intently from the mirror and sped the bus along the central line of the road.

-- Why aren't you stopping?! – I pounced upon the driver. My agitation and fear spread to the passengers, they were startled, the seats creaked and everyone started fidgeting.

-- Don't you live by the Opera House? Why didn't you get off there? – the conductor asked smilingly.

-- None of your business! – I yelled. – I was going to the department store!

-- But this bus route doesn't stop everywhere, -- the driver responded apologetically.

The passengers stopped fidgeting and started to look out of the window again.

I failed to get off at the next stop too. As the conductor explained, it was no use stopping there, since a big crowd always thronged around the bazaar and a big surge of people getting in would undoubtedly push me back into the bus.

We reached the embankment. The wind blew down from a construction site and rained dust on us. It was already getting dark outdoors. When it got dark, one of the passengers rose and switched the lights on.

-- When will we arrive? – another passenger called out.

-- Just in time for the sunrise, -- the driver answered.

-- Let's hope to God, -- the conductor murmured to himself. – Watching sunrise in Tskhratsqaro is really something...

How's that? Could we be heading to Bakuriani? What on earth had I left there? I only left home to buy a loaf of bread, didn't I? The dinner was getting cold; everyone would be hungry, waiting for me. They would have lost patience and I could see them leaning out of the window. After dinner I had to fly to a funeral. I had countless things to do. And there I was, in the hands of these clowns; wherever on earth were we heading like hell? Who were these people? What did they want? The thread of my thought became tangled. And then, I think I fell asleep. But it was not a dream, it was some kind of transitional condition, a withdrawal of vital forces bound to be followed by a new exultation and revolt. It was clear that I'd been kidnapped, but what for? Why? I had no idea.

-- Help! – I wheezed, bursting the door open and putting my head out into the darkness: -- Help!

Passengers seized me and dragged back into the bus. Up close, I noticed that they had green faces and looked like potted flowers. Nevertheless those gentle creatures had enough animal strength to bind me up so fast I couldn't even fight back.

-- Perhaps it's better to let him go? We can't force him to see it, can we? – another passenger kid of felt pity for me.

-- By no means! –responded the first one, with his head shaped like a dandelion: -- Can't you see, nobody's following us willingly any more.

The second passenger kicked my leg, said, "Sorry," stepped over and took his seat.

I can't say exactly how long I was asleep. I dreamt about my yard, my house and my household. I dreamt about the carburettor of my car with the dirt stuck in its nozzle preventing gas delivery. I dreamt that I'd left the motorcar mechanic's fee at home and now the huge box garage set on wheels was running after us in order to run us over.

I woke up in torment. In the dim light of the bus the passengers had turned into huge shades and their shadows were strewn over the walls of the bus like weirdly

shaped plants. I was soaking with sweat. It was still night outdoors, but the darkness was already starting to fade. Like the sunrise, that reaches its zenith and before the night starts to fall, night too, has its morning, afternoon and evening. Ahead, in the darkness, slightly broken by light, mountains appeared, with a profound gloom behind. The city I had been cut off from lay deep in sleep in the gloom. I had never left it before. I had had on business trips, but that was more like rushing to the airport, getting aboard a plane and after two hours of rattle turning up again in some city resembling my city just like a twin. I was unable to live without my car and my house. The only thing irritating me in this place was the sight of those potted flowers. As a child I used to throw them out of the window, but mom would bring back new ones. Those flower pots strangely reminded me of my kidnappers. The environment was developing like photo film. The dark red sky was returning the colour and shape to the houses just awakening from oblivion. The front door of the bus opened and a peasant dragged in some sacks. I often saw this peasant selling "potting soil" in our street.

-- How did the hunt work out? – he asked the driver and the driver pointed at me. The peasant reached me and raised my head, looking into my eyes. He stank with the smell of flowers. I turned my head away and looked out of the window. The sky glittered like a television screen. Blue light fell on the black powder in the pots that my mother used to call earth. I had seen it many times in movies, on TV. It strongly resembled the brick powder scattered on the ground in the Public Park, only it was not red. I also caught a glimpse of the hair of the earth, which I had often seen on lawns and public gardens, but did not dream of seeing in such an enormous quantity. And I looked at the stretch of asphalt, my only support in this strange environment; however it too, betrayed me becoming narrower and narrower, started winding and drawing me into that greenness.

-- The time for watching it has not come yet, -- the Dandelion shook me up. – You'd better get used to seeing these.

Saying this he threw down some pictures for me to see.

I examined one of them but couldn't make out anything; the coloured trapezoid looking like an engine lid was covered by painted drawers. The picture was called -- Imereti[1]. Water was running from another picture, although I couldn't see any taps or broken water pipes anywhere. A creature with a golden horn was drinking the water. I took my eyes off the picture and looked through the window again. The stretch of asphalt ended. The bus pulled up very roughly and stood still, leaning sideways. An outline of the mountain that the passengers called Tskhratsqaro [2] could be seen in the vague light of dawn, as in an x-ray picture. The conductor untied my hands and

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[1] A picture of the famous Georgian artist D. Kakabadze
[2] "Tskhratsqaro" (a village) in Georgian means a place of nine springs.

pushing me from behind, threw me out of the bus. We had to walk on foot to reach the vantage point.

A snow-covered mountain stood ahead of us glittering in the beams of light like a pool of oil. Now I thought to myself, I could turn back and run away, only I have to learn what this sunrise is all about. Although I generally got up before dawn, I had no time to look outside, and even if I did, what did I see? The tall building of the post and telegraph offices.

I started walking up the hill. My fear and anger were left behind. Slowly, sluggishly the east started to catch light, the sky was painted pink and over its rusty edge bloody peaks of mountains were suspended like decapitated heads.

Suddenly, it seemed as if, instead of rising, the red sun jumped up straight from the melted mountain ridge, broke off from the mountain outline, and flashed and spread over the pale sky like fire. The beam of light dragged out from darkness the velvet valley and the village woven on it with lights and shadows.

-- Now we can return, -- a peasant said to me smiling and turned back to the bus.

Descending from the slope I expected the anger I had like snake's poison to return. But there was no anger. There was joy, lightheartedness, peace, and then I realised that I was nothing but that peace, that freedom myself, and that there was only this quiet village wrapped in the net of sunbeams. Just what had I left behind in that remote city, crowded with people and yet so desolate? I did not go on along that asphalt road; I turned to the meadow and set off, heaven knows where, straight towards the buildings interknit with green velvet.

-- Where are you going? – the anxious voice of my chaser stricken with fear rang in my ears.

And I heard the soft, spellbinding whisper of a dandelion cover his question:

-- Now there's no way of having him returned.

*Translated in English by **Lela Dumbadze***