

ჟურნალის ეს გამოცემა ეძღვნება სრულიად საქართველოს  
კათოლიკოს პატრიარქის, უწმინდესისა და უნეტარესის, ილია II  
აღსაყდრებიდან 34-ე წლისთავს

**This Publication of the Magazine Is Dedicated to the 34-th  
Anniversary of Enthroning of Catholicos-Patriarch of All  
Georgia, His Beatitude and Holiness ILIA II**



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

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

**Department of Humanitarian Sciences of Tbilisi State University**

**Tbilisi City Hall**

# **Culture & Philosophy**

**A Journal for Phenomenological Inquiry**

**2011**

## ***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)

### **Editors**

**George McLean**  
**Mamuka Dolidze**

### **Editorial Board**

#### **Hu Yeping, Executive Secretary (Council for Research in Values and Philosophy, Washington, D.C., USA)**

Marina Ambokadze (Institute of Philosophy, Georgia)  
Sergi Avaliani (Institute of Philosophy, Georgia)  
Tina Bochorishvili (Rustaveli National Foundation, Georgia)  
Anzor Bregadze (Institute of Philosophy, Georgia)  
Gia Bugadze (Georgian State Academy of Art, Georgia)  
Chan-Fai Cheung (The Chinese University of Hong Kong)  
Paata Chkheidze (journal - *Our Literature*, Georgia)  
Ion Copoeru (General secretary of OPO – organization of the phenomenological organizations)  
Tim Crane (Institute of Philosophy, London University, UK)  
Xun Dai (Institute of Aesthetics, Chongqing, China)  
Mamuka Dolidze (Institute of Philosophy, Georgia)  
Xavier Escribano (Spanish Society for Phenomenology)  
Lali Jokhadze (Chavchavadze state University, Georgia)  
Vasil Kacharava (The Institute of American Studies, Tbilisi State University)  
Irakli Kalandia (Institute of Philosophy, Georgia)  
Anatoly Karas (Ivan Franco Lviv National University, Ukraine)  
Maija Kule (University of Latvia, Riga)  
Dinh Hai Luong (Institute of Philosophy, Vietnam)  
Mikheil Makharadze (Institute of Philosophy, Georgia)  
Georgi Margvelashvili (Georgian Institute of Public Affairs)  
George McLean (Council for Research in Values and Philosophy, Washington D.C., USA)  
Elene Medzmariashvili (The Institute of American Studies, Tbilisi State University)  
Jurate Morkuniene (Vilnius, Lithuania)  
Peeter Mürsepp (International University Audentes, University of Technology, Tallinn,)  
Peter Nasmyth (London, UK)  
Sergey Nizhnikov (People's Friendship University of Russia)  
Antonio Dominguez Rey (Madrid National University of Open Education)  
Agustin Serrano de Haro (President of the Spanish Society for Phenomenology)  
Erkut Sezgin (Istanbul Culture University)  
Islam Sirajual (Visva-Bharati University, India)  
Barry Smith (Institute of Philosophy, London University, UK)  
Robert Sokolowski (Catholic University of America, Washington D.C., USA)  
Guram Tevzadze (Georgian National Academy of Sciences)  
Darejan Tvaltvdze (Department of Humanitarian Sciences, Tbilisi State University)  
Anna-Teresa Tymieniecka (President of the World Phenomenology Institute, Hanover NH, USA)  
Giorgi Ugulava (Mayor of Tbilisi)



## Acknowledgements

This issue of the journal *Culture and Philosophy* is published with financial assistance from Tbilisi City Hall and thanks to a scientific contract with Tbilisi State University.

© Council for Research in Values and Philosophy, 2011

ISSN 1934-1555

Website <http://www.crvp.org>

Correspondence on subscriptions and manuscript publication may be addressed to:

George F. McLean  
P.O. Box 261  
Cardinal Station  
Washington  
D.C. 20064  
USA

E-mail: [mclean@cua.edu](mailto:mclean@cua.edu)  
Tel/Fax: +1-202-319-6089

Mamuka G. Dolidze  
Phenomenological Society and Centre for Interdisciplinary Sciences of Georgia  
29 Griboedov Street  
0108 Tbilisi  
Georgia

E-mail: [mamuka\\_dolidze48@yahoo.com](mailto:mamuka_dolidze48@yahoo.com)  
Tel: +995-32-998215

Computer Service: Paata Korkia

Design : Levan Ratishvili

# TABLE OF CONTENTS

<b>THEMATIC INTRODUCTION</b>	<b>6</b>
------------------------------	----------

## PROBLEMS OF PHENOMENOLOGICAL PHILOSOPHY

<b>Essays on Phenomenology</b>	
<i>Mamuka Dolidze</i>	<b>12</b>

<b>Jean-Paul Sartre's Phenomenological-Existential Ontology</b>	
<i>Vazha Nibladze</i>	<b>28</b>

<b>Intuition of Life in Tymieniecka's Phenomenology with a Reference to Intuition of SAT in ŚAÑKARA'S Advaita Vedanta</b>	
<i>Olga Louchakova-Schwartz</i>	<b>40</b>

## PHILOSOPHY AND CULTURE

<b>Science and Technique in the Context of Culture</b>	
<i>Irakli Kalandia</i>	<b>62</b>

<b>Jose Ortega y Gasset on the Essence of New Art</b>	
<i>Marine Ambokadze</i>	<b>68</b>

<b>TEXT Spotlight (Text as a conceptual system)</b>	
<i>Lali Jokhadze</i>	<b>74</b>

<b>The Problem of Intelligence or the Two Sorts of A Priori Knowledge in Plato's Dialogues</b>	
<i>Ivan Chvatík</i>	<b>79</b>

<b>Poetry as a Theology and its Fate in the De-sacral World</b>	
<i>Medea Shanava</i>	<b>94</b>

## LITERARY SUPPLEMENT

### Recent Cultural Events in the Georgian Literary art

#### On the Issue of Translating and Interpreting Theories and Applications.

To Commemorate 150 Anniversary of Vazha-Pshavela

*Lali Jokhadze* \_\_\_\_\_ 115

#### Phenomenological Motives in Modern Georgian Poetry

*Mamuka Dolidze* \_\_\_\_\_ 130

#### The Masterpiece Created at the Late Age of the Poet

*Mamuka Dolidze* \_\_\_\_\_ 147

#### Galaktion Tabidze's Anniversary in London

*Innes Merabishvili* \_\_\_\_\_ 154

#### Recent Phenomenological Events

(programs and abstracts) \_\_\_\_\_ 181

# THEMATIC INTRODUCTION

There were two main phenomenological events this year.

The first was the 61-st international congress on Phenomenology organized by the World Institute for Advanced Phenomenological Research and learning. The congress was hosted by Istanbul Kultur University from June 27 to July 1, 2011. The topic of the congress was the following:

## **Phenomenology and the Human Position in the Cosmos – The Life-World, Nature, Earth**

The second was the OPO IV World Conference on Phenomenology held in Spain, in Segovia from the 19<sup>th</sup> to the 23<sup>rd</sup> of September 2011. The topic of the conference:

## **Reason and Life. Responsibility of Philosophy**

The 61-st congress on phenomenology offered a vast range of problems commencing with phenomenology of poetry and fine arts and embracing the phenomenological interpretations of cosmology in relation with human creativity. In the reports and discussions the cosmos was unfolded as a metaphysical area of creative forces which influenced the human mind to go beyond the constitutive activity of thinking to the unconscious sphere of human creativity. According to phenomenological viewing the life now enters a new area of development under the spell of cosmic-metaphysical forces. The life appears to be the phenomenon which takes into account the inter-phenomenal openness of being toward the metaphysical sphere.

At the Istanbul Congress these complicated and profound problems of contemporary world were discussed from various angles. Human-transcendental position in the cosmos, which sounds as a counterpoint to his/her natural position appeared to be the backbone and the major theme of the discussions. It is not easy to outline all the diversities of problems, methodological approaches, suggestions and ideas revolving round the nucleus of central topic but all the debates eventually came to some reducible position to the basic dilemmas serving as a starting point of the congress.

While discussing these problems the participants took into account the cosmological theory of “big bang” concerning the incipient explosion of the nucleus

---

of the matter and extension of the system of galaxies. It was also important the suggestion concerning the intelligibility of the universe in accord with theory of relativity and other various ideas like the issue of “black holes” within the matter, etc... But all these conceptions make cosmological viewpoints according to physics. To speak about metaphysical aspects of cosmos in sphere of genesis of being we also need philosophical approach. The major leitmotif of Istanbul congress was the phenomenological approach to the cosmic forces in its integrity with human creativity. Phenomenology assists to grasp the universe in dynamic process of becoming the being and besides, it takes into account the sense-formation act of ideas reflecting the process of this cosmic development. Putting in other words, phenomenology embraces the motion of cosmic forces in its integrity with transcendental conceptual basis. Such a complicated problem is far from the physical viewpoint. For the physicist the cosmos presents the area of physical-celestial bodies and cosmic relations are reducible unto the interactions of physical objects. Even if we shared the position of Einstein concerning the intelligibility of the cosmos it would be the intelligibility from the viewpoint of physicist – who considers the cosmological concepts and ideas as an ideal, as stable basic forms which determines objectively physical objects and relations in-between. Einstein’s viewpoint of cosmic intelligibility implies that order of cosmos has an absolute character and all the cosmic phenomena eventually are reducible on the some intellectual position and on the system of knowable concepts and ideas. In other words, there is a possibility to unfold cosmos completely according to some logical concepts and development of human mind shares this intellectual position.

Although the cosmic order has intelligible (geometrical) structure, phenomenological position rejects the absolute intelligibility of cosmos. Phenomenology takes into account the metaphysical, unknowable as principle character of universe and what is more important, it does not regard this unknowable aspect in negative sense (which according to physical viewpoint must be overcome). Phenomenology interprets cosmic non-cognoscibility as a positive value, which must be kept as the basis of human creativity and as an everlasting perspective of creative development of cosmos.

Therefore cosmic order is not completely intelligible and absolutely clear, it has some uncertainty since it is provided by the live process of sense-formation. Thanks to this positive uncertainty cosmic order has changeable and creative character in the perspective of endless development.

These profound and essential problems of new cosmology drove all the reports and debates and even free conversations in Istanbul congress. Many

questions arising during the discussions need further development and elucidation. Problem of human creativity in the cosmological context appears to go beyond local scientific meeting. The coming phenomenological congress which is planned in Paris, in 2012, will develop this important topic of contemporary creative thinking.

61-st Congress on phenomenology was a significant philosophical event of this scientific year to be held in the Istanbul kultur University and we would like to express our gratitude to stimulator these annual congresses, to the President of World Phenomenological Institute, to Mrs. Tymienicka Anna –Tereza and to the Local Organization Committee of the Cogress chaired by: Erkut Sezgin and the members of committee - Mert Cadlar, Omur Ceylan, Emre Ibyk.

\* \* \*

The world conference on phenomenology, IV O.P.O. meeting which was held in Spain, in Segovia (2011, 19-23 September) regarded the living horizon of reason and responsibility of philosophy to resolve this relevant problem of modern thinking. Organized on high level, the conference inspired a warm, amicable atmosphere and made a solid background for philosophical debates evolving many phenomenological aspects of reason and life.

Phenomenon of Human creativity in its metaphysical mystery, the manifestations of living forces of consciousness, phenomenological reflection of dance as an expression of body language, phenomenological interpretation of Don Quixote – the viewpoint according to which the ideal vision of Don Quixote presents the result of bracketing of life experience, the melody of life, a new vision of similarity and difference between phenomenological approaches of Heidegger and Husserl, the limits and horizons of linguistic expression etc... All the diversity of these problems turned into an unquenchable source of permanent debates and conversations and saturated not only the conference halls of the University of Segovia but it also embraced impressing sightseeing of this marvelous Spanish town. Discussions rolling round the central topic eventually came to the point that according to phenomenology the irrationality of life would not be incongruous with openness of human mind if we went beyond constitutive function of thinking in the sphere of human creativity. Such profound result of phenomenological inquiry echoes the leading topic of Istanbul congress emphasizing the cosmic-metaphysical forces as a source of Human inspiration and creative thought.

---

The contributions of Ion Copoeru, the General secretary of OPO – (organization of the phenomenological organizations) and the president of Spanish Phenomenological society Agustín Serrano de Haro and the members of organizing committee - Xavier Escribano, Javier San Martín, Antonio López Peláez, Jesús Díaz, Carmen López, Pau Pedragosa, Joan González, Tomás Domingo Moratalla, María Luz Pintos, Carlota Serrahima and external advisors Lester Embree, Rose Mary Rizo-Patrón, and technical support - Sonia Ester Rodríguez, Joan Molina, Rocío García de Leániz, Agata Bak, were highly appreciated at the Segovia conference.

\* \* \*

There was the 12<sup>th</sup> Annual International Conference on American Studies in Tbilisi, Georgia, In May 2011. The conference was held in the institute of American Studies at Iv. Javakhishvili Tbilisi State University, Department of Humanitarian Sciences. It was organized by Georgian Association for American Studies. The topic of conference was “The New Challenges of XX Century”. Although the attention of Georgian and Foreign scholars was focused on this major theme, the great part of reports was devoted to the system of American values on the background of modern Human values including traditions and values of Georgian national culture. Discussion led to the philosophical and practical problems of new Challenges of XX Century in tremulous state of the contemporary world, with its ethnical conflicts playing a subversive role in the process of globalization of the world.

\* \* \*

The central part of the journal includes the phenomenological works and the new studies of Georgian and foreign scholars in historical retrospection and in perspective of new development of contemporary philosophy and modern culture.

The keynote speeches, the abstracts and the programs of scientific meetings, mentioned above are offered at the end of the current issue.

\* \* \*

The new literary supplement as the section of recent cultural events in Georgian literary art meets new achievements of art of translation of Georgian classical literature, namely the translation of stories of Georgian great poet Vazha-Pshavela by professor Lali Djohadze and translation of poetry of famous poet Galaction Tabidze by professor Innes Merabishvili. We also consider the phenomenological motives in modern Georgian prose poetry. The method of phenomenology, as the way of creativity goes beyond philosophy and is widely used in spheres of science, art and literature. We selected the works of art of Georgian writers according to this phenomenological attitude.

\* \* \*

We do hope that the issue of the journal will provoke interest of Georgian and American readers in philosophical and cultural spheres of contemporary thought.



---

**PROBLEMS OF PHENOMENOLOGICAL  
PHILOSOPHY**

---

# ESSAYS ON PHENOMENOLOGY

**MAMUKA DOLIDZE**

***Phenomenological Society of Georgia***

*e-mail: mamuka\_dolidze48@yahoo.com*

## QUANTUM – PHENOMENOLOGICAL APPROACH TO THE PHENOMENOLOGY OF LIFE

In the presented paper we would like to develop our understanding of the significant research of professor Tymieniecka (2) in the light of phenomenological conception of quantum theory. This conception is originated out of our work “Phenomenology in science and literature” (1).

We think that phenomenological approach reveals the openness of the micro-world to the world of life and especially to the kingdom of human life which appears to be unfolded thanks to playful development of creative powers within the whole context of individualization of being.

\* \* \*

Professor Tymieniecka considers the essence of the human being in the dynamic state of development and emphasizes its integrity with the context of individualization of life, on the backbone of more wide process - the process of becoming the being. The philosopher rejects the stereotypical view of human essence as a stable nucleus of salient features which distinguishes him/her from the other human creatures. Instead of this traditional view Tymieniecka focuses on the changeable nature of man which is far to be exhausted by the traditional concept mentioned above.

Though the traditional essence also takes into account the changeable nature of man and this stable definition is open to the perspective of unfolding new features. Nevertheless Tymieniecka's point of view differs from this traditional standpoint; tradition considers the essence of man in coexistence with its development for the sake of new possibilities. We think that Tymieniecka does not accept the direct coexistence of the stable essence and changeable (progressive or regressive) nature of man. Individualization of life as an unfolding act of human essence presents a part and a parcel of the process of becoming the being. Phenomenology rejects the direct link between the beings, as a system of established things and becoming of being as a process of revealing the essence through the bracketing an existence. Traditional, stable essence

refers to the system of beings, phenomenological essence should be considered in other dimension; in the dimension of becoming the being to reveal the essence.

Professor Tymieniecka considers the formation and creative development of life in sequence of a human being. It is important that she deems the act of differentiation as a way of unity of human life within the condition of becoming. The matrix of vital construction operates with organic significance of life and incipient state of its adapting with existential circumstances anticipates the process of unfolding the life.

Tymieniecka discloses the creative dimension of human mind which is compounded to the network of natural necessities. The mind through imagination goes beyond natural demands of life and embraces the inter-subjective sphere of social relations. The living agent of vital constitutive system, who controls the mechanism of selection to adopt existential conditions, now turns into the creative agency of mind which through the interplay between the individual existence and the life – network (within which it is ingrown ) strives for an aim of “ achievement” .

“This essential feature endows human self - awareness with an inner conviction of being “free”. Free to project, free to choose, but does it mean free to achieve?“ (2).

The question leads us to the problem the author sets at the end of her inquiry. The creative development of mind means the development of the whole life - world passing in a new phase of becoming the being with crucial changing of coexistence of natural being with “essential virtuality, by the intrinsic ontopoietic sequence” (2).

The creative progress of human mind seems to take part in this innovation but on the other hand the avalanche of achievements involves the human mind so that it can not be the master of this non-reversible process.

Tymieniecka’s conception reveals the interplay of individual existence with the network of life. This playful relation is balanced in sphere of “in-between” of the matrix of vital necessities and imaginario creatrix. The very fact of emergence of imagination and inventive powers confirms the principle of differentiation for the sake of unity. Namely the interplay means that natural living agent enters the double position of freedom and necessity. He exists keeping and directing the process of adopting with existential conditions and at the same time he gets rid of himself from the previous relation, to imagine and estrange himself and to discover the new relation with life-conditions .

The interplay of creative mind with the network of life expresses the inventive and unpredictable nature of human development. The self-existed, spontaneous, auto-regulated and creative unfolding of life includes in itself the playful agent, which always strives against vital construction of life keeping the self in state of openness toward the unexpected turns , leading it to the influx of new achievements.

\* \* \*

The relation between vital constraint and imaginative freedom of creativity echoes with situation of complementarity arising in the sphere of quantum physics. Phenomenological interpretation of this strange quantum-physical situation suggested the idea that the wave-particle dualism of atomic events is factually the dualism of two mutually excluded physical experiments; the cognitive situation, revealing the essence (physical sense) of a quantum object excludes the experiment which displays the existence of the same one.

Professor Tymieniecka seems to use the same principle of complementarity in sphere of human development. Vital constraint and imaginative freedom of creativity both seems to be the mutually exclusive states of human being. The first refers to the existential necessities of life whereas the second presents the creative unfolding of the essence of human life. We do not intend to draw the full and complete analogy between phenomenology of life and phenomenological conception of quantum physics but despite the differences some similarity could be observed.

Tymieniecka emphasizes the discontinuity of passage between two different states of human development. Selective and decisive contribution of vital agent to adopt the external conditions is incongruous with imaginative freedom of creative agency. Combustion of creativity sounds as a counterpoint propelling the mind beyond vital necessities to the freedom of creative life.

“...it stems from an imaginative propulsion of the mind, it carries an aim of “achievement”.

This essential feature endows human self awareness with an inner conviction of being free” (2).

The analogy with quantum physics suggests the idea that the “inner conviction of being free” is not only the psychological phenomenon. It can be matched with indeterminism and probability of quantum phenomena. Indeterminism does not reject the causality. If quantum particle conducted itself as a wave it could not be absolutely free, it would have the hidden deterministic factors; but because of wave-particle dualism, these factors would be devoid of sense of causal substance, since they refer to the existential-particle picture which is incongruous with wave-essential description of atomic events.

Accordingly, the “inner conviction of being free” derives from conjugate-incongruous relation between vital constraint and imaginative freedom. In the kingdom of creativity the human self is free although it is determined by the vital necessities. In the perspective of unfolding the human essence, these existential factors are deprived of the sense of causal substance. Therefore the freedom of human self is not psychological phenomenon. It is really based on the dualism between vital constraint and creativity.

\* \* \*

Now to develop our analogy we would like to expand and stipulate some points of phenomenological interpretation of quantum physics. Quantum theory, arising at a daybreak of new, non-classical physics played a major part in a very interesting view of modern thinking concerning the problem of phenomenology in modern sciences.

In respect to our position it is worth noting that we have introduced the concept of intentionality in the realm of microphysics. Such position seems to be fruitful, since the mode of “openness” as a result of intentionality of quantum situation discloses it to a vital being which arises as an unknown subject on the playful stage of quantum effects.

The life-system exists on the level of molecular interactions. It is the cell which presents the rudimentary nucleus of life. Hence on the level of atomic relations the life can not reveal itself. In sphere of atomic world, the life presents the hidden, unobtainable phenomenon.

Nevertheless modern philosophers use the quantum theory to investigate the life, consciousness, society, in a word, all the phenomena of an alive being. This fact inspired us to examine closely the phenomenological character of quantum physics.

We Think that the mode of openness of quantum system means that the latter has an intentionality to the phenomenon of life, although the life has never been revealed on the quantum level.

Thanks to this intentionality, the life participates in the forming of quantum reality in a double way: first, we suggest that the measurement device presents a representative of a life-system (consciousness) in a quantum area. It is the measurement device which makes the physical sense of a quantum object and hence operates with individualization of being in the atomic sphere. .

Second, the quantum situation ( including in itself the measurement device) can be open toward the life in its special sense; the quantum event might be a pivotal factor of organic matter and its superstructure – biological system, psychological self, consciousness, society, art etc.

Incomparability of life with quantum system manifests itself through an incompatibility of the measurement device and the atomic object. This incompatibility has positive sense. It is fruitful and it must be kept. Therefore the measurement device is considered to be a classical object which is not reducible to the system of quantum particles. (Accordingly, the wholeness of life is not reducible to countless diversity of atomic events.)

Thanks to this incompatibility the classical, measurement device plays a role of consciousness and makes the physical sense of a quantum object. To be more precise, the quantum measurement shows that the sense might emerge on its own in

interaction of physical objects, if these objects were mutually incompatible and if they complemented each other.

We call them conjugate objects.

The “objective” sense of atomic events has an essential nature since it conducts the behavior of quantum particles. Therefore the measurement device could play a role of consciousness which would be indifferent to the real attendance of human consciousness.

This model of self-generation of sense can be used in physical reality as well as in the sphere of human creative development. It entitled us to draw an analogy between quantum phenomenology and phenomenology of life.

Our analyses eventually comes to the point that despite incomparability mentioned above ( or just because of it), the quantum system has an intentionality to the wholeness of life. This intentionality, through the measurement process makes the physical sense of quantum particles.

Therefore, unlike the classical physics, there is an inseparable unity between quantum measurement and quantum object. It presents an integrity of subjective and objective beings in the micro-world.

We suggest that such strange, non-classical situation was implicitly expressed through the Bohr’s principle.

Investigating the new character of atomic particles, Nils Bohr came to the standpoint which was unacceptable for classical physics ;

it would be senseless to speak about an atomic object if we do not stipulate what kind of measurement device could determine it.

Bohr emphasized the dependence of an existence of quantum object on the measurement situation. The latter makes the physical sense of quantum object. If , for instance the device detected the quantum impulse –  $P$  , the micro-object would conduct itself as a wave; if the coordinate  $X$  was fixed on the screen of measurement instrument, the same object would turn into an atomic particle. Such mutually exclusive relation between  $P$  and  $X$  is confined in an inequity of uncertainty:

$$dPdX > h$$

To put it in other words, Bohr inserts the measurement process and cognitive situation in the concept of atomic object.

Here we encounter with manipulation which seems to be strange for classical physics: the cognitive condition is included in existential state of physical object.

Our idea consists in the fact that if cognitive situation (measurement process) merged with a quantum object and if any cognitive act had an intentionality, the latter would also become an element of quantum object.

Introduction of intentionality in the very heart of quantum object echoes with significant principle of phenomenology of life of Tymieniecka:

the matter has an ability of self-interpretation.

We think that this ability does not present the privilege of a highly developed life system – human mind, but appears to be the essential principle of being even on the level of quantum events.

In the sphere of the atomic world, the ability of self-interpretation of physical matter and intentionality of quantum situation factually are one and the same.

After this phenomenological innovation Bohr's principle would be widened and changed in the following way:

it would be senseless to speak about an existence of quantum object aside from a measurement device and regardless of intentionality which accompanies it. The latter determines the way of self-interpretation of a quantum system.

Hence, considering the micro-object I must take into account not only the quantum experiment which determines either wave or particular conduct of atomic events but I must take into account a new additional phenomenon – the intentionality of this experimental situation.

\* \* \*

Quantum intentionality helps us out of century-old confrontation between deterministic and in-deterministic interpretations of quantum theory.

Heated debates between Albert Einstein and Nils Bohr growing into deterministic – in-deterministic dilemma seem to be resolved from this phenomenological point of view:

the both – deterministic (according to Einstein) and in-deterministic (following Bohr) interpretations of quantum physics are right. The first would be acceptable if a quantum situation had an intentionality to the life-system, the second could be useful if a quantum object presented the element of non-living matter.

It is important that such phenomenological approach also takes into account the distinction between essence and existence of a physical object.

The strange, non-classical situation arising in quantum physics was the result of mixing the essential and existential aspects of an atomic object. Certainly, in quantum experiment we deal with the process of generating the essence (making the physical sense) of an atomic object beyond dilemma - either this object exists or not. (Quantum phenomenology considers this question as a metaphysical problem.)

It does not mean that a quantum object presents the phantom of imagination, or it is an ideal model to explain the results of measurement; it only means that the process of disclosing the essence of a quantum phenomenon (the act of making the physical sense) is incongruous with an act of ascertaining the existence of the same

one. The essential and existential aspects of a quantum-cognitive situation both are in opposite, exclusive relations, they are expressed through the wave-particle dualism.

The problems arising in cognition of the micro-world seem to be the result of mixing this mutually exclusive aspects of quantum phenomena.

\* \* \*

Now, to summarize our analyses we would like to emphasize once more:

phenomenological approach leads us to an equality between in-deterministic and deterministic interpretations of a quantum theory. Despite the disagreement and unquenchable debates between these opposite views we must share the alternative way of thinking and admit that both points of view are right.

If intentionality presented the innermost feature of a quantum situation, the feature of self-interpretation could also refer to the nature of micro-physical matter.

We suggest that when a quantum system participates in an act of individualization of life, it interprets itself as a deterministic system.

If quantum particles represented the micro-structure of non-living matter they would be unfolded as in-deterministic phenomena. Therefore, our analogy with conception of human development refers to the “deterministic” interpretation of the quantum theory.

Although the “conviction of being free” (2) in Tymieniecka’s model stems from non-compatibility of vital constraint and imaginative freedom, it reveals the unity of mutually exclusive states of human development. But it is not a dialectical unity. It is a unity according to the principle of complementarity, which takes into account the discontinuity of passage between a vital agent and creative agency.

Consideration in detail of the difference between deterministic and in-deterministic interpretations of quantum phenomena (according to a vital or a non-living matter) goes out of the presented paper.

We would like only to emphasize that the creative interplay within the human development echoes with non-reducible probability of quantum events. In accord with deterministic view quantum particles come to the stage of microphysics to keep the essence-existence (wave-particle) duality in a playful state of unity.

The fog-bounded way of unfolding the hidden human potentials seems to refer to the same effect of a quantum interplay. The differentiation and unity, uniqueness and regularity of especially human events echo back with strange, non-classical situation of quantum phenomena. The playful element within unfolding of life turns the creative development into partly in-controllable influx of achievements leading to the new turns of human creativity.



The occurrence of the same element in interplay of atomic events is responsible for the in-controllable measurement (sense-formation) process leading to the creative freedom of interactions in the micro-world.

In the light of quantum phenomenology the emergence of life in the process of becoming the being can be considered as a turning point of intentionality of quantum systems from in-deterministic unfolding of matter (according to the differentiation of being) to the deterministic self-interpretation of being leading through the individualization of life to the unity of the world.

Deterministic unfolding does not mean that quantum description of atomic events comes to the mono-logical picture of classical physics. Probability, uncertainty and wave-particle dualism, all these especially quantum phenomena keep their principle sense in deterministic quantum system but as the latter is opened and refers to the phenomenon of life, there is a two – fold position of schism and unity between wave and particle aspects of quantum reality.

Existential (particle) factors are devaluated in the wave (essential ) picture of atomic events but on the other hand, to save the unity of life they keep their existential meaning in essential description of micro-phenomena.

Such contradictory state of devaluation and keeping of causal factors is possible in case of interplay between wave effects and particle causes.

Emergence of life means that in-deterministic unfolding of quantum events is turned into deterministic development of the same phenomena and the quantum waves begin to flirt with quantum particles, keeping and at the same time rejecting their existential meanings.

In respect to our analogy we can conclude that the creative mind in the light of non-classical, wave-particle dualism sounds as a counterpoint to the physical being propelling the self beyond vital necessities to the imaginative freedom. This freedom does not neglect causality. The freedom roots in schism between causal substance and resulting effect. Leaving the ark of classical causality, creative mind navigates the stormy sea of new possibilities at the price of risk being perished. The impulse to go beyond previous borders and to swim for the freedom keeps it on the wave of creativity. Devaluation and losing the causal sense of the factors which appeared to determine the creative state of mind drives the self to the “inner conviction of being free” but on the other hand, to save the unity of life between vital constraint and imaginative freedom the mind takes into account the deterministic factors of vital necessities which it removes from the field of creativity.

Such two-fold position of removing and retaining the causal links eventually shapes the flirting of creativity with determinants of fitness resulting the interplay of creative mind with the network of life.

## REFERENCES

1. Dolidze M. G. – **Phenomenology in Science and Literature**. in the yearbook: Phenomenology World Wide. 2002, Kluwer Academic Publishers pp. 608 -616.
2. Tymieniecka A-T; **Human development between imaginative freedom and vital constraints**. in the journal – Culture and Philosophy 2009. pp 35-36. (Reprinted with permission of the journal “ Phenomenological Inquiry”, published by the world Institute for advanced Phenomenological Research and Learning).

## NOTE:

\*- It is worth noting that the author of the principle of complementarity, Nils Bohr considered it as a cultural phenomenon and spread it beyond physics.

## SUMMARY IN GEORGIAN

### კვანტურ-ფენომენოლოგიური მიდგომა სიცოცხლის ფენომენოლოგიის მიმართ

#### *მამუკა დოლიძე*

*საქართველოს ფენომენოლოგიური საზოგადოება*

#### რეზიუმე

ავტორი გვთავაზობს სიცოცხლის ფენომენოლოგიის ინტერპრეტაციას კვანტური მექანიკის ფენომენოლოგიის შუქზე. თუმცა სიცოცხლის ფენომენი უჯრედის დონეზე იწყებს რეალიზაციას და არ ვლინდება ატომურ (კვანტურ-მექანიკურ) სამყაროში, კვანტური სისტემის ფენომენოლოგიური ღიაობა სიცოცხლის მიმართ საშუალებას გვაძლევს მოვახდინოთ აღნიშნული ინტერპრეტაცია. ავტორის მოსაზრებით, სიცოცხლე მიკროსამყაროში იდუმალი, მეტაფიზიკური ობიექტის როლს ასრულებს. კვანტური სისტემის სიცოცხლესთან მიმართება განაპირობებს ერთი მხრივ ატომური ნაწილაკის ერთგვარ თავისუფლებას, მეორეს მხრივ კი კვანტურ-შემეცნებითი სიტუაციის მთლიანობას. კვანტური სიტუაცია ღიაა სიცოცხლის ფენომენის მიმართ, ამიტომაც იგი სცილდება მიკროსამყაროს ფარგლებს და მოიცავს ადამინის შემოქმედებით რეალობას, ხელოვნებას, ლიტერატურას; გვიჩვენებს შემოქმედებითი თავისუფლებისა და სასიცოცხლო აუცილებლობის დუალიზმსა და ამავე დროს ერთიანობას სიცოცხლის მთლიანობაში.

## **PHENOMENOLOGY OF FREEDOM AND METAPHYSICAL MYSTERY OF HUMAN CREATIVITY**

In the metaphysical mystery of creativity I encounter with impossibility to express the artistic object. The process of the expression like a river of Heraclitus thrills me away in a depth of unconscious where any mental constructions, arising in this dizzy dance of the thoughts and the words must be overcome and destroyed. On the other hand I am aware that it is the contradictory way of thinking since my stream of thoughts presents the striving for an aim which makes an intentionality of thought and brinks to light the darkness of this unconscious state. It is certainly impossible state of mind since I aspire to a full freedom taking into account that the freedom always slips away, since my creative thought is intentional; it is motivated by an aim and besides, I use the ready-made words and concepts. They are given to me in advance, as a forms of my knowledge which enslaves me.

I am on the edge of despair and happiness. I am in despair since I am aware that I can not swim the ocean of freedom without the boat which is constructed by the language, otherwise I would be under the sword of Damocles to sink in a senseless speech of a madman.

I am happy because despite this danger I feel the strong desire to leave the boat and swim and follow the hidden stream of an ocean to find something new as a result of my risk to be perished.

Striving for an unknown I am not motivated by an aim. I am even ignorant does this aim exist or not. The driving wheel of my venture is the desire to leave the boat, to break the limits which imprisoned me. I have an intentionality (without intentionality my motion would lose the sense and coincides with madness) but it is not an intentionality for an aim. It is an intentionality to leave the boat, to break the limits and swim for the freedom.

One significant remark: my desire to leave the boat is not rational; it is not motivated and purposeful process. It rather belongs to the sphere of passions. I perceive the boat as a prison and I have a strong desire as a feeling of aspiration to get rid of myself. I keep my striving for the freedom on the level of passion not to turn it into the rational, purposeful process which would destroy it. To maintain the freedom and creative function of my desire I must retain it in the sphere of unconscious passion.

In respect to this problem it would be worth citing the work of professor Tymieniecka A-T:

“Indeed, in its progress the creative function is a mechanism of discrimination, deliberation, and selection. But so is the passive genesis. However, in opposition to the latter, which works with the material of rational elements of structurizing and their

selective principles, the mechanism of choice of the creative function is constantly oriented and reoriented in its modalities by fluctuating inclinations, tendencies, expectations, aspirations, hidden longings, aversions, and sympathies; all of them, whether they are dispositional or acquired within the present world ( being matters of feeling, taste, belief, etc.) seem to escape the authority of our rational powers.” (1)

Our analyses eventually comes to the point that the phenomenological intentionality as an acts of creativity and liberation does not coincide with purposefulness. Two forms of intentionality appear to display the freedom going beyond the purpose. “Intentionality – to” and “Intentionality –from”. The first presents the orientation of consciousness to construct the object of perception, according to an aim. It coincides with purposefulness. The second form of intentionality, “intentionality – from”, presents the striving for freedom against objectification of knowledge. It expresses the creativity and openness of consciousness toward the metaphysical object which has never released in the world of phenomena.

This two forms of intentionality merges with each other and there is no way to distinguish the one from another. Nevertheless they have different meanings and act in a different ways. At the very beginning of act of creativity there is a phenomenological mood to go beyond borders in a depth of unknown sphere. This unconscious state is supported by the inner working of consciousness which refers to the “intentionality-from”. Otherwise, the striving for the freedom leading to the deconstruction of language would fall in anarchy and chaos of a madness. To avoid this danger, phenomenological mood, as an incipient point of creativity implies the consciousness as a second form of intentionality.

As soon as consciousness, in the freedom of creativity distinguishes itself from the being, it would be generated as an “intentionality – from”. At the same time, it constitutes and mirrors the being and turns itself into the “intentionality – to”. The new phenomenon of the human world presents an integral result of collaboration of this two forms of intentionality.

Thanks to “intentionality-from”, this phenomenon presents the unique fruit of creativity and right differs in principal from the previous phenomena. Because of “intentionality- to”, it reflects the suppressed being and dealing with general essence follows the dynamic order of the human world.

Here we encounter again with strong impact of metaphysical object, which seems to maintain its unknowable nature in the process of human creativity. This influence consists in fact that creative function of “intentionality- from” reveals the insurmountable distance between consciousness and its object, which as a transcendent object, plays a role of metaphysical thing.

Although the latter is incomprehensible, it is not closed for the consciousness and manifests itself through the freedom of creativity and subjective tendencies of phenomenological mood.

We introduce the “intentionality – from” to avoid the chaos in deconstruction of any mental constructions arising in our searching for the metaphysical thing. Thus we confer the status of creativity on the process of deconstruction of thinking turning it into an act of disclosing the thought toward the metaphysics.

“Intentionality-from“ has a creative function to distinguish itself from the objective being and to go beyond any kind of borders. It seems to escape the authority of rational powers and dwells in subjectivity of phenomenological mood.

“Intentionality – to” is connected with constitutive activity of consciousness . It uses the phenomenological method (epoche) to reveal the essence of being and brink to light the act of cognition.

Although we separate this two forms of intentionality, really they are conjoined and overlap themselves. Indeed! It is really incredible to inspect the separate trails leading in opposite forms of intentionality. Rather we perceive them integrally dealing with positive evaluation of negative acts.

If we interpreted the act of deconstruction of thinking in positive sense considering it as an act of differentiation for sake the freedom, we would come to the creative activity of consciousness. But the process of deconstruction of thinking in its metaphysical openness means the act of creation of object and “intentionality-from” immediately turns into “intentionality-to”. Therefore as soon as I feel the freedom I become aware that it is my striving for breaking the old form and creating the new one. Although my feeling is actual, I can not retain the freedom really, it would be transformed in imaginary phenomenon. But this imaginary freedom is not the groundless fantasy it is really founded on the conjoined forms of intentionality, mentioned above.

Coexistence of this opposite forms makes the balance between tension of purposeful striving and relaxation in freedom. Intentionality as a result of coercing forms goes beyond any specific purpose, it spreads endlessly embracing all the mental activities and reveals the essential structure of consciousness. As a matter of fact , thanks to this essential and everlasting intentionality, the consciousness refers to an inaccessible object and is open toward the transcendent sphere. The object of metaphysics – the interminable goal of this openness stands beyond any concrete achievements of thinking providing the latter with creative freedom.

Our tendency to deconstruct any mental construction arising in the searching for metaphysical thing expresses the unlimited nature of intentionality which would be impossible if we dealt with only “intentionality – to”. Leaving the boat of language for swimming the ocean of freedom we refer to the “intentionality- from”. It keeps the language conditionally, taking it in brackets, in status of ideal “phenomenon in itself” which would not be determined by an external being. Eventually,. we will find ourselves in a dreamy vortex of playful words, metaphors , illusions, hidden desires, unwilling thoughts, game of fantasy. All this stream of consciousness seems to have

no basis underneath but here, thanks to the “intentionality-to” the diversity of this creative phenomena gains the sense of striving for an inaccessible, sublime aim which plays a role of metaphysical object.

The painful sensation of distance between the creative self and sublime object has positive sense since it keeps the creative thought in state of openness toward the unconscious. Despite the final point, the achievement of creativity must be considered as incomplete in principal. It would be open in perspective of further development to keep certain creativity leading to the mystery of the metaphysical world.

\* \* \*

Now to stipulate our special standpoint concerning the metaphysical thing we would like to address to the work of professor Jiro Watanabe - Heideger's Phenomenology of Being and Husserl's Phenomenology of Consciousness. (2) The author analyses Husserl's idea that

“being is not in the object, is no part of it, no moment dwelling in it. Neither is it attaching to an object...Being is no real predicate... Being is absolutely imperceptible... Being is no sensuously perceptible but supersensuously self-given ...in the higher perception of the state of affairs... namely in the categorial intuition.”

Sharing this position we dare assume some remark;

The being seems not to be the real predicate. I can perceive the color, the form, the smoothness of thing but can not perceive the states of being –colored, being-smooth; I can hear the sound but can not hear the something which is sounding. There is no doubt that the being is not the predicate, it is the subject and all the diversity of perceptible phenomena is attached to this subject. Consciousness as an “intentionality-to” perceives or creates this phenomena and brings them into correlation with subject that is the being.

Here the question arises; would it possible to attach the predicate to the subject if there was no similarity between them? One should admit some common, united point between predicate and subject otherwise this logical link would be destroyed. Such kind of similarity means that the subject is not absolutely strange for predicate and there would be the cognitive situation when the subject becomes the predicate and vise-versa. Hence in the context of our judgment we must assume the situation when the being turns into the predicate and transforms itself in a perceptible thing . But it is not the real situation. Reality is exhausted by the phenomena and besides, the language of actual world is unable to determine the being as a predicate ( like the form , color, smoothness, sound, taste.... etc.). Hence the situation when the being is perceptible exists beyond the language and out of sphere of objective reality, it belongs to the area of possible worlds. When the consciousness constitutes the world of phenomena in which we live, it at the same time have in mind the

possibility of being as a perceptible thing although the latter has never been perceived really. That is our understanding of Husserl's instruction that the act of phenomenological constitution also takes into account the being as a basis of this constitution. It is possibly perceptible although this possibility always slips away from the reality.

If the being as a possibly perceptible thing presented itself beyond the world of phenomena it would coincide with metaphysical object and it needs the special ability of consciousness to be perceived. "Intentionality-to" is unable to accomplish this task since it operates with diversity of phenomena. It is my conviction to say that here we needs the second form of consciousness, the "intentionality-from" which goes beyond the purposefulness and is open toward the metaphysical sphere. It refers to the sphere of possibilities which have never realized actually. "Intentionality-from" uses imagination to keep the metaphysical status of being and to turn it into perceptible thing. Imagination here presents the basis of perception and it appeals to the creative function of mind.

Our analyses eventually comes to the point that, metaphysical object is not absolutely closed "thing in itself". It is open toward the consciousness. It has never entered the field of consciousness but at the same time it is always taken into account as a possibly perceptible thing. Therefore it plays the role of basis which transforms the constituted phenomena in the real world of perceptible objects. "Openness" presents the most pertinent name, reflecting this nature of metaphysical being . "Openness" of being presents the inexhaustible source of phenomenological constitution and on the other hand, as a pure possibility, it always stays beyond constituted phenomena keeping the mystery of metaphysical world.

The more the "Openness" of being reveals itself as a phenomenon, the more it conceals itself as a metaphysical thing.

Beyond the world of phenomena there is a metaphysical being in mode of "Openness in itself" which presents the self-existing being which is possibly opened toward the consciousness; although the latter has never realized in actual status of "intentionality-to". That means that consciousness does not exist and the being, as a metaphysical thing is open toward itself. But at the same time it must be open toward the consciousness to provide the world of phenomena with status of being. Hence the being as a metaphysical thing includes in itself the consciousness as a not-being. Consciousness in mode of "intentionality - from" differs from being and at the same time dwells within the metaphysical being as a not-being.

Non – existence of consciousness turns it into the mirror, which reflects the being. If this mirror had its own being it would need the other consciousness to reflect this being and so on endlessly... Therefore the being which roots in metaphysics and at the same time presents the basis of phenomenological world includes in itself the not-being as a mirror and presents the self-reflecting being. As a metaphysical object

it exists independently, beyond the consciousness but on the other hand it implies the consciousness as a not-being within its being.

Therefore emergence of human consciousness would be unavoidable stage of creative development of the phenomenological world if it rooted in metaphysical being. Perfect state of being is impossible without the point of self-reflection which leads it beyond itself to the consciousness. Two forms of consciousness – “intentionality-from” and “Intentionality-to” regulate this self-existing process and makes the correlation between metaphysical object and phenomenological world.

#### REFERENCES:

1. **A-T Tymieniecka - Roman Ingarden's Philosophical Legacy and My Departure from It: The Creative Freedom of the Possible Worlds.** In; *Analecta Husserliana*, vol XXX p. 18.
2. **Jiro Watanabe. - Heidegger's Phenomenology of Being and Husserl's Phenomenology of Consciousness.** In: *Phenomenology World-Wide. – Encyclopedia of Learning.* Kluwer Academic Publishers. 2002. p 243.



## SUMMARY IN GEORGIAN

### თავისუფლების ფენომენოლოგია და ადამიანის შემოქმედების მეტაფიზიკური იდუმალება

*მამუკა დოლიძე*

*საქართველოს ფენომენოლოგიური საზოგადოება*

#### რეზიუმე

ავტორი განიხილავს თავისუფლების პრობლემას ადამიანის შემოქმედების ფენომენოლოგიურ და მეტაფიზიკურ ასპექტებთან მიმართებაში. მეტაფიზიკის პრობლემის ფენომენოლოგიურ კვლევაში იგი წარმოგვიდგენს ინტენციონალობის ორ სახეობას: ინტენციონალობა როგორც მიზანმიმართება მოვლენათა ინტეგრაციის მიზნით და ინტენციონალობა როგორც განსხვავების პრინციპი, ფენომენტა დიფერენცირებისა და ინდეტერმინაციის შემოქმედებითი იმპულსით. პირველი სახეობა დაკავშირებულია ადამიანის აზროვნების კონსტიტუციურ ფუნქციასთან, იგი მონაწილეობს ცნობიერების შინაარსთა რეალიზაციისა და ობიექტივაციის პროცესში. ინტენციონალობის მეორე სახეობა წინ უსწრებს ფენომენტა მოვლენებად რეალიზაციის აქტს, როგორც შემოქმედებითი იმპულსი, რომელიც ქმნის სუბიექტურ შინაარსთა განსხვავებულობას და უნიკალობას. მეორე სახის ინტენციონალობის სათავედ ავტორი მიიჩნევს მეტაფიზიკურ ობიექტს, რომელიც მუდამ დაფარულია, მუდამ იდუმალია, მაგრამ ამავე დროს გამუდმებით იხსნება და ღიადება ცნობიერების წინაშე როგორც ფენომენტა მრავალფეროვანი სამყარო.

# JEAN-PAUL SARTRE'S PHENOMENOLOGICAL-EXISTENTIAL ONTOLOGY

**VAZHA NIBLADZE**

***Savle Tsereteli Institute of Philosophy, Tbilisi, Georgia***

*e-mail: mamuka\_dolidze48@yahoo.com*

A considerable period of Jean-Paul Sartre's scientific and public activities coincided with the World War II with its pre-war preparations and post-war peripetias. It is the most horrible period in the history of humanity up to the present when concentration camps were built in the heart of Europe, millions of people were ruthlessly arrested and tortured to death; when particular governors or the whole political (and military) elites acted according to the only principle – “the end justifies the means”; when serving “made-up” unreal ideas and values (“choosiness” of the German nation or establishment of communism all over the world) was exploited to dismiss all responsibility for one's own deeds and to try and set oneself right in spite of any evil and immoral actions.

In general according to Sartre, declining of responsibility and “escape” from absolute freedom have deep ontological and metaphysical (world outlook) roots. Sartre thinks that wrong understanding of ontological structure of the universe (being) is the main reason for considering a particular human as a being with limited freedom and therefore for making his/her “ontological responsibility” to the world, another human and even to his/her own self “lighter”.

Almost the whole philosophical thinking<sup>1</sup> (to say nothing of mythological and religious ideas) always considered a single particular human as subjected to “something” or “somebody”, as a “second-rate” being in the complete picture of the universe and by no means as a leading decisive main figure in respect of the whole universe or one's own self. Ontological structure of the universe was, willingly or unwillingly, understood as “substantialistically” ordered. It does not matter what was considered as the “first one”: material or ideal, particular or general, etc. It was accepted that, in the ontological (even in non-metaphysical) structure of the universe, there was some existent or being in general which was of a higher “rank”, “superior” to any particular human.

According to Sartre even Kant failed to free himself from substantial and, in the final analysis, metaphysical “vision” of the universe as he set a common “chief” to human mind in the form of “transcendental apperception”. Every single individual unconsciously acts according to its laws and it does not matter how strongly he wills

or what he does, he is still unable to jump out of the “general-human”, be it a priori forms of cognition (sensuous contemplation and judgment categories) or Locke’s “Tabula rasa” and Descartes’s “innate” ideas (though Kant did not completely agree either with Locke or Descartes). Kant very well understood that no single man can perform a moral act (experience of a moral law) if he/she does not enjoy individual freedom. But at the same time he thought that without belief in metaphysical being (existence of God, immortality of soul) it was impossible for man to bear moral burden and had to let in metaphysics through the “back door”, though Kant himself “criticized” and “compromised” it. It turned out that metaphysics is necessary (and decisive) for man’s practical cognition and existence (see, 5).

Sartre thinks that until we have overcome substantial (and in the final analysis, metaphysical) vision of the universe we will be unable to properly explain and justify ontological basis of a particular individual’s freedom and responsibility.

According to Sartre’s phenomenological-existential ontology “the being in itself” (EN SOI – the term used by Sartre to denote it) is a uniform infinity which has no differentiated “layers” – real and imaginary, internal and external, transcendental and immanent. There is not any real, more perfect image of being (e.g. Plato’s “world of ideas”) “outside” being. Only consciousness is different from it, it is its opposition and exists in it. Sartre calls it POUR SOI, as a specific being – thinking and freedom, i.e. man. He/she has special powers which enable him/her to imagine “transcending” the world (see, 7) and discourse both on the universe “seen from outside” as a boundless unity given without man and on his/her own place in this boundless, aimless and meaningless, accidental and absurd uniformity and flatness. It is just due to imagination and the power of conceiving that man can think of metaphysical being (i.e. transcendental) and “create” different theories of it; divide being into existence and non-existence, essence and phenomenon, temporal and eternal, appearance and reality, etc. (essence, non-essence, superior essence). Actually, being as such has only two “layers” (strata): the being in itself - EN SOI, and the being for itself - POUR SOI.

Sartre’s ontology which eliminates transcendental (metaphysical) and speaks about such wholeness and unity of the universe, has certain relation to Spinoza’s and Hegel’s ontological views. In both cases metaphysical ontology of the classical type is rejected since transcendental as a reality beyond the visible world (e.g. Plato’s “world of ideas”, Christian “Trinity”) is reclaimed. The transcendent and the thing in relation to which it is considered transcendent are in it as attributes and modus (Spinoza) or the transcendent is just its “different being” (Hegel). Neither in Spinoza’s nor in Hegel’s or Heraclitus’s theories there is a classical type of metaphysical ontology. The classical type of metaphysical ontology has its origins in Parmenides’s conception who strictly delimited the real and the appearing being (universe). It is possible to say that in contrast to Parmenides, Heraclitus founded non-metaphysical

ontology. Discussing the possibility of non-metaphysical ontology, Sartre mainly alludes to Spinoza's substance and analyzes in detail the concept of self-cause, the cause for itself though he does not admit existence of its corresponding reality and considers it as "weakness" of metaphysical thinking.

According to Sartre admitting of transcendental (metaphysical) means such "splitting" of the universe that cannot be "united" again. The attempt to escape this difficulty, according to Sartre is given in Heraclitus's, Spinoza's and Hegel's attitudes (as well as in pantheism in general and in a certain sense in Neo-Platonism) and he himself tries to give an original version of "overcoming" metaphysical ontology introducing the being in itself (EN SOI) and the being for itself (POUR SOI) though the problem of uniting them turned out to be the main difficulty in Sartre's phenomenological-existential ontology.

The aim of Sartre's phenomenological-existential ontology is, in the context of the universe's non-substantial and non-metaphysical picture, to move to the foreground every ability of man as a particular individual's (which in other case cannot be revealed) and to demonstrate that in fact every particular man himself-herself as consciousness (i.e. freedom) and not as "some" transcendental subject (Kant), common human "I", absolute spirit (Fichte, Hegel), etc. is the only supreme "rank" and "superior" of everything in the universe. In such a situation Sartre considers existence of the whole universe and of every single man as accidental facts, as phenomena, as an order of events which have no superior power "beyond" or "above" them. Man is the only being who makes the universe (the being in itself) and his/her own existence "meaningful" though all ontological and metaphysical values are illusory and unreal. In this situation men become freer and more responsible<sup>2</sup>, are given the possibility of "real" activity or creative activity than when they believe in once and forever pre-established substantial-metaphysical structure of the universe and their own modest place in it.

Sartre thinks that existentialism is philosophy which stimulates every man's activity and creativity and does not call for pessimism and inactivity. Due to the fact of accidental existence of the universe and every man inactivity and passivity cannot help us to deal with absurdity of our being. It is only I, a conscious and free being, who is able to introduce temporality and historicity into the being, to make the universe and my existence a "meaningful" process. It is absurd that we were born and it is absurd that we should die (8, p.631). But it is only man who can comprehend, understand and "survive" life as a unity of games and among them the most fundamental is forming of my ontological and metaphysical views, of my world outlook credo. It is important to "direct" this basic game correctly and not to "lose" it<sup>3</sup>.

"Consciousness is what it itself is not and is not what it itself is". This statement by Sartre means the following: consciousness according to its essence has the power to "turn into nothingness" everything around it (to comprehend

anything means to turn it into nothingness as entering the field of consciousness means becoming depended on it) and to cheat, to play in front of his/her own self; to deceive himself/herself and live in the myth created all by himself/herself; to have realized his/her hypocrisy as the “basic game” with his/her own self. It is evident that to cheat oneself, to understand it and to prefer cheating one’s own self requires certain explanations.

Sartre offers the following explanation of such behaviour of our consciousness: man is thrown into the universe and has no shelter in this boundless material universe, in the being in itself. It is dreadful and unbearable. This universe resembles a ward of condemned to death and someone leaves it every day to meet his/her death (Pascal). Our life is a prison and death is its warder (Camus). Man is in fact responsible for everything that happens either outside him/her or in his/her own soul. Though man is not the basis of “the being in itself” (nature, universe) or “the being for itself” (our consciousness), he/she still feels the responsibility for the mode of being he/she follows and which in the final analysis is chosen by himself/herself. He/she is the only free and responsible being in this universe. Man himself/herself gives the meaning to the existence of the universe as well as to his/her existence in this universe. It is the “lot” of consciousness and due to it, it is “condemned” to freedom and accordingly to responsibility.

According to Sartre man fails to stand this “burden” and tries to share responsibility with “someone”. “Someone” can be of two kinds: one is external, transcendental – God, predestination, fate (substance if translated into the language of philosophy) i.e. “metaphysical in itself” and the second is internal, given in one’s own mind – unconscious psychic which, as it seems, impacts and governs consciousness. The latter is a much later stage in the history of playing of our consciousness with itself. If in earlier periods consciousness was looking for some support which could be blamed for anything outside itself (be it God or Satan), in the 20<sup>th</sup> century due to Freud’s psychoanalytical theory, it found in itself something to “share” responsibility with in order to justify oneself (first of all to one’s own self) and to breathe with relief as if we were not to be blamed for everything we disapprove; as if our consciousness were not absolutely free in its acts (Sartre explicitly rejects and eliminates any kind of the unconscious) and thus it is not responsible for anything undesirable and unpleasant it can do; as if besides consciousness there were unconscious psychic (“disguised” so that consciousness cannot recognize it which was already banished and “repressed” and do not “drive it out” once more from itself) which “deceives” consciousness and governs it at its own “whim”.

Sartre thinks that it is one more and the most “cunning trick” of consciousness to rescue itself from “metaphysical anxiety”. Our consciousness appropriates every mythological, religious or philosophical world outlook (including Freud’s psychoanalysis) to “calm down” its own metaphysical anxiety. To be all alone and

rely only on one's own self are most unbearable and intolerable in this metaphysical anxiety. Loneliness and shelterlessness, complete responsibility for one's mode of being which we choose and lead (and not for being the basis of being) are the heaviest burden which compels every grown up person to "engage" into the game with his/her own self. This game is called "life" and it is an uncompromising, ruthless, merciless fight of our "I" with its own double which has no mercy or forgiveness. Defeat in this struggle means death.

As soon as we have doubts that life itself, the universe itself are aimless and therefore a pointless and senseless game we are seized with fear whether our second "I" understood my "metaphysical cheating" (it, of course, knew about it from the beginning though "forgave me for a time") i.e. whether I will have to "unmask" my own self in front of myself. I do not want to admit (and to do) it, it is difficult, it is "dreary" and I once more prefer to "resort" to a next metaphysical illusion which, at the given moment, I consider to be an inexhaustible source of striving to metaphysical (transcendental) and belief in it. It is difficult to be a "hero" of absurd as Camus showed (in detail, see, 10).

According to Sartre man is inimitable and unique just because he/she is responsible for his/her mode of life even when he/she is not the basis of his/her existence. Man's consciousness is the greatest "wonder" in the whole world. Especially as there is no transcendental (including God) for Sartre. Everything that we call metaphysical in itself is the result of the power of imagination of our consciousness. Consciousness itself creates theories, conceptions, and positions regarding the ontological constitution of the universe and its own place in it (Sartre's conception as well is one among other world outlook conceptions).

If man as consciousness, as a separate individual or the being for itself – POUR SOI, which is different from the being in itself – EN SOI did not at all come into existence would it mean a "catastrophe" for the universe? If the universe structure is non-metaphysical and Sartre is sure of it, then what is the meaning of appearing of consciousness in its "heart" for the being for itself? It has no other meaning but the mundane finite activity and not passivity as it was traditionally understood. In other words it is self-becoming together with becoming of the "universe" and means its comprehension.

"Why" and "how" do the world (the being in itself – EN SOI) and consciousness in it (the being for itself – POUR SOI) come into existence? It is a metaphysical question and to give a final answer to it within the limits of scientific argumentation is impossible. Such questions can be "deal out" with only within the framework of religious (and in general metaphysical) faith. Sartre shares Kant's position regarding this problem. As to the question of relation of the being in itself (EN SOI) to the being for itself (POUR SOI) and in general to the question of their interrelation it is the subject matter of ontology (of non-metaphysical ontology) and

can be solved. Sartre thinks that our consciousness has all rights to award ontology as such the status of “full and equal citizen” and to metaphysics as such the status of “provisional resident”.

It is possible only to ask where and in what we can find justification of this or that particular man but it is impossible to ask why man came into existence. Sartre thinks that it is absolutely accidental who was (or will be) born and who was not. “Birth” of both man and the universe (the being in itself) is a pure “ontological accident”. Why is there something and not nothing? This question is raised in metaphysical aspect both by Sheller and Heidegger and for Sartre (as well as for Kant) it, within the limits of science, is devoid of any sense. When we have such an ontological picture, Sartre’s statements regarding absolute freedom of man (it has an ontological basis) and his/her complete responsibility which ensues from it, become absolutely clear. That is why it is impossible for man to be a priori determined. No “essence” can beforehand be put in man. It is possible to speak about man’s essence and values only when he/she (by chance but) acquires his/her possible existence (in time and space) and begins to realize particular acts, to create “projects” and strives to carry them out.

Man himself/herself must obtain justification of his/her own existence. Therefore, Sartre thinks that in this sense “existence precedes essence”, at least in man. Man himself/herself is an “inventor”, creator and designer of his/her own (and of the universe’s) existence as he/she comprehends it every minute and in every action. To be man (i.e. consciousness) is a process of becoming man – it is an intention on one’s own self and on the universe. The universe too is an ontological process – the process of becoming the universe as its constant introducing into the field of intention by consciousness (here Sartre relies upon Husserl’s conception though in his own interpretation). Metaphysical being (transcendent), as a rule, cannot be a process (Sartre means classical metaphysics in general, though he is well acquainted with Meister Eckhart’s idea of “becoming God” which was also used by Max Sheller in his ontological conception).

To become man understood as acting with complete freedom and therefore assuming complete responsibility (otherwise it is impossible to become a perfect human) as we have already shown, is such a heavy burden that men (with rare exceptions) are unable to “move”, to carry it and are induced to resort once more to metaphysics (in order to lighten the moral burden). The classical type of such metaphysics in philosophy is offered by Plato in his theory of ideas; in religious doctrines it is given in the Bible in the form of Christianity.

Man feels that it is a heavy burden to be a “director” and “conductor” of his/her own self and the universe. This is a rather hard task. That is why he/she prefers to play an ordinary “role”. The more “episodic” is this role (Heidegger’s “Man”, in French “On”) much more easily and painlessly he/she can live his/her life (“live imperceptibly”

– Epicures). And, after “death”, who knows what metaphysical “prizes” are in store for us according to our “merits”. Such is the mode of thinking chosen in main by philosophers up to the present. Of course, “revolts” against metaphysics (especially after Kant) took place as protests against founding man’s inertness and passivity. Kant was very close to reject metaphysics though at the last moment he restrained from it and tried to establish it anew and justify it (see, 5). The next fundamental attempt to reject metaphysics belongs to Nietzsche who in contrast to Kant “dared” to look into the “abyss” of metaphysics and went crazy... It must be really unbearable for men to assume absolute freedom and responsibility.

Sartre’s attempt to make the humanity fully realize vanity of “self-consolation” (“consolation of philosophy” – Boethius) by the metaphysical (transcendent) can be understood as one more “slap in the face” to man’s ambition and God-likeness after Copernicus, Darwin and Freud (3, p.454) as well as Marx and Nietzsche.

As a rule men do not object to metaphysical constitution of the universe. Just the contrary, it is so “advantageous” for us that the universe be of metaphysical constitution and give us a chance to procure immortality of soul, heavenly eternity, “lessen” our personal responsibility in this world and obtain other “relieving” conditions to stand our absurd being that we are ready to “run away” from our freedom. We try to discard it in order to have a possibility to become “blissful” or at least Man. But, according to Sartre, “discarding” of freedom, running away from it is a vain dream as every such attempt expresses and recognizes my freedom. “Man is condemned to be free”, he/she is “sentenced” to freedom. Every man is an eternal prisoner of his/her own self since pangs of remorse, internal voice of the second “I” cannot be “suppressed”. “Even if God existed ... nothing could save man from himself, not even a valid proof of the existence of God” (1, p.61) Sartre warned us<sup>4</sup>.

Nothing can save me from my own self since only I, as a particular consciousness which uses everything (playing) to convince its second “I” that it is better to “live in lie” than to unmask everything in order not to lose the main game of my existence – “ontological game” and to be defeated “metaphysically”, am the accused, the accuser, the barrister, the judge, the jury, etc.

Atheism or in general rejection of metaphysical (as a particular substantive being) is not a whim, says Sartre to the advocates of metaphysics and transcendental substantialism, but it admits that it is possible for the world to be merely phenomenal; that there can be no dualism of essence and appearance; that we immediately contemplate everything or, more precisely, that there exists only that which has immediate relation to my consciousness. It is possible that metaphysical, contemplative and “the world of ideas” were results of fancy and man deceived himself/herself by the vain hope of the eternity, immortality of soul, “the other existence”. Since it is impossible to “prove” existence or non-existence of God and immortality of soul (Kant) I have the right to think over and believe in metaphysical as



well as only phenomenal constitution of the universe. Probability of the both positions is equal since none can be “scientifically proved”.

If the universe were of metaphysical constitution and not phenomenal, it would be much more comfortable for any man, more “convenient” and acceptable. Phenomenal universe does not look comfortable, it does not “suit” me, and it has no attraction and seems “unconvincing”. It is evident that a sane and sensible man would prefer the reality of the other world, Paradise, the world of ideas and not the reality and soleness of our temporal, transient and observable world. Sartre thinks that it is the reason why the belief in religious and metaphysical being is so strongly rooted in our consciousness from time immemorial and he once more reminds people to recall that they may be mistaken and just deceive themselves by the faith in existence of transcendent. It is my consciousness that is a metaphysician, it thinks metaphysically, “sees” everything metaphysically. Such is man’s nature and he cannot act otherwise (Kant). But of course it cannot be a sufficient evidence to argue that ontological structure of the universe (being) is metaphysical. Though the world outlook position which explains “metaphysicallity” of our consciousness by metaphysical constitution of ontological structure of the universe (Heidegger and others) is also possible.

From the fact of recognizing my freedom which is based on the fact of existence of a moral law in me (feeling of remorse) Kant arrived at admitting metaphysical nature of ontological structure of the universe. He divided being into phenomena and noumena, into things constitute in the process of cognition and “things in themselves”, i.e. Kant used freedom of man (free will, freedom of choice) to found and justify metaphysics as a sphere of faith (and therefore, religion). Sartre gives a contrary attempt: the fact of existing of man’s freedom points to the possibility to “create”, make up the metaphysical universe, to conceive the desirable as the reality.

Thus, if in Kant’s theory explanation of a free will in man (as an unconditioned means of performing a moral act) pointed at the same time to the possibility and necessity to found metaphysics (the sphere of faith, in general), in Sartre’s theory the same fact of existence of free will in man is used to demonstrate groundlessness and illusiveness of metaphysics (and transcendental in general).

I very well see and understand that the mundane world is ontologically nothingness. As Sartre says consciousness itself is “nothingness”. But are meaninglessness, contingency and absurdity of this universe sufficient reasons and evidence to believe and prove existence of metaphysical being (ideal, perfect)? Sartre thinks that they are not. But men easily believe in existence of the transcendental (metaphysical) being. The fact that the observable world is transient proved to be sufficient reason for Plato to believe in the existence of “the world of ideas” and enchant the whole European philosophical thought by the “illusion” of

existing of the eternal values and the possibility to communicate with them as it is characteristic of religious thinking.

It was not accidental that Kant considered man's striving to the metaphysical being (transcendent) as an inseparable feature of our soul (2, p.14) and Kant was not alone in it. It will suffice to recall Heidegger's arguments regarding impossibility of overcoming metaphysics. Sartre's ontological conception attempts to make man believe that he/she can comprehend ontological structure of the universe and determine man's place in it without assuming metaphysical (transcendent). The probability that the universe (the being in itself) is non-metaphysical is quite real. It can be of "phenomenal" constitution with no "essences" hiding behind appearances (things). In the ontological structure interpreted in such a mode, every man himself/herself is to "create" his/her own self. Therefore according to Sartre, "existence is prior to essence", at least in man.

Comprehension of absoluteness of his/her own freedom by man (and it makes man fully responsible) raises a specific feeling (emotion) which is expressed by Sartre by a Latin term – *L'angoisse* (f).

According to Sartre man is burdened with absolute freedom and the feeling of responsibility ensuing from it; and it is the source of his/her "metaphysical anxiety"; it raises the feeling of *L'angoisse* (f) in man. It is his/her main "existenz" and not as Heidegger supposed, the so-called *Angst* which before Heidegger was interpreted as despair by Kierkegaard though Heidegger gave it an original and special interpretation and established it.

## REFERENCES

1. **Sartre J.-P. Existentialism is a Humanism**, Tbilisi, 2006 (in Georgian);
2. **Kant E. Critic of Pure Reason**, Tbilisi, 1979 (in Georgian);
3. **Tevzadze G. A History of the 20<sup>th</sup> Century Philosophy**, Tbilisi, 2002 (in Georgian);
4. **Bakradze M. Main Statements of J.-P. Sartre's Phenomenological Conception/ Works of Tbilisi Institute of Foreign Languages**, v. VI, p. 169-189, Tbilisi, 1964 (in Georgian);
5. **Nibladze V. Founding of Metaphysical Being by Kant**, "Matsne", Batumi, 2006 (in Georgian);
6. **Sartre J.-P. Being and Nothingness**, Moscow, 2004, (in Russian);
7. **Sheller M. Man's Place in Cosmos**, "Problem of Man in Western Philosophy", Moscow, 1988, p. 31-95, (in Russian);
8. **J.-P. Sartre, L' être et le néant. Paris**, 1943;
9. **J.-P. Sartre, Critique de la raison dialectique. Paris**, 1960;
10. **Vazha Nibladze, Albert Camus – Man as a Hero of Absurd. Culture & Philosophy (A Journal for Phenomenological Inquiry). Tbilisi – 2010**, p., 133-141.

**NOTES:**

<sup>1</sup> It is to be noted that, for Sartre, philosophy, first of all, is an epochal self-consciousness which is always of practical character even though it may seem rather contemplative at the beginning (9, p.15-16)

<sup>2</sup> Even if man manages to “escape” responsibility for his/her choice and acts in the face of everything and everybody, even of God, he/she cannot decline the responsibility to his/her own self, his/her own second “I”. It is most disturbing: to be in “internal” responsibility.

<sup>3</sup> Man can conform and “stand” losing any ordinary game. But when it comes to playing with one’s own double, when it is a game called life (world outlook, ontological-metaphysical game) to lose it will be either the cause of “natural” death or suicide. It is loss of this “principal” game that drives man to pessimism and despair. If he/she has power he/she begins to destroy everything and first of all “other” men (becomes a “sadist”) but if h/she has no power he/she begins to destroy one’s own self (becomes a “masochist” in its extreme form such as “suicide”). According to Sartre such persons as Caligula, Neron, Nietzsche, Hitler, Stalin and others are persons seized by “metaphysical disease” and defeated in “ontological game”.

<sup>4</sup> According to Sartre the main thing that the Bible teaches us is “punishing” man with freedom, man is “condemned” to be free. God created man as a free being; it means that man was “sentenced” to freedom from the very beginning, before the Fall. First of all what the Fall of Adam is if not manifestation of free will which God “put” into him together with the feeling of responsibility. Due to it Adam received “independence” and the right (and possibility) to pass an exam. What happened when he “failed” in the first exam (or the Fall)? Man banished from the Paradise is to earn his own bread. It means that man after being created by God, is to “create” himself “once more” in such a mode that he is “worthy” to return to the Paradise. In this sense, man’s existence preceded the “repeated” creation of his essence. Sartre means that if we examine carefully, even according to the Bible, the mundane existence of man is nothing more than creating one’s own self i.e. “existence is prior to essence” in man.

## SUMMARY IN GEORGIAN

## ჟან-პოლ სარტრის ფენომენოლოგიურ- ექსისტენციალისტური ონტოლოგია

*პაუა ნიზლაძე*

*სავლე წერეთლის ფილოსოფიის ინსტიტუტი, თბილისი*

### რეზიუმე

თავისუფლების გაცნობიერების ფაქტიდან, რაც ადამიანში ზნეობრივი კანონის არსებობას ემყარება (სინდისის ქენჯნის განცდა), კანტი სამყაროს ონტოლოგიური სტრუქტურის მეტაფიზიკური ბუნების აღიარებამდე მივიდა. ყოფიერება მან განასხვავა ფენომენებად და ნოუმენებად, შემეცნების პროცესში აგებულ საგნებად და “ნივთებად თავისთავად”. ამრიგად კანტმა ადამიანის თავისუფლება (ნების თავისუფლება, არჩევანის თავისუფლება), მეტაფიზიკის, როგორც რწმენის სფეროს (და ამდენად, რელიგიის) დასაფუძნებლად და გასამართლებლად გამოიყენა. სარტრთან საპირისპირო მცდელობა გვაქვს მოცემული: ადამიანის თავისუფლების არსებობის ფაქტი მიმითითებს სწორედ ჩემი ცნობიერების (როგორც თავისუფლების) მიერ, მეტაფიზიკური სამყაროს “შეთხზვის”, გამოგონების, სასურველის რეალობად წარმოსახვის შესაძლებლობის შესახებ.

თუ კანტთან, ადამიანში თავისუფალი ნების ახსნა (როგორც ზნეობრივი ქცევის განხორციელების უპირობო საშუალება), მეტაფიზიკის (რწმენის სფეროს) დაფუძნების შესაძლებლობასა და აუცილებლობაზეც მიუთითებდა, სარტრთან, იგივე ფაქტი ადამიანში თავისუფალი ნების არსებობისა, გამოყენებულია მეტაფიზიკის (ზოგადად ტრანსცენდენტურის) მოჩვენებითობისა და უსაფუძვლობის ნათელსაყოფად.

მე კარგად ვხედავ და ვგრძნობ, რომ “სააქაო” ონტოლოგიურად არარაობაა. ცნობიერება თავად არის “არარა”, ამბობს სარტრი. მაგრამ “ამა სოფლის” უსაზრისობა, შემთხვევითობა და აბსურდულობა, განა არის საკმაო საფუძველი და საბუთი იმისათვის, რომ დავიჯერო და ვამტკიცო მეტაფიზიკური ყოფიერების (იდეალურის, სრულყოფილის) არსებობა? სარტრს მიაჩნია, რომ ასეთი საფუძველი არა გვაქვს. თუმცა, ადამიანები ადვილად იჯერებენ ტრანსცენდენტური (მეტაფიზიკური) ყოფიერების არსებობას. პლატონისთვის საკმარისი აღმოჩნდა თვალხილული სამყაროს წარმავლობის ფაქტი, რათა დაეჯერებინა “იდეათა სამყაროს” არსებობა და მთელი ევროპული

ფილოსოფიური აზროვნება “მოეჯადოვებინა” სამარადისო ღირებულებების არსებობისა და მათთან ზიარების შესაძლებლობის “ილუზიით”, როგორც ეს რელიგიურ აზროვნებას ახასიათებს.

შემთხვევითი არ იყო, რომ კანტს (და არა მხოლოდ კანტს) ადამიანის სწრაფვა მეტაფიზიკური ყოფიერებისადმი (ტრანსცენდენტისადმი), ჩვენი სულის განუყოფელ მიდრეკილებად მიაჩნდა. საკმარისია გავიხსენოთ ჰაიდეგერის არგუმენტები მეტაფიზიკის გადალახვის შეუძლებლობის შესახებ. სარტრის ონტოლოგიური კონცეფცია კი ცდილობს მეტაფიზიკურის (ტრანსცენდენტის) დაშვების გარეშე გაიაზროს სამყაროს ონტოლოგიური სტრუქტურა და განსაზღვროს მასში ადამიანის ადგილი, რადგან სრულიად შესაძლებელია, რომ სამყარო (ყოფიერება თავისთავად) იყოს არამეტაფიზიკური, იყოს “ფენომენალური”, სადაც მოვლენების (საგნების) უკან, არანაირი მათი “არსებები” არ ინიღბებიან. ასე გააზრებულ ონტოლოგიურ სქემაში, თითოეულმა ადამიანმა თავისი არსება, თავად უნდა “შექმნას”. ამიტომაც, სარტრის აზრით, ადამიანში მაინც, “არსებობა წინ უსწრებს მის არსებას”.

ადამიანის მიერ საკუთარი თავისუფლების აბსოლუტურობის გაცნობიერება (რაც მას სრულ პასუხისმგებლობას აკისრებს), მასში იწვევს სპეციფიკურ განცდას, რომლის გამოსათქმელადაც სარტრმა გამოაცოცხლა ლათინური ძირებიდან წამოსული ტერმინი – *L'angoisse* (f). ქართულში მისი შესატყვისებია: ნაღველი, სევდა, კაემანი, წუხილი.

სარტრის მიხედვით, ადამიანი დამძიმებულია აბსოლუტური თავისუფლებით და მისგან მომდინარე პასუხისმგებლობის გრძნობით, რაც მისი “მეტაფიზიკური შფოთვის” წყაროა და მასში აღძრავს *L'angoisse*-ის განცდას. ეს არის მისი მთავარი “ექსისტენცი” და არა ჰაიდეგერისეული, ე.წ. ძრწოლა (*Angst*) ღმერთისა თუ არარას წინაშე, რომელზედაც ჰაიდეგერამდე, საგანგებოდ მიუთითებდა კირკეგორი, როგორც სასონარკვეთაზე და რომელიც შემდგომ თავისებურად (და სპეციალურად) გააჩნია და დაამკვიდრა ჰაიდეგერმა.

# INTUITION OF LIFE IN TYMIENIECKA'S PHENOMENOLOGY WITH A REFERENCE TO INTUITION OF SAT IN ŚAṄKARA'S ADVAITA VEDANTA

**OLGA LOUCHAKOVA-SCHWARTZ**

***Institute of Transpersonal Psychology,***

*1069 East Meadow Circle, Palo Alto, CA 94705, U.S.A.,*

*e-mail: [olouchakova@gmail.com](mailto:olouchakova@gmail.com)*

Perhaps the most amazing property of philosophizing is its transtemporal dialogical quality. Even though a far-reaching insight may set the thinker apart from her contemporaries, the same insight connects her to her kin of minds in the past and future generations. This connection occurs through complimentary patterns of thought in the range of various philosophies, all of which together shape a flow of true knowledge called by the ancient seers of India Sanātana Dharma. Reaching to the eighth-century Vedantic polymath, Ādi Śaṅkara, for the tools helping to understand the intuition of logos-life in Tymieniecka's phenomenology of life, is not a matter of some hidden antique quality in Tymieniecka's thought. On the contrary, her system is informed by the discoveries of the natural sciences and novel even by the standards of postmodernism.<sup>1</sup> Consequently, my allusions to Vedanta are a matter of a certain affinity of direct intuition that I perceive between the two thinkers, which, when recognized, assists in the clarification of understanding.

Tymieniecka's phenomenological approach consists of the analytic reflection on the intuitions of life. Understood biologically or metaphysically, life is the subject matter in many rationalistic philosophical reflections. By contrast, Tymieniecka's account is phenomenological. Therefore, life is treated in her philosophy as phenomenological realia of the first-person experience, as opposed to naive observation or natural scientific understanding. Further, what distinguishes her account of life from a biological understanding such as the one in Maturana & Varela's (1987) theory of autopoiesis, is that in Tymieniecka's understanding life is logocic. Logos, the intuition – intelligence – reason with ontological connotations, and life, are indivisible, as it would be in case of water and wetness, or fire and heat. Since every phenomenological philosopher works off the datum of her experience, Tymieniecka treats life-logos as a phenomenon. While Husserl's theory of intentionality emphasizes the use of direct intuition as a means of knowledge (*Ideas I*), by Tymieniecka's own analysis (2009: 73), neither him, nor her predecessors in

the phenomenology of life dissociated eidetic intuition from the intuition of life. The seeds of such differentiation can be found in the work of Levinas, who says:

Concrete life, the source of the existence of the world, is not pure *theory*, although for Husserl the latter has a special status. It is a life of action and feeling, will and aesthetic judgement, interest and indifference etc. It follows that the world which is correlative to this life is a sensed or wanted world, a world of action, beauty, ugliness or meanness, as well as an object of theoretical contemplation. All these notions constitute in the same measure the existence of the world. *They constitute its ontological structures in the same measure as, for instance, the purely theoretical categories of spatiality.* (1973, 45).

The differentiation of the intuition of life from the intuition of essences takes its full development in Tymieniecka's work. In the early history of philosophy, a similar move had taken place in the thought of Ādi Śaṅkara, who follows the Upanishadic signification of reality by the triad of *Sat* (being, truth) – *Chit* (consciousness, awareness) – *Ananda* (fullness), where *Sat* is the absolute being, the pure being, the being within subjectivity, and the being of the world.<sup>2</sup> In terms of gnoseological aspects of Shankara's teachings,

a) each signification has its referent in the subjective experience, and b) the recognition of reality can take place through the intuitions of either one of these three classes of manifestations, through specific meditations to access each class of intuitions.<sup>3</sup> Eventually, all three aspects are recognized as one reality.<sup>4</sup>

I find Shankara's meditations on *Sat* to be of special importance for the understanding of Tymieniecka's intuition of life, especially because Tymieniecka does not elaborate on the presentive intuition of life, but rather, gives us the end – result of her inquiry, which is the systemic description of the logico networks of life. It is clear that insights into these dynamic structures happen very quickly for Tymieniecka, the moment she "looks." Because she goes directly to this end result, and because she does not have an introspectionist agenda of letting the reader into the inner mechanics of her mind, her insight may not be convincing on its face and may appear to be merely a set of mentally derived schemata or pure metaphors. To get to the gist of it, Tymieniecka's intuition has to be followed by the reader directly. One has either to turn inward and develop the same direction of phenomenological intuition or else to give up and disregard this philosophy as a mere set of abstractions.

Śaṅkara's agenda is different from the one of Tymieniecka: as opposed to the description of life, which is the means and the end of phenomenology of life, his philosophy is a transformative vehicle of consciousness reaching towards a personal spiritual advancement. Śaṅkara goes uses the meditative exercises involving

refinement of direct intuition to cause the realization of Mahāvākyas, the statements describing the ultimate sameness of the individual and cosmic consciousness.<sup>5</sup> Hence, the description of Shankara's reductions towards the direct apperception of *Sat* may be viewed as a preparation to Tymieniecka's phenomenology, and be helpful in finding the experiential correlates of Tymienieckian intuition of life-logos in one's phenomenal field.

### ***Ādi Śaṅkara's Differentiation of Sat***

Śaṅkara's link to western phenomenology is in his use of the direct intuition of the contents of consciousness to access what is real. Śaṅkara's suggests the experiential differentiation of the component of experience which serves as a referent signified by the words "is", "am" and "are". It is not a semantic, but an embodied act of reduction. The residue of reduction will be the field of experience which is spanning the subject and the object polarities, undifferentiated in time and space, and best characterized as "tangibility itself" (Tony Varner, a.k.a. Ganaga ji, a neo-Vedanta teacher, pers. comm, 1994). This backdrop of being – in - perception underlies all cognitions, and is characterized by the definite ontological connotations, which are spontaneous for people engaged in such meditations (Louchakova 2008). Philosophically, it can be interpreted as a perceptual correlate of Merleau-Pontian "flesh of the world".

The spontaneous ontological cognitions, which are present in the natural attitude, in phenomenology were interpreted as faith in objects (e.g. Embree 2006), or perceptual faith (Merleau-Ponty 1968). However, I suggest yet another possibility of interpretation of ontological intuitions in the natural attitude: they can be viewed as a presentive intuition of the referent of "is"- "are"- "am" which hasn't been subjected to phenomenological epoché. Therefore, the ontological intuition not only has its constitutive roots in the natural attitude, but may be refined in the process of epoché so that it turns into the intuition of Tymienieckian principles such as life or its logos, or, in case of Śaṅkaracharia, *Sat*.

In case such a gestalt of ontological underpinnings of the notion of real is necessary, the possibility to bring them out of anonymity depends on the transparency of the mind to such aspects of experience, on the degree of refinement of the direct intuition, and the engagement of self-awareness. Perhaps, such a capacity of awareness is a given, perhaps, it can be trained (Louchakova 2005, 2007a). As both a disciplined inquiry and a spontaneous, intuitively conceived process, phenomenological philosophizing is connected not only with streamlined cognitive processes but also with the organic growth of the personal insight of the philosopher. The specifics of direct intuition in case of Tymieniecka's philosophy begins with the choice of its subject, which is life as a phenomenal field.



### ***The Phenomenal Field of Life***

Tymieniecka begins with what first appears to be a self-evident observation: unless there is life, science and philosophy are impossible. Life as the world, a commonsense premise of ancient philosophizing, was rejected by later thinkers in favor of starting points such as consciousness or existence—more sophisticated, more abstracted, or more available to first-person awareness. Paradoxically, Tymieniecka's return to the primary realia of life breeds new philosophical discoveries. What appears at first blush to be commonsense reasoning may be in fact a Leibnizian (1996) *principle of sufficient reason* for attaining the truth: that is, there must be a sufficient reason for why things are as they are and not otherwise. If life is at the root of knowledge, then there is something in the nature of life that provides for the intelligent design of the whole: if contemplation begins in such a manner, the signification is already embedded in life, and not bestowed on it. Designs of life lead Tymieniecka to the discovery of the Logos Omnium. The nature-nurture opposition is replaced by a picture of the ontopoietic unfolding of the unity-of-everything-there-is-alive, with the self-ciphering of the emerging logoc possibilities. This kind of insight would be impossible if life were to be treated in the natural, commonsense attitude. Life in this philosophy is subjected to epoché, which renders it available to direct examination and reinterpretation on its own grounds.

Underlying this monumental interpretive shift is a fully developed direct intuition of life—an innovation in Western phenomenological discourse. This intuition is not the natural-attitude intuition of the Presocratics and of commonsense philosophy. It must also be differentiated from the eidetic intuition of Tymieniecka's predecessors in phenomenology—a fact that she herself reflects upon. Her epoché is conducted on the "lived, experienced 'spectacle' within the human experience, [which is endowed] . . . with the inward/outward dimension—the 'within ourselves' replayed without and the without replayed within."<sup>6</sup> This spectacle, which Tymieniecka calls "the phenomenal manifestation of life," includes both the direct intuition and the description of existential manifestations within one's being, such as sentience and the "logoc manifestation," and the overall datum of scientific investigation, traditional ontology, and transcendental constitution. In that, eidetic intuition is also a part of life; thus, *eidē* themselves are subjected to the intuition of life.<sup>7</sup>

This total datum of life, both conceptual and perceptual, forms the phenomenal field, which in the phenomenology of life is the subject of the direct intuition of life and of further analysis. It is this view of life in the broadest possible sense, as a system of relations, which creates the possibility of knowing life within the phenomenological dictum of gaining knowledge of things as they are. According to the phenomenology of life, the particular instances of life can be understood only if one views them in relation to the whole of life, both given in and surpassing the

givenness of a particular experience. Following the natural unfolding of these relations through direct intuition constitutes the main strategy of knowledge in this philosophy. When viewed so broadly, as inclusive of all phenomenal manifestations of life, the totality of life is identical with its manifestation, and there is no essence separate from it. This phenomenal manifestation of life is the evidence and the measure of truth and the proof of reality, “one gigantic blueprint of the real.” (Tymieniecka, 2009: 70).

### ***Life as a Dynamic Object***

Tymieniecka emphasizes that:

The crucial point of reflection that could claim to be “phenomenological” is the overt or tacit assumption of *immediate, direct evidence* which lies at the roots of all human experience: direct evidence accompanying states of affairs, objective formation by the mind, emotional complexes, intentional acts . . . (1998b: xii).

As we established, this direct evidence in Tymieniecka’s approach is the phenomenal field of life. The intuition of this phenomenal field has four aspects: the broadly inclusive presentive intuition embracing all manifestations of life; the intuition engaged in identification of the universal structures of life, as a vehicle of Tymieniecka’s interrogation; and presentive intuition underling the acts of seeing these unconditionally universal truths, which is another kind of presentive intuition engaged in Tymieniecka’s interrogation. The intuition discerning the universal structures of life is analogous to the eidetic intuition with regard to its abstracting quality; but even then, in its abstraction it retains fidelity to its substratum, which is life *per se* and not the life of ideas.

In her earlier writings, Tymieniecka describes analytic steps that appear to engage the above aspects of intuition sequentially; in the later works, she replaces these descriptions by atemporal, synthetic gestalts where historicity is a part of structure, and not vice versa.

Yet another important feature of her intuition is its focus on the dynamism of life as an intentional object. In her predecessors, across the board, acts of direct intuition tend to capture only what is static:

Given the spontaneous tendency of the speculative mind to seek a point of vantage from which the all-embracing intuition could be obtained, the cognitive mode of the mind is led to focus on the static, stationary circuits of the artifacts of the lifeworld that the human mind itself establishes. (Tymieniecka 2000: 22).

Tymieniecka’s discovery, enabled by the positioning of her direct intuition, is that the phenomena of life only *appear* static, because of objectification by the mind.

Therefore, the correct philosophical procedure, which would resolve countless gnoseological conflicts in philosophy, is to focus on the dynamisms and interrelatedness of “virtual moments” of being (Tymieniecka, 2004, xxi). Neither is it the case that “a statement of fact or state of affairs ever remains completely enclosed within itself, [but it] refers always with necessity to some factor or factors needed for further completion . . . and . . . to its ‘possible’ but not definitely indicated continuation...” (Tymieniecka 2009: 12). The positioning of Tymieniecka’s intuition is such that it captures the process—that is, the constant evolution—of the field of life.

Besides the general horizon of life, and besides the ongoing changes within it, she intuits and follows life’s growth cone, its ontopoietic front—that is, the fine clearing in which the new “virtualities” are born. Even though experientially these virtualities can appear as deployed from the “Ground of Being” of transcendental subjectivity, their origin is not in pure transcendental consciousness but within the Logos of every preceding stage of the unfolding life.<sup>8</sup> One might say that Tymieniecka’s dialogue with Logos is conducted with a high degree of intimacy; she is always connected to the spectacle in which life *creates* its never-ending arabesques.

The horizon of her intuition is different than the horizons of preceding thinkers not only with regard to life being her object of focus and the subject matter of her research, not only with regard to her ability to register the dynamisms of life, but in particular with regard to her capacity of capturing the very process of emergence. I refer to this quality of her intuition as an “ontopoietic intuition.”<sup>9</sup> This intuition seizes upon the *novum*, the emergence as it happens through the deployment of the virtualities of life—that is, the warp and woof of that very creative matrix that Tymieniecka describes in a variety of ways in her writings. Instances of such awareness are described only in the Hindu metaphysics of Kundalini Tantra, where one can find a set of meditations on the dynamic origins of things.<sup>10</sup> Psychological changes leading to the rise of a similar kind of developmental awareness take place in the psychological process of spiritual emergence.<sup>11</sup>

Both in spiritual emergence and in the processes described in Kundalini Tantra, the emergence of new perceptions has to be accompanied by the rise of new meanings. As new energies appear, life has to give rise to new rationalities as well; otherwise, there is existential or cognitive conflict. The coherence of the self depends on that simultaneous transformation of being and of understanding. In her own philosophical way, Tymieniecka discovers the larger ontological underpinnings of this individualized process of becoming.<sup>12</sup> Neither pure eidetic essentialism nor the opposing philosophical stance, the constructivist orientation toward individual mastery of experience, provides a ground for adequate insight into this process. It is only in Tymieniecka’s idea of ciphering (2000: 19) that the emergence of new meaning, within life and out of life’s own creative depth, is adequately captured: “[W]e dwell in ciphering itself.” A human being endows

every emergence from the life-matrix (i.e., life's "dynamic flux [that] articulates itself") (Tymieniecka 2009: 16) with a significance uniquely its own. In this scheme of things, Tymieniecka's intuition serves as a medium for logoc self-interrogation, as Logos both posits and reflects, via Tymieniecka's awareness in her human condition, life's dynamic flux. Tymieniecka's intuition and logos are interconnected, in the cognitive realm as well as in concrete becoming.

### ***Interrogation as Dialogue***

Out of all the possibilities available in the phenomenal field, at every given moment direct intuition highlights a certain horizon, creates a new clearing. One can imagine a scenic drive with shifting vistas.<sup>13</sup> In systematic phenomenological investigations, the spontaneous flux of these horizons is intentionally controlled to meet the demands of research agendas. In the case of the phenomenology of life, the sequencing of those vistas and the direction of the intuitional grasping of the phenomena obey the naturally unfolding self-articulation of life through the mind of the philosopher. Tymieniecka's second philosophical category, the ontopoietic Logos of Life, reflects the quality of these transactions as alive, and their sui-generis unfolding combined with logically intelligible self-ordering.

Perhaps in the messiness of experience life may appear chaotic. Therefore, logoc self-ordering has to be discerned through the logical interconnectedness of emerging themes, in dialectical relations between ontological and epistemological foci of inquiry, and in the repetitive cycles of epoché, examination of prereflective data, reflective conclusions, and further epoché. According to Tymieniecka, a somewhat similar intelligence guides Husserl's thinking: for example, his assumed intentional shift from ontology to epistemology is not deliberate but is invariable by the innate logic of his inquiry. Themes are not derived theoretically but are intuited in the prereflective horizon; this can be traced in any philosophy that uses the epistemology of direct intuition, be it the eight-century Advaita Vedanta of Śaṅkara or the twentieth-century phenomenology of Husserl or of Merleau-Ponty. Thus the interrogation appears logical, because there is an implicit logic (logos) embedded in direct intuition of the prereflective.<sup>14</sup> The *filum Ariadnae* that leads Tymieniecka through the labyrinth of life is linked to this implicit logic: sustained attention to life's phenomena in their fullness, with inward and outward expanses, brings the logos of life to full visibility.

I have already mentioned that the notion of sentience is another key factor in Tymieniecka's recategorizing of philosophy. To my understanding, the term "sentience" points to the simultaneity and sameness of knowing and being in its experiential referent, which is available both as a property of subjective experience and in observations of the networks of life. Phenomenologically the same faculty of

conscious experience is captured in the notion of *noēsis* in Husserl: that is, the percipient quality of experience per se.

The conflation of traditionally separate ontological and epistemological aspects of inquiry in Tymieniecka's metaphysics is not theoretical but immediate. This existential unity leads her to the discovery of the principle of the unity-of-all-there-is-alive and to the recognition of the cardinal feature of life, individuation in the human condition.<sup>15</sup> Because sentience is found on both sides of the human subject/phenomenal field of life duet, the interrogation is indeed a dialogue. Tymieniecka's terminology reflects the live dialogical quality of this inquiry in such usages as "self-articulation" (of life or logos) and "interrogation," as opposed to terms such as "examination," "reflection," or "analysis."

In Husserl's *noēsis-noēma* schema, awareness is ascribed to the subjective side of the phenomenal field; according to the idea of intentional consciousness, there is always a directedness (and reversibility) of awareness. However, for anyone who has ever attempted an exercise in phenomenological reduction, it is evident that the phenomenal field can be experienced as both actively seen and passively received.<sup>16</sup> It appears that in Tymieniecka's modus of philosophizing, engagement with the phenomenal field of life is more than a receptive or active process of an ego. The philosopher is in dialogue with the sentient Other, a pervasive presence that inspires every motion in the interrogation. The logos of life—that is, the sentience, impetus, and internal logic/intelligence/meaning at the core of manifold patterns of life—attains its self-articulation through this dialogue. Since logos totally informs the phenomenal manifestation of life, there is nothing outside its domain (Tymieniecka 2009: xxvi). Philosophical interrogation becomes a part of its self-articulation via the human condition, as an intrapsychic manifestation. (See the section "A Meditation on Sentience: Entering One's Own Logoic Manifestation," below.)

In this view, empirical life is not a set of particular existences that are separate from their metaphysical essence but is a manifestation identical with its essence. As long as one can make oneself present to the flow of life, the inquiry can partner with Logos itself. The inquiry is then taken over by Logos as the process of its self-disclosure, conceived within the logoic scheme of things. Tymieniecka's interrogation is both dialogical with and a manifestation of the Logos of Life, an intrapsychic manifestation.

This dialogical quality is enhanced by Tymieniecka's constant reflection on the process. In theory, systematic phenomenology has to attend to the prereflective level of consciousness. However, the actual practice of inquiry involves shifts from prereflective data to reflective data, to logical conclusions, to synthesis, and then back to the prereflective data of experience. This hermeneutics in phenomenological inquiry is frequently taken for granted. In contrast, Tymieniecka constantly identifies the procedures she engages in and the horizons she navigates. As she states,

“Through the embodiment of beingness, the logos of life performs the crucial operation of life—*its positioning*.” (Tymieniecka 2009: xxviii). While navigating the constantly switching vistas of life, she always takes her bearings. This self-reflection is also one of the features of her interrogation that contributes to its radical nature. The fact that consciousness constantly switches its horizons is well known in phenomenology; however, the generative aspect of this shifting has not previously been satisfyingly examined. Nor has satisfying examination been done in regard to the systemic contexts of the horizons of inquiry. Tymieniecka’s interrogation pays special attention to the positioning of the locus of her inquiry. Says Tymieniecka: “[T]he acquired findings of today’s philosophy lack universal significance because it is still necessary to verify them as being part and parcel of the vast context to which they belong and in which they find grounding.” (Tymieniecka 2004: xiii). This fidelity to the substratum of her interrogation makes phenomenology of life more adequate to things themselves than in any of the preceding systems.

Thus, engaging in philosophical enterprise, for Tymieniecka, becomes a constant act of receptivity to logos as the latter releases its prompts. Because of this need for attention to larger, systemic contexts, the logic of this interrogation is not the dialectical zigzag of pure ideas but takes place within the complexity of the onto-poietic, self-creative activity of logos—which includes but is not limited to the dynamics of ideas. This complexity leads to specific distinctions: for example, the thematization of life, as opposed to the thematization of being or knowing, assumes an ongoing integration rather than a focus on dichotomies. Another key feature is transcending the aporia between the “fleetingness of being and its essence,” or between the logic of essences and the logic of contradiction (Tymieniecka 1998b: viii). This unifying, holistic impulse, where the philosopher’s presence does not deconstruct the fabric of perception but rather restores the wholeness of living through the process of inquiry, is characteristic of Tymieniecka’s philosophy. Receptivity is a distinctive feature of her presence. She functions as a receptacle for what already is, reversing the pathos of philosophy from the agency of focused inquiry to the receptivity of open awareness toward the acts of being—which are, at the same time, acts of knowing. Her epistemology and her ontology are indivisible, as the “known” replaces the “knowing.”

This receptivity, and the subordination of agency to presence, helps Tymieniecka to accomplish the phenomenological reduction of phenomenology itself called for by Husserl. By letting the phenomenological inquiry guide itself from the inside out, Tymieniecka uncovers the logic of the inward/outward articulation of the networks of self-cognizing life.

### ***Logos as a Horizon and a Category***

Logos is a major presence in the phenomenology of life (see e.g. Tymieniecka 2009). Logos for her is the Logos Omnium, the main player in the continuum of the world, the self and the sacred. My task in this review is to explicate, or at least to bring to partial visibility, the strategy of knowledge by which Tymieniecka attains this recognition. Her logos is not an abstract formation of the mind but a described intuition whereby logos is the main horizon of her direct explorations of the phenomenal field of life. Her interpretation of logos in some aspects overlaps with Husserl's and Merleau-Ponty's understanding of it, which is logos as a logic of inquiry, or logic in the temporal dimension of phenomenal flow. However, in Tymieniecka's work, logos is not used in this rather narrow sense, nor it is replanted into her philosophy from ancient mystical or philosophical contexts. Derived from sentience, her notion of logos is inclusive of both intuition and logic; it is not a thing but a dynamism; and it is responsible for the ordering of life. Not a property of the mind bestowed on the inert nature in the move of signification, this logos is inseparable from life and is an essential principle in life receiving its full expression in the human condition. Thus, the recognition of this unified intelligence is the means of overcoming the philosophical crisis of reason.

Insofar as logos is inclusive of logic, and in order to clarify the distinctions between the principle of logos in the phenomenology of life and the concepts of intelligence in prior philosophy, I will refer to Husserl's distinction between logic as understood in the framework of logical psychologism [a position in philosophy of logic which derives the facts of logic from psychological life] and logic as understood in his account of pure logic. The properties of pure logic are not found in the physical, spatiotemporal world, and cannot be experienced or captured by experimental methods. "Pure logic is uniquely characterizable in terms of a set of special non-natural or ideal kinds to which LP [logical positivism] has no ontological access (since LP has access only to the physical, spatiotemporal world) or explanatory access" (Hanna 2008: 31). In Tymieniecka's view, there are various types of intelligence that spring forth in ontopoietic sequences of life. Life has its own logic of sequencing and positioning these rationalities among its other potentialities. Based on the fact that life is inherently intelligent, albeit not in an ordinary reason's ways, it is possible to infer that both natural logic and pure logic will be instances in the manifestations of life's intelligence, pure logic emerging in the human condition. Since Tymieniecka views sciences and scientific discoveries as a part of the overall phenomenal field of life, the multiple forms of intelligence found in scientific experiments will be the expressions of logos.

Contrasted with logic as means of knowledge, direct intuition cannot be differentiated with regard to its "natural" or "ideal" properties. The levels of reflection

are all “natural” with regard to their presence in the direct intuition (e.g. Husserl apud Embree 2006). Tymieniecka goes even further in this, since for her the essence is identical with manifestations. They will be distinct only in the ways of how, when, and where these modes can be intuited, but they will be the same in their ontological status. Ideal and natural are separate in their positioning, degree, and proportion in life, but unified in Logos Omnium.

The logos of life unfolds in ontopoietic time. Time is the form for logoic self-articulation; life is the field for logoic ontopoietic expression. Like a dance that can be only semiotically separated from the dancer, logos can be only semiotically separated from life and ontologically remains in identity with it. Logos is embedded in the patterns of life and cannot be conceived as separate from it, cannot be viewed as some kind of transcendental principle in its unreachable abode. Nor is it a power beyond the reach of reason. Even though one may overlook its manifest significance, the process of the ontopoietic expression of logos is revealing rather than concealing (e.g. Tymieniecka 2004). Whether or not the logoic designs are available to description depends on whether the intuition of a given thinker can be in touch with the horizon of logoic self-articulation.

Logos is found—brought out of anonymity—within one’s own logoic manifestation first; then one’s intuition has to enter the circuits of *bios*, *zōē*, and *kosmos* progressively and regressively encircling it, and then lastly enter into the inner workings of the primeval Logos, dynamic, self-constitutive, and self-directed. To reiterate, there are three steps to her understanding of logos: first, the intrapsychic discovery of logoic manifestation—sentience<sup>17</sup>—second, the tracking of the works of logos in life, in many unfolding networks, which gives rise to what I call Tymieniecka’s “process phenomenology”; and third, penetration into the process of creation, the primeval Logos, *Imaginatio Creatrix*. These three vistas create the horizon of logos in Tymieniecka’s thought. In the remainder of this article, I will attempt to give a more detailed overview of all three.

### ***A Meditation on Sentience: Entering One’s Own Logoic Manifestation***

In my view, the reflection on sentience brings Tymieniecka’s intuition very close to that of Śaṅkara. However, this parallel can be proposed only within certain limitations: Tymieniecka does indicate that this internal manifestation of Logos is not that of being distilled of its adjuncts, in spite of the fact that this or that conception of being is a frequent ground for ontological insights.<sup>18</sup> In Śaṅkara, the reduction of “is”-ness-“am”-ness leads to the unqualified pure being to be discovered within one’s own experience.<sup>19</sup> Henceforth in Śaṅkara, this experience of being does not remain in a descriptive mode, but is turned into a metaphysical principle of unitive being (perhaps due to the morphology of *Sat* as a noun, and a consequent semantics leading to



objectification). However, this is a result of mental reflection and not a state of affairs within the given.<sup>20</sup> Tymienieckian *logos* also has its experiential manifestation, sentience, but the latter does not undergo a conversion into a thing (objectification), as it remains juxtaposed with the notion of beingness. Nevertheless, like a referent of *Sat* which is identical with the referent of *Chit*, sentience is embedded within the natural experience and is realized through the advancement of discrimination based on direct intuition. It is not reduced to the ego pole, but rather it is evenly distributed throughout the sphere of awareness without any intentional vector inherent to it. Intuitively realized as a faculty of life, sentience is a protocapacity of both reason and intuition, the basic “known(ness)” of life. *Logos*, derived from sentience in its multifold manifestations, is intuition and reason in one, or, metaphorically, the intelligence of mind and heart united. In the human condition, sentience is by what one naturally apperceives and apprehends. In philosophical interrogation aimed at the general principles of life, reason and intuition function as one integrative faculty.

As usual, Tymieniecka points to the act of entering one’s own logioic manifestation but does not elaborate on it. This absence of detailing on the internal procedure appears to be within philosophical tradition: that’s how Husserl and other phenomenologists treat their own inquiries. For example, they describe their epoché, or the first-person process of analytic reflection, but do not specify how exactly they did it: that is, what intrapsychic operations the procedure implied. However, in general these procedures are quite accessible to a reader and easily available to direct intuition. By comparison, because of the shift in the positioning of the direct intuition characteristic of the phenomenology of life, these procedures are not always self-evident and require additional deciphering.

The logioic intelligence of life, and sentience, are the two sides of one coin, the one principle available in direct intuition but viewed in different contexts. Sentience is a logioic sentience; *logos* is a sentient *Logos*. By entering one’s own logioic manifestation and tracing it through the phenomenal field, one can experientially recognize the absolute simultaneity of sentience, experience, and meaning. Possibly this simultaneity contributes to Tymieniecka’s understanding of the unity of being and knowing in experience. One may conclude that direct, immediate apperception of sentience unmodified by any reflection indeed composes the foundation of Tymieniecka’s understanding of *logos*. Sentience is fully experiential, but it is not an experience of pure being (as described above) or of pure awareness—and those two are easily separated from each other via the mental exercises involved in any reduction-based path<sup>21</sup> *Logos* is realized not in the distillation of aspects of experience but in a discerning recognition of the intrinsic self-radiance of experience. The apperception of sentience as a radiance inherent to all phenomena is not a feature of altered perception but is the substance and real nature of any perception. One may also propose that, for Tymieniecka, the contents of her experience are constituted of logioic

sentience, whence her receptive welcoming of all modalities of life. Direct awareness of this self-radiance of logos in life appears to be what leads Tymieniecka to her articulation of logos as sentient, to her ontology, and to her disputing Kant's and Husserl's theory of knowledge, which is limited to subject-object intentionality. From the vantage point of all-pervasive logicoic sentience, the entire domain of life carries the potential for knowledge. It is the expression of logicoic sentience as consciousness that occupies a particular horizon in which the subject and the object are matched in a manner prompted by the rest of life's network (Tymieniecka 2009: 136).

Thus, one's own logicoic manifestation relates to the intrapsychic presence of a sentient principle that exceeds the limits of individuality. This Logos is convincing also because Tymieniecka traces its functioning in the emergence of scientific data, which operate as evidence and are not contradictory to metaphysics. Logos, pervasive in all expressions of life, actualizes itself through countless avenues in the enormous diversity of life<sup>22</sup>. Correctly understood, these two categories, life and Logos, initiate the formulation of a framework that resolves a tension between metaphysics and science.

From sentience per se, Tymieniecka (2009: 95) expands attention to the functional, structural, generative, and phenomenal levels of logicoic self-actualization—all of which are vistas for her direct intuition. This wholeness is not of the all-embracing eidetic kind; rather, it is determined via intuition of the logicoic manifestation: that is, it includes all the possibilities of awareness available in the human condition. Her categorizing is phenomenologically descriptive: "We reach that [core of the deployment of logicoic force in life's dynamic flux] through the phenomenological investigations pursued by Husserl and his numerous distinct followers. Phenomenology, as the most probing philosophical inquiry in history, has brought us to the heart of the logos itself." (Tymieniecka 2009: 11).

### ***Process Phenomenology: Logos in the Dynamic Flux of Life***

In the next round of examination, the focus is on how logos actualizes itself in life's ongoing self-creation and self-constitution. It is from this apparent relationship between life and logos, that the rest of the vision in the phenomenology of life develops. For example, in regard to the categories of unity and differentiation, Tymieniecka (2009: 84) states: "We must seek the differentiation of living beings not in their participation in the world, but in their onto-poietic process as much as their integrating or gathering reach." The articulation of the sentience of Logos at the very outset in her philosophical system sets up the focus on the ever-present onto-poiesis of life in its developmental dynamics and for uncovering the connections between life's different modes. There emerges a sensible system from what seem to be chaotic modalities of life.

Ontopoiesis, another central category in Tymieniecka's philosophy, is the self-articulating and creative activity of life, expressed in its ongoing logoc orderly self-constitution. It provides for the relationship between the manifestation (life) and its inherent ordering principle (Logos). The generating matrix of life supports the vital networks that unfold into the stages of sharing-in-life and other constitutive phases. Tymieniecka (2009: 84) uncovers different modalities in the forces that orchestrate the stages of life, such as gathering, distribution, discrimination, conjoining, bringing into integration, and so forth, that accomplish the purposes of each particular stage. She describes both the concrete points of the matrix and the entire spread of the originating order. She also delineates the main lines of investigation into life's ordering, such as the discovery of life's individuating beingness, the creative emergencies of ontoipoiesis, the human creative condition—that is, the capacity to endow with significance and act upon initiative—the emergence of self-awareness in the agency of life, the emergence of the self-directing and all-overseeing mind, and all the phases of the human condition, such as gathering, transformation, radiation, and so on. Hence she conceives “the ontoipoietic design, [whereby] we avoid the reduction of one type of rationality to another.” (Tymieniecka 2009: 64).

The orientation toward the process, toward ongoing origin and development, follows the thread of sentience in all instances of life and influences Tymienieckian understanding of logos: in contrast to the predominance of static categories in philosophy after the ancients, Tymieniecka's categorical apparatus captures what is dynamic, and logos is in effect a principle of activity rather than a noun principle of thingness. Logos's facticity is in action and relation, not in just being there, so its self-predicating semiotics is *verblike*.

The logoc focus at the core of Tymieniecka's (2002b: xvii) interrogation instructs her to state that

it is indispensable to envisage [life] from two perspectives: one may take in its surface phenomenal manifestation in its formal, structural, constitutive fashion, or one may peer into the depths of energies, forces, dynamisms that carry it relentlessly onward.

We can see how these two perspectives are actualized in the latter two stages of logoc expression, logos in its unfolding in life and the primeval Logos of creative imagination. In the ongoing processes of life, logos is intuited in its surface phenomenal manifestation; and in the analysis of imagination, Tymieniecka penetrates into the depths of the energies that carry it forward. This first domain, the overall surface-process orientation, can be identified as “process phenomenology” emerging out of the *verblike*, self-predicating semiotics of the Logos.

In a process-phenomenological analysis, intuition captures life as a dynamic force of its own that prompts its continuing advance. The focus of intuition and interrogation differentiates and expands to include both the structural or constitutive

horizon and the dynamic of energies and forces. Following the sentient logos through the patterns of life, Tymieniecka (2002b: xv) finds that “although we apprehend and predicate the status of life by the relatively static form it takes, it is in the energies and play of forces that it takes its shape in the flux of becoming.” Thus philosophy faces a difficult manifold task, as “the givenness of life, which in its manifestation extends over multiple spheres of significance, [cannot] be brought adequately to disclosure and clarified in understanding by any one procedure of philosophical enquiry.” (Tymieniecka 2000: 3). The method of inquiry, therefore, cannot be limited to this or that type of logic, which would “inevitably meet a dead end.” Logic, which is limited by its situatedness in life, cannot grasp all life as the latter expands in all directions and “refracts its modalities and their apparatus into innumerable rays that flow concurrently onwards.” (Tymieniecka 2000: 4). The dynamic engagement of direct intuition of the constantly shifting forms and horizons of life is the most adequate method.

This process-orientation permits Tymieniecka not only to identify the structures persisting in this dynamic expanse but to track the positioning of the human condition in the onto-poietic cycle of life. The cycle of interrogation begins with life, which is discovered to be self-individualizing. This leads to a realization that the logos of life is engaged in onto-poiesis, self-creative activity, giving rise to different spheres of self-individualization, such as the spheres of energies and shaping, out of which transcendence of the natural order in the virtuality of the soul emerges. The soul articulates the outward/inward expanse of the nature of life and engages in the differentiation of self from Other and the emergence of a new virtuality, the spirit. Then the spirit begins its descent, presencing the spheres of energies and shaping, presencing the circles of onto-poiesis, presencing the very Logos of Life, and, finally, presencing the self-individualizing life. Thus the cycle is completed, as Tymieniecka both follows the logoc flow in analysis and breaks free from it by establishing herself as a locus of logoc self-reflection. The nonreducible presence of the world, and self as the differentiating principle, define the scope of the analysis. The driving force of this process phenomenology on the “surface level,” as a motivator in the human mind that provides the mediumistic agency for the inquiry, is the search for truth. The natural belief of a human being, our basic existential trust,

consists of our mute natural conviction of the indubitable *constant* background of our reality insofar as our life-individualizing process is simultaneously crystallizing the “outward” framework of our existence within the world and manifesting “inwardly” the entire spread of our vital, existential and creative virtualities as they may unfold. (Tymieniecka 2002c: ix).

Further analysis leads Tymieniecka (2009: 119) to recognize that “the search for truth is the constructive device intrinsic to the logos’ onto-poietic manifestation in

life.” Thus, the basic drive pushing the search for knowledge inherent to the human condition is discovered to be visible inwardly within this condition as a search for truth and outwardly in the larger scheme of things as a logocic ontopoietic manifestation.

The completing brushstroke in this sketch of Tymieniecka’s strategies of knowledge must take us into the thicket of life’s self-poiesis, into the intuition of logocic imagination.

### ***Intuition of Imagination***

Although the metaphysical, phenomenological and existential aspects of Tymieniecka’s concept of imagination have been analyzed by Madras (2004), the methodological aspects of Tymieniecka’s treatment of this feature of Logos merit further analysis. *Imaginatio Creatrix* is the most enticing and esoteric (in the Straussian sense) principle in Tymieniecka’s thought. Tymieniecka’s conception of imagination plays a crucial role in her understanding of two spheres of life, the overall generative activity of Logos as *Imaginatio Creatrix* and the emergence of the human condition. In the latter, imagination is given a role more important than that of reason—which distinguishes Tymieniecka’s phenomenology from the rest of Western philosophy.

Tymieniecka views imagination as the process by which the *novum* manifests in the phenomenal field in different ways. Imagination in its inward aspect is a psychological quality in the human condition and transpires in its outward aspects as *Imaginatio Creatrix*, the principle of imagination that provides for the emergence of the *novum* out of the otherwise linear unfolding of the entelechial momentum of life. Logocic imagination is the very medium that brings about the actual fabric of life out of “nonlife,” brings the human condition out of *bios*, mediates ciphering, and provides for the presence of the human condition within the bounds of life. Imagination is connected with the very creation of the fabric of life in the same way that a spider creates a spider’s web out of its living body.

In phenomenological studies in general, imagination has been poorly researched, as the intrapsychic workings of imagination do not surrender easily to the grasp of direct intuition. And even when the generative aspect of imagination can be taken under some level of conscious control, by the most advanced meditators, the process of imagining—that is, the generative act of consciousness—remains hidden to direct intuition. To account for this fact, I suggest that direct intuition per se may have a phenomenal nature. This implies that direct intuition, when it is used in the phenomenological method in the ways I described in the analysis above, is a faculty pertaining to the human condition only. As such, direct intuition itself can be viewed as a product of the generative aspect of imagination, or a faculty ontogenetically posterior to the logocic *Imaginatio Creatrix*, or both. If this is so, any attempt to capture the origin of direct intuition by means of direct intuition is somewhat like an attempt to touch the surface of

water in order to feel how smooth it is: though available to visual perception up to that point, the smoothness of the surface disappears upon being touched. The act of examination alters the natural picture.

In order to phenomenologically capture the ontological aspects of imagination, Tymieniecka first situates imagination within the logoc scheme. Then she examines it through its relationships. She approaches imagination through the clearings created by all other orders of life, from its relation to the biological apparatus of the organic brain to its relations to will, action, reason, and other virtualities of the human condition. Imagination both sets forth the new virtualities and rationalities of life and serves as a cognitive organ, a vehicle by which Logos can see its own potentialities. Says Tymieniecka (2000: 13): "In entering the very workings of the Logos through creative acts that participate in them, we discover the very language of the Logos in action, along with the new set of semantic categories that it reveals." Direct intuition appears to glimpse *Imaginatio Creatrix* only in relations and indirectly through its fruits; on some level, imagination retains its mysterious character.

### **Conclusions**

I am completing the analysis of direct intuition in Tymieniecka's journey of knowledge, with a sense of internal stillness and gratitude. Perhaps the above set of mental acts can be viewed as an algorithm of philosophical knowledge. The technical aspects of the *method* are nonexistent in Tymieniecka's case, but her general gnoseological stance is distinct and unique; it is the *novum* of direct intuition.

In my analysis of Tymieniecka's use of direct intuition, I made some use of the *noēma-noēsis* theory of intentional consciousness. However, as I mentioned in the discussion above, Tymieniecka herself extensively criticizes that theory's claims to universal applicability; Tymieniecka's broad contextualizing eliminates any doubt that imagination as a cognitive function and as *Imaginatio Creatrix* is much more prevalent in life than the intentional acts of consciousness. Therefore I have to establish a delimiter to my own analysis: positioning direct intuition within the conceptual network of intentional consciousness limits the possibilities for understanding the former and semantically narrows the clearing within which imagination can be fully understood as part of one's own logoc manifestation. Juxtaposed with the fact that Tymieniecka's discovery of the crucial role of imagination in ontopoietic networks is direct-intuition-based—What else could it be?—these points lead me to believe that the very framework for the analysis of direct intuition needs to be eventually revised. It is possible that our concept of direct intuition, which is the major vehicle of Tymieniecka's insight, itself needs further clarification in order for us to understand Tymieniecka's method in her discovery of the role of imagination.

## REFERENCES

- Dayananda Saraswati, Swāmī. 1993. *The Teaching Tradition of Advaita Vedanta*, Saylorsburg, PA: Arsha Vidya Gurukulam Institute of Vedanta and Sanskrit.
- Depraz, N. 1999. "The Phenomenological Reduction as Praxis." *Journal of Consciousness Studies*, 6(2–3): 95–110.
- Dillon, M. C. 1988. *Merleau-Ponty's Ontology*. Evanston: Northwestern University Press.
- Embree, L. (2006). *Reflective analysis*. www.zetabooks.com: Zeta Books.
- Hanna, R. 2008. "Husserl's Arguments against Logical Psychologism." In V. Mayer, ed., *Husserls logische Untersuchungen*, 27–42. Munich: Akademie Verlag.
- Husserl, E. 1983. *Ideas Pertaining to a Pure Phenomenology and to a Phenomenological Philosophy*. Book 1. Trans. F. Kersten. Dordrecht: Kluwer.
- Leibniz, G. W. 1996. *New Essays on Human Understanding*. Ed. and trans. P. Remnant and J. F. Bennett. Cambridge: Cambridge University Press.
- Levinas, E. 1973. *The Theory of Intuition in Husserl's Phenomenology*. Evanston: Northwestern University Press.
- Louchakova, O. 2004. "Via Kundalini: Intentionality of Consciousness According to Shakta-Vedanta." In *Toward a Science of Consciousness 2004*, 88. Tucson: Consciousness Research Abstracts.
- . 2005. "On the Advantages of the Clear Mind: Spiritual Practices in the Training of Phenomenological Researchers." *The Humanistic Psychologist*, 33(2): 87–112.
- . 2006a. "Ontopoiesis and the Self: Phenomenological Investigations of Egological and Non-Egological Condition." In *Toward a Science of Consciousness 2006*, 168. Tucson: Consciousness Research Abstracts.
- . 2007a. "Ontopoiesis and Spiritual Emergence: Bridging Tymieniecka's Phenomenology of Life and Transpersonal Psychology." In A.-T. Tymieniecka, ed., *Phenomenology of Life: From the Animal Soul to the Human Mind*, Book II of *The Human Soul in the Creative Transformation of the Mind*, Analecta Husserliana 94, 43–68. Dordrecht: Kluwer.
- . 2008. *Reconstitution of the Self During the Study of Advaita Vedanta* (Traditional Indian Teachings of Non-Dual Consciousness): Phenomenological Investigations. In *Toward a Science of Consciousness, 2008*, 194. Tucson: Consciousness Research Abstracts.
- Louchakova, O., and A. Warner. 2003. "Via Kundalini: Psychosomatic Excursions in Transpersonal Psychology." *The Humanistic Psychologist*, 31(2–3): 115–58.
- Louchakova-Schwartz, O. 2011a. "A Paradox of the New Enlightenment: The 'Endangered' Self in the Path(s) of Individualizing Life." Paper presented at the conference "Phenomenological Paths in Post-Modernity: A Comparison with Anna-Teresa Tymieniecka's Phenomenology of Life," Rome, Italy. [Forthcoming in "Archivio Digitale," Edizioni dell'Università di Macerata.]
- . 2011b. "Self and World: Vedanta, Sufism, and Presocratics in the Phenomenological View." In A.-T. Tymieniecka, ed., *Phenomenology/Ontopoiesis Retrieving Geo-Cosmic Horizons of Antiquity: Logos and Life*, Analecta Husserliana 110, part. II, 423–38. Dordrecht: Springer.
- . Forthcoming. "Phenomenologies of Philosophy and Mysticism: A Framework for Comparative Analysis." *Agathos: An International Review of the Humanities and Social Sciences*.

- Madras, N.** 2004. “Creative Imagination—The Primogenital Force of Human Life: Following Anna-Teresa Tymieniecka’s Thread from the Elemental Stirrings to Human Fulfillment.” In A.-T. Tymieniecka, ed., *Imaginatio Creatrix: The Pivotal Force of the Genesis/Ontopoiesis of Human Life and Reality*, Analecta Husserliana 83, xxi–xli.
- Maturana, H. & Varela, F.** 1987. *The Tree of Knowledge: The Biological Roots of Human Understanding*. Boston: New Science Library.
- Merleau-Ponty, M.** 1968. *The Visible and the Invisible*. Evanston: Northwestern University Press.
- Singh, J., trans.** 1979. **Vijnanabhairava. [Divine Consciousness.]** Delhi: Motilal Banarsidass. [Date of the original work unknown.]
- Śri Śankarāchārya. *Dakshinamurti Stotra, with Sri Sureshwaracharya’s Mānasallāsa*, trans. A. M. Sastry, Madras: Samata Books, 1978.
- Tymieniecka, A.-T.** 1998b. “The Theme.” In Tymieniecka, ed., **Phenomenology of Life and the Human Creative Condition**, Book 1, *Laying Down the Cornerstones of the Field*, 52, xi–xx. Boston: Kluwer.
- . 2000. *Logos and Life*. Book 4, **Impetus and Equipose in the Life-Strategies of Reason**. Analecta Husserliana 70. Dordrecht: Kluwer.
- . 2002a. “Introduction: Phenomenology as the Inspirational Force of Our Times.” In Tymieniecka, ed., *Phenomenology World-Wide: Foundations—Expanding Dynamics—Life-Engagements, a Guide for Research and Study*, 1–8. Boston: Kluwer.
- . 2002b. “The Theme: Inaugural Lecture—The Life-Force of the Shaping-of-Life?” In Tymieniecka, ed., *Life—Energies, Forces and the Shaping of Life: Vital, Existential, Book 1*, Analecta Husserliana 74, xv–xxxiv. Dordrecht: Kluwer.
- . 2002c. “Topical Study: Truth—The Ontopoietic Vortex in Life.” In Tymieniecka, ed., *Life—Truth in Its Various Perspectives: Cognition, Self-Knowledge, Creativity, Scientific Research. Sharing-in-Life, Economics . . .*, Analecta Husserliana 74, ix–xvii. Dordrecht: Kluwer.
- . 2004. “Inaugural Lecture, ‘Ontopoietic CIPHERING and Existential Vision of Reality.’” In Tymieniecka, ed., *Does the World Exist? Plurisignificant CIPHERING of Reality*, Analecta Husserliana 79, xiii–xxx.
- . 2009. **The Fullness of the Logos in the Key of Life**. Book 1, *The Case of God in the New Enlightenment*. Analecta Husserliana 100. Dordrecht: Springer.
- Warrier, A. G. K., trans.** 1983. **Srimad Bhagavat Gita Bhasya of Sri Samkaracarya**. Madras: Sri Ramakrishna Math. [Date of the original work unknown.]
- Vidyaranya, S.** (1967). **Pañcadañi**. Madras: Sri Ramakrishna Math. (Original work written in 14th century)
- Zahavi, D.** 2005. **Subjectivity and Selfhood**. Cambridge, Mass.: MIT Press.

## NOTES

1 – For more on the phenomenology of life in postmodernism, see Louchakova-Schwartz 2011a.

2 – The voluminous body of Śaṅkara’s teachings is passed down both through the textual tradition with the interpretive commentaries, and as an oral tradition of recitation and commentaries where teachings are memorized verbatim. Hence, the meditations remain intact as they are passed down from teacher to disciple (Carol “Radha” Whitfield, a teacher in the traditional Advaita Vedanta,



pers. comm., 1994-1999). The logic of differentiation of the aspect of *Sat* amidst other components of the phenomenal field is preserved within the oral tradition, but it is also recorded in the texts such as, e.g., Śaṅkara's commentaries to *Shrimad Bhagavat*.

For more on teaching tradition of Advaita Vedanta, see Dayananda 1993.

For an example of Śaṅkara's commentaries, see Warriar 1983.

3 – For an example of meditations on *Sat*, *Chit* and *Ananda* aspects, see Vidyananda 1967.

4 – For direct intuition in phenomenological method, see Tymieniecka 2002a: 8. The misreading of phenomenologically derived descriptions as metaphors or mental schemata happens especially often in interpretations of mysticism, as is discussed in Louchakova and Warner 2003.

5 – For an example of Vedantic meditations, see *Dakshinamurti Stotra*.

6 – Tymieniecka 2009. For more on the formation of the inward/outward dimension, see the section on the doxographic Greeks in Louchakova-Schwartz 2011b.

7 – Cf. Levinas's analysis of ontological connotations in Husserl's theory of direct intuition: Levinas 1973: 50.

8 – For an experience-based description of the process of deployment as seen by people in the process of spiritual emergence, see Louchakova 2007a.

9 – For more on the habitual fixation of attention, see Tymieniecka 2009: 34.

10 – Singh 1979. For more on intentional consciousness in Kundalini Yoga, see Louchakova 2004: 88 n. 220.

11 – For more on ontopoietic intuition in spiritual emergence, see Louchakova 2007a.

12 – For more on the ontology of becoming, see Tymieniecka 2004.

13 – The metaphor of shifting vistas captures the dynamic quality of Tymieniecka's philosophy. This term appears for the first time in Louchakova 2007a.

14 – Cf. Husserl 1983: 39 (*Ideas* 1, para. 21): "[T]here is something such as pure intuiting as a kind of givenness in which essences are given ordinarily as objects entirely in the same way that individual realities are given in experiential intuition; it is not recognized that every *judging process of seeing* such as in particular, seeing unconditionally *universal truths, likewise falls under the concept of presentive intuition, which has many differentiations, above all, those that run parallel to the logical categories.*"

15 – Cf. the unity of being and knowledge in other philosophies. For Husserl, see Levinas 1973; for Merleau-Ponty, see Dillon 1988. For unity in Śri Śankarāchārya, see *Dakshinamurti Stotra*.

16 – For phenomenological reduction as a praxis, see Depraz 1999. For positing vs. experiencing, see Embree 2006.

17 – There are two configurations of self-awareness that need to be considered in this intrapsychic self-exploration, the egological and the nonegological. For more on the distinction between the two, see Louchakova 2006a: 168 n. 238; Zahavi 2005.

18 – For a refutation of the value of experience in the judgment of being, see Tymieniecka 2004.

19 – For an example of an analysis describing the gestalt of pure being, see Shankara's commentaries differentiating pure "is-ness/am-ness/we-ness" from phenomena: Warriar 1983

20 – For a critique of reduction, see Louchakova-Schwartz 2011b.

21 – For a description of how the process of reduction leads to pure awareness, see Louchakova-Schwartz 2011b.

22 – For a discussion of the insufficiency of general analysis of the structures of life for penetration into its core operations and an argument that the phenomenological method is the only kind of inquiry that can uncover the works of logic unfolding, see Tymieniecka 2009: 11–23.

## SUMMARY IN GEORGIAN

## სიცოცხლის ინტუიციის ტიმიენიჩკას ფენომენოლოგიაში და ყოფიერება-ჭეშმარიტების ინტუიციის საკარას უპანიშადური კონცეფციაში

*ოლგა ლუჩაკოვა – შვარცი*

*ტრანსპერსონალური ფსიქოლოგიის ინსტიტუტი.*

*ამერიკის შეერთებული შტატები*

### რეზიუმე

ავტორი ვრცლად განიხილავს სიცოცხლის ინტუიციის პრობლემას ანატერეზა ტიმიენიჩკას ფენომენოლოგიურ კონცეფციაში და საკარას ყოფიერება-ჭეშმარიტების ინტუიციის საკითხს. საინტერესოა, რომ ინტუიციის ეს ორი სახეობა არსებითად ერთი და იგივეა.

თუმცა ავტორი შენიშნავს განსხვავებასაც მათ შორის: ტიმიენიჩკას ფენომენოლოგია სიცოცხლეს წვდება დესკრიფციულად – მის უკვე დასრულებულ და განუყოფელ მთლიანობაში, მაშინ როცა საკარას, უპანიშადური კონცეფციის მიმდევარი, ყურადღებას ამახვილებს სიცოცხლის პირველსაწყის მომენტზე – არარაღიანი მისი აღმოცენებისა და გენეტიკური განვითარების აქტზე. ამ განსხვავების მიუხედავად, ავტორის შედარებითი ანალიზი ცხად-ჰყოფს ერთგვარ ნათესაობას და მსგავსებას სიცოცხლის ფენომენოლოგიასა და საკარას კონცეფციას შორის. ტიმიენიჩკას მოძღვრებაში ავტორი ყურადღებას ამახვილებს სიცოცხლის ფენომენოლოგიურ ველზე, სიცოცხლეზე როგორც ინტუიციური წვდომის დინამიურ ობიექტზე და როგორც ფენომენოლოგიური გამოკითხვით დადგენილ საგანზე, ლოგოსისა და მგრძნობელობის კატეგორიებზე, წარმოსახვის ონტოლოგიურ განზომილებაზე.

ჰუსერლის ეიდეტური ინტუიციისაგან განსხვავებით, ტიმიენიჩკა ახდენს არა არსის, არამედ სიცოცხლის ინტუიციას. სიცოცხლე შერწყმულია ლოგოსთან, მაგრამ ლოგოსი არის არა მხოლოდ გონება, არამედ გონებისა და გრძნობის ინტუიციური ერთიანობა. ეს არის ფაქტიურად განსხვავებულთა ერთიანობა, რომელიც არსებობს მხოლოდ დინამიკაში, მხოლოდ პროცესში. ტიმიენიჩკა ხაზს უსვამს წარმოსახვის როლს ამ დინამიურ მთლიანობაში. სიცოცხლე, როგორც ობობა, წარმოსახვის ძალით ქსოვს აბლაბუდას საკუთარი თავიდან და ამ ქსელში ეხვევა თანდათანობით მთელი სამყარო. ავტორის მოსაზრებით, სიცოცხლის ეს უსასრულო და შემოქმედებითი თვითგანვითარება ყოფიერების ინტუიციური წვდომის საფუძველია, რაც სიცოცხლის ფენომენოლოგიას, ადი საკარას კონცეფციასთან აკავშირებს.

---

# **PHILOSOPHY AND CULTURE**

---

# SCIENCE AND TECHNIQUE IN THE CONTEXT OF CULTURE

**IRAKLI KALANDIA**

***Savle Tsereteli Institute of Philosophy, Tbilisi, Georgia***

*e-mail: mamuka\_dolidze48@yahoo.com*

It is well known that the specific characteristic of man is that he transforms nature and the surrounding reality according to the laws of beauty, i.e. according to values and thus creates a completely new reality – culture. Transformation of nature according to values supposes man's freedom and activity as necessary pre-conditions. Free activity is creative activity. Creativity is a necessary moment of man's transforming activity. Free creative activity is essential for man not just because it differentiates him from any other existing but because it, as a necessary pre-condition of man's transforming activity, has explanatory power. When we say that man transforms his own self in the process of transforming the reality we mean his creative activity.

Man transforms the reality on the basis of understanding and comprehending regularities of the reality, determining the essence of things and events. Cognition is a complex process. Truth is not given "ready-made" to man. In order to grasp the truth man is to activate his consciousness in many directions. Cognition by necessity implies an active attitude of the subject to the object of cognition. Man's creativity in the process of cognition results in producing new cultural values, new knowledge and therefore cognition is not only a source of new knowledge but a component necessary to form and develop man's essential powers.

A history of scientific cognition clearly shows the greatest endeavours necessary to, at least partly, grasp the secrets of the world. This process reflects development of man himself and of one of his essential powers – the cognitive power. In this sense, cognition as creative reflection of the reality is not only a pre-condition of man's successful practical activity but a true end in itself. It is the sphere of revealing man's creative power and his abilities.

Since science is a constituent of culture and culture expresses the level of humanizing of human interrelations, one of the most significant criteria of development of culture is the degree of its engagement in study and solving of the so-called global problems of the contemporary world. Science analyzes the global problems of the contemporary civilization and gives prognosis for the future. In other words it shows the level of humanizing of science (especially of natural and technical sciences). If we consider it, we will have to admit that careless attitude to the

achievements of science and technique, absence of strict control upon applying these achievements which can endanger the humanity can create serious hazards.

This is considered by Aureliano Peccei who writes that nowadays there are more scientists in the world than in all other previous epochs and this social group is such a real force that it can demand to fully assess the results of the technical progress and pass the control upon the development of technique all over the world<sup>1</sup>. He thinks that only such progress, changes and transformations are to be allowed and such progress fostered which correspond to human interests and are within the sphere of human adaptation. As Peccei shows such attitude demonstrates that certain scientific researches and technical innovations are to be stimulated and some are to be stopped until it becomes possible to form such conditions which ensure that these innovations are used in favour of man.

Progress of science and technique is indubitable and as J. Bernal shows the present day humanity has sufficient knowledge in natural sciences as well as practical application of this knowledge and it can be sufficient to solve important problems of the world economics<sup>2</sup>.

But of course we should pay proper attention to the fact that science is not only a means necessary to dominate over nature and solve economic problems. Such opinion can be accepted only in the society where interests are directed in one direction only.

The point of view according to which science is the most important component of culture reflects this one-sided view of social interests. As science and technique condition the growth of material well-fare of society, then any society which pays main attention to material values and recognizes only science and scientific activities as most important constituents of spiritual culture questions significance and value of other important spheres of culture such as art, morality, philosophy, etc.

It is clear that orienting to science is natural for culture especially in our age but as W. Heisenberg stresses we should not “annihilate” other organs of comprehension of the reality in favour of rational analysis. He shows that it is necessary to grasp the reality by all available means and believe that this reality even then expresses the most important – “one, good, true”<sup>3</sup>.

In this article which deals with understanding of interrelation of artistic and theoretical forms of comprehending the reality, Heisenberg concludes that natural sciences supply us with knowledge which as a whole does not give rise to doubts; technique makes it possible to use this knowledge for far-reaching aims but it cannot decide whether the achieved progress has any value or not. This question is to be decided on the basis of the values used by men in setting their objectives. But science itself cannot give us these values<sup>4</sup>.

Nowadays, in the epoch of scientific-technical progress and unprecedented development of science and technique, the tendency towards rationality or fetishism

of mind which often ends in irrationalism and is characteristic of the contemporary society has become more evident. A very interesting analysis of this problem is given by representatives of Frankfurt School of social philosophy, especially by Max Horkheimer. In his work "Critique of Instrumental Reason" Horkheimer shows that if in earlier periods such ideas as good, justice, etc., were metaphysically hypostatized and their power was based on the authority of God, nowadays everything is based on rationality and rationality itself is reduced to utility therefore everything is interpreted as a means; and the question of aims is not raised at all. There is no aim in itself; priority of one aim in comparison to another is not discussed. Nobody questions the meaning of the phenomenon in relation to which this or that is considered useful<sup>5</sup>.

According to Horkheimer ideas lose their contents in such conditions; they turn into empty forms, "shells" whose truth is not discussed any more. Together with subjectivizing of reason the process of its formalization goes on which has far-reaching theoretical and practical results: principles of politics or ethics are assessed not by the criterion of their correspondence to the reality but by their adaptation to the given mode of life. Adaptation becomes the only criterion of rationality and no one questions whether the phenomenon in relation to which something is adapted or incompatible is justified or not<sup>6</sup>.

The more formalized and instrumentalized are the ideas the less it is possible to see in them a thought in the proper sense of the word. They are interpreted according to their utility just like things and machinery, and it results in their automatization, as Horkheimer thinks.

What are other results of formalization of reason? Horkheimer gives the following answer to this question. He thinks that such ideas as justice, equality, happiness, tolerance etc., which were approved by reason during the previous centuries lose this basis. Instrumental reason fails to prove that justice and freedom are better than injustice and slavery just as it is impossible to argue that red is more beautiful than blue. It also becomes impossible to argue that one mode of life, this or that religion or philosophy is better, more elevated and true than any other<sup>7</sup>.

When we face such interpretation of reason we see that art too loses its meaning and social content. It becomes completely neutralized. Significance of Beethoven's Heroic Symphony will be unintelligible to an ordinary person to whom ideas of justice, etc, have no sense. As Horkheimer shows, to such persons any work of art is just an illustration of remarks made by the program commentator.

Therefore art just like politics and religion moves away from the truth, it becomes a thing which is to be seen, listened to, read because you are just a representative of one or another social group.

As Horkheimer stresses instrumental interpretation of reason logically resulted in a blind faith in science and strengthened the foundation of such philosophical movement as positivism according to which philosophy is simply an addition to

science as it only interprets achievements of science. M. Horkheimer is absolutely right as he points to the defect of positivistic scientism – *the tendency to make a fetish of the role of science*.

M. Horkheimer thinks that instrumental interpretation of reason is characterized by a strange feature as according to this interpretation reason is to supply the subject with means necessary to achieve its goals; it considers the world as material which is to be mastered by the subject according to his goals and not as an object of cognition. But since instrumental reason annihilates those values and ideas which are to build the foundation of the autonomy of the subject, it annihilates this subject as well.

Thus subject and nature disappear from the principle of domination nature by subject and only domination is left. Domination for the sake of domination becomes the goal of man's activity and it spreads over man himself since domination of man over nature is associated with domination of man over man: the history of man's striving to dominate nature is at the same time a history of dominating man over man, as M. Horkheimer states.

According to M. Horkheimer, instrumental interpretation of reason which expresses the crisis of reason and intensification of its antagonisms is at the same time an expression of the crises of an individual and individualism.

This situation is very well understood in the contemporary western society but M. Horkheimer's merit is that he was one of the first thinkers to stress this problem.

Analysis of instrumental reason by M. Horkheimer is very important as it makes clear the results which ensue from orienting of culture towards having and owning. Of course such orientation is not strange for culture but orientation only on having and owning pulls man to "zoological" individualism; and the genuine destination of culture is to serve human strivings and aims: culture expresses the level of humanization of man. As T. Mann writes culture is a synonym of humanity. Therefore orientation to being and spirit is essential for culture. If orientation to owning leads man to extreme individualism, culture which is oriented on being is directed towards humanity and is a sign of spiritual development.

M. Heidegger gives a more moderate interpretation of the essence of technique and its role in society. He dissociated himself from European philosophy which paid serious attention to certain "evident" achievements of technical progress and attached special importance to them.

According to M. Heidegger technique helps man to reach his goals, it (together with science) is the most important means necessary to clarify the deepest features of the being, but he thinks that the scale and variety of "intrusion" of technique and instrumental reason into the being and the spheres of social life demonstrate that technique subjects everything to its dictate and it is impossible to see the future results of this pressure. It should be noted that according to M.

Heidegger it is not technique itself that is dangerous but blind submission to the present day level of technical development, to the tendencies to make a fetish of technique.

Thus in assessment of the results of progress of science and technique we should rely on the simple though extremely important principle that from a historical perspective only such tendencies of development are progressive which correspond to the principles of humanism. One of the necessary conditions to establish the ideas of humanism in society is harmonious development of elements of spiritual culture and it, in its turn, requires reasonable regulation of the tendency to absolutize technical mode of thinking. In other words the tendency of exaggeration of the role of science as one of the important components of spiritual culture should be overcome.

## REFERENCES

1. **Peccei A. The Human Quality**, p. 239, 1985, Moscow (in Russian).
2. **Bernal J. Science in History**, p.655, 1956, Moscow (in Russian).
3. **Heisenberg W. Goethian Vision of Nature and the Technical-Scientific World**, journal "Saunje" #3, 1979, p. 237 (in Georgian), trans. L.Ramishvili and L.Naroushvili.
4. *ibid*, p. 232.
5. **Horkheimer M. Critique of Instrumental Reason**, p. 17, 1976, Frankfurt.
6. *ibid*, p. 18.  
*ibid*, p. 32.



## SUMMARY IN GEORGIAN

**მეცნიერება და ტექნიკა კულტურის კონტექსტში***ირაკლი კალანდია**სავლე წერეთლის ფილოსოფიის ინსტიტუტი, თბილისი***რეზიუმე**

სტატიაში ნაჩვენებია, რომ მეცნიერებისა და ტექნიკის პროგრესის შედეგების შეფასებისას უნდა ამოვიდეთ იმ პრინციპიდან, რომ ისტორიულად პროგრესულია მხოლოდ ისეთი ტენდენცია განვითარებისა, რომელიც ჰუმანიზმის პრინციპებს შეესაბამება. ავტორი უჩვენებს, რომ საზოგადოებაში ჰუმანიზმის იდეების დამკვიდრების ერთ-ერთი აუცილებელი პირობაა სულიერი კულტურის ელემენტთა ჰარმონიული განვითარება, რაც, თავის მხრივ, მოითხოვს აზროვნების ტექნიკური წესის აბსოლუტიზაციის ტენდენციის გონივრულ რეგულირებას. ეს კი იმას ნიშნავს, რომ უნდა იქნას დაძლეული მეცნიერების როგორც სულიერი კულტურის ერთ-ერთი მნიშვნელოვანი კომპონენტის როლის გაზვიადების ტენდენცია, რასაც ამჟამად აქვს ადგილი მეცნიერებისა და ტექნიკის უპირატესი განვითარების პირობებში.

# JOSE ORTEGA Y GASSET ON THE ESSENCE OF NEW ART

**MARINE AMBOKADZE**

***Savle Tsereteli Institute of Philosophy, Tbilisi, Georgia***

*e-mail; ambokadzem@yahoo.com*

Heritage of Jose Ortega y Gasset, one of the outstanding thinkers of the 20<sup>th</sup> century is rather rich and versatile (many-sided?). The sphere of his interests includes actual problems of philosophy, metaphysics, epistemology, ethics, history, politics, aesthetics, critiques, as well as issues of philosophy of culture and art.

Ortega y Gasset's aesthetic-culturological views are given in various essays, articles and books but "Dehumanization of Art" and "The Revolt of the Masses" are to be specially singled out.

"Dehumanization of Art" was published in 1925. It was the period when it became evident that art took a new direction of development, a fresh artistic feeling emerged, and relation of an artist to the reality changed and all these trends were reflected in the works of art created at the period. New art demanded a new attitude on the part of both professional critics and the audience. This stage in the development of art was not a uniform phenomenon and was characterized by a great variety of styles in every sphere of artistic creativity. Ortega y Gasset shows the main tendencies of this new art, clarifies the reasons and conditions that fostered its origination and in a certain sense denotes the directions of further development of art and culture in general.

Ortega y Gasset does not try to assess this new art, he wants to understand it and identify its principle intentions and specific characteristics. At the same time he shows that this new artistic feeling is a natural and fruitful result of development of art and therefore the attempt to save old forms is a vain endeavour: it is necessary to obey the imperative of the epoch.

According to Ortega y Gasset new art is a universal phenomenon which penetrated into every sphere of art and reached every corner of the world. The main characteristic tendencies of new art are the following: dehumanization of art, attempt to avoid live forms, striving to make a work of art just a work of art, understanding art as game, irony and the tendency to escape falseness, untranscendentality of art.

Ortega y Gasset characterizes new art against the background of the critique of the 20<sup>th</sup> century art and artistic practice. The main difference between then is conditioned by change of positions and attitudes. New art tries to free itself from human elements. Such position has some grounds and the most important among

them is the following: saturation of a work of art with human elements blurs the border between art and the reality. Characters of a work of art resemble our friends, their feeling resemble our feelings, our reactions and emotions caused by such works of art are the reactions and emotions we would have in the real life if we encountered such persons and witnessed such events in the reality. It means that there is no aesthetic relation to a work of art, it is not considered as an aesthetic phenomenon which is self-sufficient and independent from any factor existing outside it and which just as such can arise unbiased uninterested aesthetic pleasure in man who perceives and contemplates it. Ortega y Gasset is absolutely right when he notes that to perceive real persons in a work of art and to perceive the work of art itself are two incompatible perceptions since they demand different attitudes: any work of art which will force such double vision on us will make us look askew. He thinks that the 19<sup>th</sup> century art was of such type and that is why he considers it to be the greatest anomaly in history of artistic taste.

In contrast to the 19<sup>th</sup> century art and artists, new art tries to find a real path of art, artists of the new generation want to be artists and nothing more. Poet begins just where man ends, states Ortega y Gasset. The aim of the new generation of artists is pure art. This aim can be attained by reducing human elements in works of art, i.e. by dehumanization of art. Different means are exploited to realize this aim and metaphor and stylizing are the most important among them. New art rejects any kind of pathos, rejects interpretation of art as a bearer and propagator of political, ethical, religious and other ideas. In the essay "Meditations on Novel" Ortega y Gasset writes that any novel the author of which attempts to attain any external – political, ideological, satirical or allegoric – aim is devoid of vitality. The aim of any art is self-sufficiency. Art revenges anyone who desires to be more than an artist. Politicking of a poet is naïve and helpless, he adds. New art has an ironic attitude to the themes which were especially important for the 19<sup>th</sup> century art and tries to present itself as a game. Art becomes untranscendental. Ortega y Gasset shows that old art was transcendental in two senses: on the one hand, due to its themes which embraced the most serious events of men's life and on the other hand as talent, as ability which made the humanity much more worthy and elevated. An artist was equal to a prophet, a founder of a religion or a state. But such a perspective frightens a modern artist. Everything artistic for him starts just when there is no seriousness left. If art can save man it means that art saves us from seriousness of life. If all other previous traditional styles and directions of art were immediately associated with social and political movements or religious and philosophical tendencies, new art avoids such links and hopes to be close to sports or the festive atmosphere of holiday entertainment. Art that freed itself from pathos loses any kind of transcendentality and becomes just art which has no other claims. Therefore according to Ortega y Gasset striving for pure art is not arrogance but the greatest

modesty. One more tendency of new art implies change of the perspective of vision. If an artist avoids such subjects and problems which are extremely serious and important for man, on the other hand he pushes into the foreground everything unimportant, second-rate, and non-essential and turns them into objects of aesthetic contemplation. New art transports us into a strange world. This art does not lack feelings and passions but these feelings and passions are different from our ordinary emotions. According to Ortega y Gasset they are secondary emotions which are evoked by ultra-objects in the artist dwelling in us. All such feelings and emotions are specific aesthetic feelings and emotions.

Striving of art to become a pure aesthetic phenomenon demands aesthetic attitude on part of the person who perceives and contemplates a work of art. Such art if we approach it from the position of our human ordinary life and assess it by the criteria of life will seem absurd and senseless. In order to comprehend and understand this art and receive aesthetic pleasure, man has to rise to the level of an aesthetic subject, man has to free himself from all relations that are not aesthetic and pull us back to the real life – be it practical-pragmatic, theoretical-cognitive, religious, ethical or any other considerations. Art is not a reflection of the reality, it is not a double of life, neither is it a manual or a collection of moral maxims, religious dogmas or scientific-theoretical statements.

Therefore, as Ortega y Gasset states, new art and new aesthetic position of artistic creativity are to be understood and it means that we should form a proper, in particular, aesthetic relation to it. Ortega y Gasset writes that those views and opinions which are most deeply rooted in us and seem indubitable, in fact, are most suspicious, they tie us up, leave no space to breathe and lock us within their narrow frame. If strong passions do not storm and do not try to widen their borders life is pitiful. Life exists if there is a strong will to life. These frames are a biological border, a live part of our existence. Till we are able to enjoy abundance and perfection the horizon moves on, becomes wider and rocks in time with our breathing. In order to understand anything new (and, in this context, first of all, new art) we should make our horizon wider and wider. This position of Ortega y Gasset is in accordance with the theory of intellectual carcass by Karl Popper. Popper opposes the myth of intellectual carcass according to which every man has his own carcass which is formed by his views, education, traditions and many other aspects and elements of life. This fact conditions the situation when any discussion or dialogues between men of different intellectual carcasses are almost impossible and communication becomes extremely difficult when these carcasses are radically different. Though as Popper shows any discussion or a dialogue are fruitful only when such differences are given since a dialogue or a discussion between men who share the same position are fruitless. Popper shows that these carcasses are our prisons. Everyone who does not like to be imprisoned should oppose the myth of carcass, should approve a dialogue

with representatives of other cultures (therefore, of different intellectual carcasses) because such discussions help us to see invisible cuffs, break them and transcend our own frames. But it is necessary to make critical or creative endeavours to do it.

But “mass-man” who opposes and rejects everything that goes beyond the frame of his everyday ordinary life, has neither ability nor any wish to make such critical and creative endeavours.

As Ortega y Gasset shows new art fulfilled a sociological function: it divided society into two parts: minority which is able and wants to understand new art and majority which neither understands nor tries to understand. Such division as Ortega y Gasset stresses does not coincide with dividing society into classes. Masses and the chosen minority are in every class and strata of society.

According to Ortega y Gasset “mass-man” is characterized by inability of creative activity in any sphere of life, “mass-man” is a customer and worries only about his own welfare. Values of traditional culture are of no importance to “mass-man” and spiritual development and spiritual values have no significance to him. Nothing is prohibited to “mass-man” and nothing can make him temper his pretensions. “Mass-man” is content with his own self and admits no authorities but his own self. Due to such uncritical attitude to his own self and the faith in faultlessness of his position, views and judgments “mass-man” tries to penetrate every sphere of human activity and force his position and attitudes upon everybody else. “Mass-man” is ready to immediately govern the state. Though as Ortega y Gasset shows, in spite of all these, “mass-man” sentences himself to imprisonment in the immanent dungeon of his own essence; nothing can make “mass-man” contemplate this situation and try to escape from the dungeon. Existence of “mass-man” is “inert”.

In contrast to this type of man the chosen minority constantly feels the necessity to coordinate his life with ethical values and serve them. Chosen minority demands too much from itself. Life is first of all spiritual discipline. Noble man acts according to obligations, he tries to raise upon his own “I” and surpass the limits of personal existence. Such men demand much of themselves though they often fail to realize these demands in life. The chosen men themselves complicate their own lives and do their best to fulfill their obligations and be true to their destiny.

Such men create everything that is valuable in this world both in the material and the spiritual spheres. They are the creators and they do justice to others’ creative activities. It is just in order to defend themselves and art from assaults and attacks of “mass-man” that the spiritual aristocracy create new art, new reality which is exclusive and self-sufficient. They create art for art’s sake as an isolated sphere which is designed for the chosen only and is a reaction on barbarian intrusion of “mass-man” into the sphere of culture. Contempt of new art to the reality which is discussed by Ortega y Gasset is the contempt to the reality overrun by “mass-men”

and turned into their own field of activity. Attempt to form new pure art which is intended for the elite, selected, the chosen minority is a means of defense against invasion of “mass-men”, it is an attempt to run away from the reality ravaged and destroyed by “mass-men” and to find a shelter in the world of pure thought, pure art and aesthetic values.

It is not accidental that while discussing the 20<sup>th</sup> century art and culture analysts often allude to “The Glass Bead Game” by Herman Hesse. Castalia is the world of such pure art. As V. Bichkov stresses, in this novel Hesse showed one of the possible ways of further development of art. The glass bead game is a non-utilitarian (i.e. aesthetic) game; it is an activity which synthesizes all intellectual, scientific, spiritual, religious, artistic values and achievements of the humanity and in due course transforms into the game of games – elite spiritual culture of the humanity. The main objective of Castalia is to foster the highest spiritual aristocracy and look to its constant development.

But even Castalia is not safe from problems: some problems arise in Castalia, others are the result of the influence of the outside world. Joseph Knecht speaks about arrogance, insolence, impudence, audacity of certain residents of Castalia and disclaims their unfounded omniscience. It is not accidental that Joseph Knecht often uses the term “an ordinary Castalian”. It is just this ordinary Castalian who does not think about his destination in the society, the world, history; he does not think about his own essence or destination of Castalia and his life in it. He does not care whether he deserves the privileges or not. His aim is to satisfy his own needs and demands and enjoy results of others’ endeavours. These features characteristic of an ordinary Castalian strikingly resemble the features of “mass-man” and confirm Ortega y Gasset’s idea that “mass-men” manage to penetrate every sphere of culture and life and tend to dominate there. Such tendency endangers every sphere of creative activity where “mass-men” strengthen their positions, spread their influence and establish their attitudes and values. Ortega y Gasset writes: “the mass crushes beneath it everything that is different, that is excellent, individual, qualified and select”.

Thus we can state that those characteristic features of art which are discussed and analyzed by Ortega y Gasset proved to be the principal specific features of the 20<sup>th</sup> century art as the further development of art and culture demonstrated it. It should be said that the analysis of “mass-man” given by Ortega y Gasset is of great importance when it come to interpretation and analysis of the 20<sup>th</sup> century culture. It is true that the conclusions drawn from it and the perspective outlined are not optimistic though life proved them to be true and we see that “mass-man” is really a universal and unfortunately immortal phenomenon. We nowadays witness the results of domination of the masses: degradation of morality, of taste, ignorance and groundless claims to be experts and tutors of everything and everybody.

## REFERENCES

1. Ortega y Gasset, J. "Dehumanization of Art", Tbilisi, 1992 (in Georgian).
2. Ortega y Gasset, J. "The Revolt of the Masses", Tbilisi, 1993 (in Georgian).
3. Bichkov, V. XX Century: Ultimate Metamorphoses of Culture / Polignosis, #2, #3, 2000 (in Russian).

## SUMMARY IN GEORGIAN

## სოსე ორტეგა ი გასეტის ახალი ხელოვნების არსის შესახებ

*მარინე ამბოკაძე*

*სავლე წერეთლის ფილოსოფიის ინსტიტუტი, თბილისი*

### რეზიუმე

წარმოდგენილ სტატიაში განხილულია 20-ე საუკუნის გამოჩენილი ესპანელი ფილოსოფოსის, ესეისტისა და ხელოვნების კრიტიკოსის სოსე ორტეგა ი გასეტის შეხედულებები ახალი ხელოვნების არსის შესახებ, ასევე შედეგები, რომელიც მოჰყვა მასების გაბატონებას კულტურის ყველა სფეროში. სტატიაში ნაჩვენებია, რომ ორტეგა ი გასეტმა არა მხოლოდ მკაფიოდ დაადგინა ახალი ხელოვნების წარმოშობის წინაპირობები, მისი სპეციფიკური ნიშან-თვისებები, დანიშნულება და მიზნები, არამედ ზუსტად იწინასწარმეტყველა 20-ე საუკუნის ხელოვნებისა და კულტურის შემდგომი განვითარების მიმართულებები და ძირითადი ტენდენციები. სტატიაში ასევე, ყურადღება გამახვილებულია ორტეგა ი გასეტის თვალსაზრისზე თანამედროვე საზოგადოებაში მასების როლის შესახებ. ნაჩვენებია, რომ მასები იჭრებიან საზოგადოებრივი აქტივობის ყველა სფეროში, ცდილობენ ხელში ჩაიგდონ მართვის სადავეები როგორც ხელოვნების და ზოგადად კულტურის სფეროში, ასევე საზოგადოებისათვის ისეთ მნიშვნელოვან სფეროებში როგორცაა პოლიტიკა, ზნეობა და ა.შ. ადამიანი-მასა ცდილობს საკუთარი აზრი და გემოვნება მოახვიოს თავს მთელს საზოგადოებას. ადამიანი-მასა საფრთხეს უქმნის არა მხოლოდ რომელიმე ცალკეულ საზოგადოებრივ ჯგუფს ან სოციუმს მთლიანად, არამედ არყევს კულტურისა და ცივილიზაციის საფუძვლებს.

# TEXT SPOTLIGHT

(using texts in the language classroom)

**LALI JOKHADZE**

**Prof. Ph.D, Ilia State University Department of Philology, English and American Studies**

*e-mail; lalijokhadze@yahoo.com*

Text spotlight, text-building capacity, text energy, these phrases are so frequently used in modern linguistics that it is presumed that the whole world is a big text. Not in vain I.Chavchavadze, 19<sup>th</sup> century Georgian great thinker and well-known writer said: “Man, nature, country and the world is enormous, magnificent book, written in a weird language.”

Obviously, text is the most important unit in any occasion to decipher major information. So in any language classroom, texts are mostly employed for language learning purposes. There are several approaches how to use any text in this capacity:

1.Text as a Vehicle for Information which is focused on:

Information rather than language

Overall meaning rather than points of detail

What the students know rather than what they don't know

2.Text as a Linguistic Object focuses on the language in the text/ this could be

its:

Grammar: in sentences, in words, the grammar of the text

Vocabulary: lexical chains, collocations, synonyms, antonyms, register...

Figurative Language: stylistic devices.

3.Text as a Stimulus for Production:

This approach uses the text as a stimulus, a springboard for the students to produce language themselves. This could be in the form:

A speaking task (discussion, dialogue, games)

A writing task (composition, story, summary)

Concept forming process while interpreting the text

How can teachers get the most of a text is to combine all these approaches into integrity.



Recent trends in contemporary linguistics feature a new cognitive approach – holistic analysis– applied to the text as a whole. Text linguistics defines the text as the largest unit in communication theory, while the word is the smallest one, the semantic components of which make up the indispensable resources or data scattered all over the text. It informs what kind of informative potential of knowledge is fixed in it, in what schematic constructs and how they are adjusted to the author’s message. Accordingly, this language unit involves not only different lexical-semantic variants expressing objective reality but also structural groups. It also accounts for the word power, which is not only a holder and retainer of information but checker and carrier of certain rules and strategy in the text. A thorough seminal-functional, stylistic or pragmatic analysis is carried out not only within the text boundaries but simultaneously beyond it. No matter by what stylistic device it is expressed: cognitive metaphors, allusions, similes, ironies, zeugmas etc, the meanings are distributed in a cognitive pyramid with radiating center on the top of the Stratificational Phase Model. This linguistic model, which could exist in theory at least, may fully describe a language. Yet it is not a “monolithic” total model, as we can never capture all the meanings. Nevertheless it features one word-concept for the given text as a system. Whatever position opening, closing or middle is occupied by a word in the text we identify a concept and that concept will be the meaning of the whole text.

*Stemming from this we make an attempt to cognize what kind of constituent is the literary text of the world’s conceptual system and what word-concept describes most efficiently the cognitive distribution of the real life. In this respect figurative language is the most prolific area to investigate. Since cognitive metaphors pervade all the interactions, presumably it is the result of analogical nature of human conceptualizations. So polysemic words, cognitive metaphors or other word-concepts are considered to be fundamental means for generating information and systematizing any literary text.*

*If we take for illustration, 20<sup>th</sup> century American writer Thomas Tryon’s well known book “The Other”, the screen version of which was made by the author himself and we take the key passage of the book, we notice repeated synonyms of the words: that spot, that damn blotch, water stain, the blotch, the mark on the ceiling, rust colored stain, that other stain, this one in this room, that one in that room, big brown stain, watermark. These words are stylistically marked and figuratively imply not only its literary meaning but its contextual collocations like: sin, iniquity, transgressions etc. That is characteristic of human race.*

(spot as a face, blotch as a sinful face, stain as iniquity.)

“How old do you think Miss DeGroot really is? Sixty, if she's a day, wouldn't you say? She's been around here as long as I can remember--quite a stretch, if you calculate it--and I know she goes back a good many years before that. Which should

give you an idea of how old that spot on the ceiling must be, because she says it's been there as long as *she* can remember, Miss DeGroot. See it, that damn blotch up there in the plaster? It's from seepage. The rain drips it through the roof, see? Only they won't fix it. I've been after them for years, but you can't get them to lift a finger around here. Miss DeGroot always says they're going to, but they never do. Miss DeGroot says that, to her, the blotch- it's a water stain, really-has the outlines of a country, someplace on a map—I can't remember which, but some particular geographical location she's got in mind. She has a good imagination, don't you think? Maybe it's an Island. Tasmania, perhaps? Or Zanzibar? Madagascar? I can't remember, really. I heard recently they'd changed the name of Madagascar. Can that be true, I wonder? I must ask her—Miss DeGroot, that is. Hard to picture a world without a Madagascar, isn't it? Well, that's no large matter.

The mark on the ceiling grows bigger and darker year by year, the one over *his* bed. Odd, how I recall that isn't it? You never saw it, probably, but—well, confidentially, *this* one in *this* room reminds me of that room. Only to me it doesn't look like any place on a map, as Miss DeGroot suggests, to me it seems to be—you'll think I'm crazy, but to me it resembles a face. Yes, actually—a face. See the eyes, there, those two dark round spaces? And then the nose just below? And there's the mouth, there—see how it curls slightly at the corners? Rather benign, it seems to me. I am reminded of—never mind; you will think I'm crazy.”

In this particular text, polysemic word- spot carries stylistically marked negative information: that spot, that damn blotch, water stain, the blotch, the mark on the ceiling, rust colored stain, that other stain, this one in this room, that one in that room, big brown stain, watermark. Which interprets the main idea of the novel. This is embodied in different synonyms from the beginning to the end. These small units of the major meaning organizes the whole text from the beginning to the end and one word concept together with the title forms conceptual information which is the author's message to the reader.

*Polysemic words and their informative potential depend on the context and situation, which is presented as a lingo-stylistic entity associated with the laws of general linguistics. To demonstrate this we have analyzed various examples from literature when not only literary words convey polyphonic effect but the whole text with the title turn to acquire and express multiple statement, in our case “The Other” and “Spot”, form an additional resource for stylistic devices. This is when texts are no longer mono-semantic pushing edges of the semantic field being used as metaphors, allusions, similes etc. then they acquire various communicative functions at the level of text interpretation.*

## REFERENCES

1. I.Chavchavadze-Selected Writings, Vol. III Tbilisi, 1984.
2. Lali Jokhadze- Literary Text as Stylistic Conceptual System. Tbilisi, 2008.
3. Introduction to Literature Criticism and Theory, Longman, London, 2004.
4. Lindsey Clandfield- Methodology and Activity Workshop, 2005.
- 5.Thomas Tryon- The Other. 1987, New York, USA.

## SUMMARY IN GEORGIAN

## ტექსტი ყურადღების ცენტრში

## ლალი ჯოხაძე

ილია ჭავჭავაძის სახელობის უნივერსიტეტის პროფესორი

ამერიკელი მწერლის ტომას ტრაიონის

ნოველა (*The Other*) “თავისი სხვას” მიხედვით

## რეზიუმე

ტექსტი, ტექსტურობა და ტექსტად ქმნალობა იმდენად ხშირად მეორდება თანამედროვე ლინგვისტიკაში, რომ ზოგჯერ სამყაროსაც ერთ დიდ ტექსტად წარმოადგენენ. ალბათ ამიტომაც წერდა ი.ჭავჭავაძე “ადამიანი, ბუნება, ქვეყანა და მსოფლიო ერთი დიდებული წიგნია, უცნაურს ენაზედ დაწერილი.” [1]

მეოცე საუკუნის მეორე ნახევარი ენათმეცნიერებაში აღინიშნება ტექსტის, როგორც ერთი მთლიანისადმი ჰოლისტური კრიტერიუმით, მიდგომისა და სისტემური მეთოდის დანერგვით. პირველი გულისხმობს კომუნიკაციური ლინგვისტიკის პრინციპის გათვალისწინებას, მეორე — ენის ენობრივ-გრაფიკული სისტემის სტრუქტურულ ანალიზს, ანუ პოტენციური შესაძლებლობების აღწერას.

50-60-იან წლებში სტრუქტურალიზმის ჩამოყალიბებამ ყურადღების ცენტრში მოაქცია ტექსტუალური ანალიზი, რომელიც მთავარ მიზნად ისახავდა სხვადასხვა ელემენტების ფუნქციონირებას ტექსტში.

მეტად მნიშვნელოვანია თანამედროვე ამერიკელი მწერლის, ტომას ტრაიონის ცნობილი ნოველის „The Other“ („თავისი სხვა“) ამგვარად ჩატარებული სტილისტური ანალიზი.

საინტერესოა, რომ შემდეგში ეს ნოველა ამავე სათაურის ფილმის ეკრანიზაციას დაედო საფუძვლად. თვითონ ავტორმა თავისი მოღვაწეობა კინო და სატელევიზიო მსახიობობით დაიწყო, თანაც საკმაოდ წარმატებულ კარიერასაც მიაღწია. თუმცა 1962 წელს, დაუმთავრებელ საკომედიო ფილმში მერლინ მონროსთან ერთად მონაწილეობისას, მოუხდა კინოს დატოვება თავად მერლინ მონროს გადაცემების გამო. საბოლოოდ ეს ფილმი მაინც გადაიღეს, ოღონდ სხვა ვარსკვლავების, დორის დეისა და ჯეიმს გარნერის მონაწილეობით, სათაურით „*Move Over Darling*“. გადაღებული ფრაგმენტები ინახება მერლინ მონროს ავტობიოგრაფიულ დოკუმენტურ ვიდეო კასეტებზე, სათაურით „*Marlyn The Final Day*“.

წიგნის სათაურს პირველ აბზაცთან ერთად არა მარტო ესთეტიკურ-შემეცნებითი ფუნქციები აკისრია, არამედ გაშუალებული კავშირებით დამამთავრებელი ტექსტადქმნადობისა და დასრულების ფუნქციასაც ასრულებს ტექსტის ბოლომდე. უფრო მეტიც, სათაური საბოლოო შედეგის წინასწარი სიგნალია და მთავარი სიტყვა კონცეპტი, რომელიც ქმნის კოორდინირებულ ჩარჩოს ფინალთან და შეიცავს მთელი ტექსტის კომპაქტურად შეკუმშულ ინფორმაციას, რომლის გაშლა ხდება მთელი ტექსტის მასშტაბით.

# THE PROBLEM OF INTELLIGENCE OR THE TWO SORTS OF A PRIORI KNOWLEDGE IN PLATO'S DIALOGUES

**IVAN CHVATÍK**

***Center for Theoretical Study***

***at Charles University and Academy***

***of Sciences of the Czech Republic***

*e-mail: chvatik@cts.cuni.cz*

The topic of the Fourth OPO Conference is "Reason, Life and Responsibility." Let me try to guess why this topic was chosen.

The remarkable success of modern mathematical science enabled European humanity to invent extremely effective technical devices. It gradually raised the overall living standard and brought about a decisive political restructuring of society. This was traditionally achieved by force, through local wars and armed upheavals. The progress of technology in modern times led to a continuous increase in military potential, and the climax was reached at the end of World War II with the dropping of the atomic bomb. There has not yet been a World War III partly through luck, and partly because it has become clearer and clearer that the destructive power of nuclear weapons threatens the very existence of mankind.

Modern science arose in the bosom of Christian civilization. The initial intentions of its protagonists were pious. Perfecting their knowledge of the creation was for them a way to approach the Creator and progressively unveil the meaning of all things. The rationalism of mathematically founded natural science inspired a new rational theology which set itself the ambitious goal of fathoming God's deepest intentions, i.e., understanding the meaning of the universe *more geometrico*, in a scientific, mathematical way.

It had by then become evident that the meaning of the universe is not to be found in the realm of science. The success of science lay in its ability to reduce empirically experienced phenomena to countable, pragmatically calculable quantities. Nature at first resisted quantification, but in the end readily yielded to scientific intelligence. Quantification made possible calculation, allowing to set down mathematically formulated natural laws. When such laws were rationally formulated, nature obeyed them. It could be counted on. Nature became calculable, predictable. Henceforth it was possible to develop machines that work because their activity is mathematically programmed. But one can ask no more of nature. Scientific research

is concerned neither with the meaning of human life nor with the sense of man's existence.

The search for meaning was thus abandoned to theology. However, the project of rational theology soon proved unfeasible—as Immanuel Kant explains in detail in his *Critique of Pure Reason*. Though Kant attempted in further works to outline a meaningful human existence based on rational religious faith, distress due to the failure of both science and theology to supply positive answers to the question of meaning was too great. European civilization succumbed to nihilism: nothing is meaningful, all is allowed, but it all turns out to be for nothing. How can God Almighty tolerate this? Faith in God collapsed and Europe began exporting its ruthless technological power to the rest of the world. The main efforts of humanity are devoted to escalating this power. The question of the meaning of these efforts has been well-nigh forgotten.

Given this situation, it is surely appropriate to question its foundations, to attempt to ascertain whether the whole of rational civilization is not perhaps rotten at heart, from the very beginning. If rationality is its most significant feature, the obvious first step is to accuse reason.

But what is reason?

Have no fear, I am not going to try to drink the ocean. I merely wish to turn our attention back to the earliest reflections on this subject, where we may discern a parting of ways. I believe there is no doubt that these beginnings are in Ancient Greece. Our enigmatic guide through these reflections is, first and foremost, Plato.

I am well-advised to call this guide “enigmatic.” Aware of the unfathomable depth of the matter, he never dared write an unequivocally positive treatise, formulate his teachings as a systematic doctrine, but rather discussed his thoughts in the circle of his students in order to inspire them to further inquiry. What is said to be Platonism, including the theory of Forms or Ideas, is not the Plato of the dialogues, but a reconstruction of Plato's thoughts made first by his direct disciples, then by later readers.

The dialogues themselves are carefully elaborated so as to acquaint the reader with the whole breath of the issue, not in order to impart a positive doctrine but rather to get him to start thinking for himself and develop his own understanding. This holds even of such dialogues as *The Republic* or *The Laws*, which appear to be methodic instructions. There are even now many scholars who do not want to understand this and believe Socrates to be simply Plato's spokesman. They can, therefore, criticize Plato for contradicting himself or preaching inadmissible things. This is not my reading of Plato.

\* \* \*

As an introduction to the discovery of the Platonic “theory” of reason, I would like to suggest a certain reading of the dialogue *Meno*, including the famous passage known as the geometry lesson. The geometry lesson is not, however, the theme of the dialogue. The main question is formulated straight out by Meno himself, a proud young nobleman from Thessaly, addressing Socrates as a famous representative of Athenian wisdom:

“Can you tell me, Socrates—is virtue something that can be taught (*didakton*)? Or does it come by practice (*askēton*)? Or is it neither teaching (*mathēton*) nor practice that gives it to a man but natural aptitude (*physei paragignetai*) or something else?” (70a)<sup>1</sup>

Let us notice to begin with that Meno does not distinguish between *didakton* and *mathēton*, i.e., between what is taught, on the one hand, and what is learnt, truly understood during the lesson, on the other hand. This difference will be of crucial importance not only in this dialogue but in Plato’s texts in general.

Socrates declares provocatively that he himself is unaware of what virtue is, nor does he know of anyone who might know. Meno is surprised and reels off a list of various virtuous qualities. Socrates is still unsatisfied and explains to Meno that they must look for what is common to all virtues if they want to investigate whether virtue is something that can be taught. Meno, perplexed, does not know where to go from there. As he is a nice young man, Socrates offers to undertake the quest together with him.

Meno then tries to get his own back, replying with a sophistic trick:

“But how will you look for something when you don’t in the least know what it is? How on earth are you going to set up something you don’t know as the object of your search? To put it another way, even if you come right up against it, how will you know that what you have found is the thing you didn’t know?” (80d)

This is where the “geometry lesson” begins. It is meant to be instrumental in showing that Meno’s argument is untenable. The demonstration is based on Socrates’ mythical doctrine of the immortality of the soul:

“Thus the soul, since it is immortal and has been born many times, and has seen all things both here and in Hades, has learned everything that is. So we need not be surprised if it can recall the knowledge of virtue or anything else which it once possessed.” (81c)

We find a similar myth in the dialogue *Phaedrus* (245c–250c). During the time the soul is not connected with the mortal body, it traverses the whole universe “like the union of powers in a team of winged steeds and their winged charioteer,” (246a) following the gods who are “carried round the revolving heaven” and “look upon the regions *without*.” (247c)

“And while [the soul] is carried round, it discerns justice, its very self, and likewise temperance, and knowledge, not the knowledge that is neighbor to becoming and varies with the various objects to which we commonly ascribe being, but the veritable knowledge of being that veritably is.” (247de)

When a soul with this experience comes into a body and is born to our world as a human being, it is such a shock that it is only faintly aware of the things it saw before, and it must exert a great effort to recollect them. Nevertheless, it does not lose them. It brings with it an understanding of the difference between the perfection of “true being,” i.e., of Ideas, on the one hand, and the impossibility to grasp “what is” in the whirling empirical world of becoming, on the other hand. Socrates concludes from this myth that “seeking and learning are in fact nothing but recollection.” (81d)

In the next paragraphs, he explains exactly what he means by this:

What deserves to be called true knowledge is not something simply handed over in the process of teaching (*didaskhein*) as a ready-made package to be learned by heart, or, familiarly speaking, “mugged up.” Rather the pupil must—with eventual help from his teacher—make it his own, grasp it (*manthanein*) somehow within himself, or, as the myth says, recollect it (*anamnēsis*) as something that he has, as it were, always already known. What humans “recollect” in this way, what they truly grasp and understand, what is present to their insight—this is what Socrates calls *mathēma*. In modern times, we use Immanuel Kant’s term and call it a priori knowledge.

The experiment with Meno’s slave boy, who was never educated in geometry, is meant to prove this point. Socrates asks him to find, to a given square, another square double the size. The boy is at a loss but, with the help of Socrates’ questions, he gradually comes to understand that it must be the square erected over the diagonal of the first one.

Our first impression is that the boy has attained no knowledge on his own, that he was prompted by Socrates’ suggestive questions. This would be a great misunderstanding. The boy indeed does not cheat. He is not merely parroting Socrates’ prompting. When he doesn’t truly understand what Socrates is asking, he says so. Only after he has grasped on his own what Socrates has brought him to see



does he answer positively. At this stage, of course, the boy's "knowledge" is no more than true opinions that

"... have a dream-like quality. But if the same questions are put to him on many occasions and in different ways, you can see that in the end he will have a knowledge on the subject as accurate as anybody's." (85c)

In this description we see two things. First, the difference between true opinion (*alēthes doxa*) and real knowledge (*epistēmē*), and second, the difference between practice (*askēsis*) and insight (*manthanein*). Here already is a clear hint to the answer to Meno's initial question.

The dialogue comes now to a turning point. Meno does not want, as planned, to go on inquiring with Socrates into what is virtue. He insists on bringing the discussion back to his original question of whether virtue can be taught. Socrates attempts to reason with him but he will hear nothing. Indeed, he has been unable to follow the foregoing demonstration. When Socrates realizes this, he begins to make fun of him, in a tongue in cheek way. It is then up to the reader not to be fooled and to read the meaning of the text between the lines.

Socrates sets his first trap by getting Meno to agree not to distinguish any longer between teaching (*didaskēin*) and recollecting, acquiring insight (*manthanein*), though, up to this point, that was precisely what he was mainly concerned with. Second, Meno accepts as self-evident the statement that "the one and only thing taught to men is knowledge," (87bc) although Socrates just a while ago demonstrated the contrary, namely that knowledge cannot be taught but rather is a matter of recollection, a *mathēsis*.

Both traps are laid within Socrates' proposal to proceed after the fashion of geometers, by "use of a hypothesis." (86e) Since they do not know what virtue is, they will suppose it to be knowledge. If it does indeed turn out to be knowledge, then—according to the false assumption—it can be taught. The inquiry that Meno wanted to skip—doubtless because he thought he knew all he needed to know about virtue—will thus be gone through with after all, at least in jest.

Now this passage (87d–89a) hints at the answer to the question of what is virtue. The argument proceeds from the assumption that virtue is a good thing. Strictly speaking, we have to do here with a reminiscence of Meno's first clumsy attempts at defining virtue: "desiring fine things and being able to acquire them," (77b) which Socrates reworded as "desiring good things."

Socrates mentions several things generally considered good and advantageous: health, strength, beauty, wealth. But he immediately adds that these things can also, at times, do harm. They are good only if they are used rightly, in a *good* manner, with reason (*phronēsis*). The same holds for things learnt (*ta*

*manthanomena*, 88b) and leading to knowledge (*epistēmē*). Here the difference between *phronēsis* and *epistēmē* is explicitly stated, yet Meno remains blind to it. (The entire dialogue *Euthydemus* is about this distinction between *phronēsis* and *epistēmē*.) Nonetheless, it is clear that it is not the same to do something with reason or with knowledge. We can go so far as to say that, in order to do something truly well, it is not enough to have appropriate knowledge; this knowledge must, in addition, be used with reason:

“In short, everything that the human spirit undertakes or suffers will lead to happiness when it is guided by *phronēsis*, but to the opposite, when guided by folly.” (88c)

And further:

“So we may say in general that the goodness of non-spiritual assets depends on our spiritual character, and the goodness of that on *phronēsis*. This argument shows that the advantageous element must be *phronēsis*; and virtue, we agree, is advantageous; so that amounts to saying that virtue, either in whole or in part, is *phronēsis*.” (88e–89a)

Meno, who now believes that virtue has been proved to be knowledge (*epistēmē*), is ready to conclude that it can, therefore, be taught. Rather than explaining once again the difference between *phronēsis* and *epistēmē*, Socrates prefers, in another humorous passage, to reject Meno’s faulty conclusion by the sophistic argument that there are no teachers of virtue. And where there are no teachers, there are neither pupils nor teaching. (89d–96c)

In the rest of the dialogue, still counting on Meno’s not grasping the difference between *phronēsis* and *epistēmē*, Socrates draws the sophistic conclusion that virtuous people do not act with knowledge. The correct finding, made earlier, i.e., that the general feature characterizing all virtue is *phronēsis*, is thus dismissed under the false name of *epistēmē*.

In the end, Meno is completely ridiculed, obliged to admit (99b–100a) that virtue, of which he actually knows nothing, is not teachable, and that “whoever has virtue gets it by divine dispensation” (100b)—like “the prophets and tellers of oracles, who under divine inspiration utter many truths, but have no knowledge of what they are saying.” (99c)

\* \* \*

We have seen that the *Meno* has two parts. The first ends with the geometry lesson. The slave boy was able to gain knowledge that he did not previously have. The second part of the dialogue is concerned with the question of whether or not virtue is teachable.

How is the second part of the dialogue connected with the first? What links them together? I would suggest this: Both in geometry and in our practical activity, we look for something that we do not know. In the geometry lesson, we did not know how to find a square double in size; in practical situations, we do not know what action to take. But whereas in geometry the subject is timeless and knowledge of it can be attained by intelligent recollection (*phronēsis* + *anamnēsis*), concrete situations are quite another story. Deciding what to do in a concrete situation has nothing to do with finding a timeless *mathēma*, rather it means discovering what is fitting, what is good for this one unique moment. The goodness of the practical decision is as unique as the situation itself. Only slow-witted Meno could regard it as a kind of knowledge. We suspect that it is, in a way, a matter of *phronēsis*. But how does *phronēsis* work in the realm of action?

Here I am coming to the point of my paper. To better make this point, I shall turn to the Sixth and Seventh Books of Plato's *Republic*, inquiring into what should be the qualities of leaders "competent to guard the laws and pursuits of society." (484bc)

What sort of education do these guardians need? They should, of course, not be blind but rather keen-sighted and able to "fix their eyes on the absolute truth and with reference to that ideal ... establish in this world the laws of the beautiful, the just, and the good." (484cd) Socrates insists that there are two parts to this virtue (485a). The guardians must, first, attain knowledge of the ideal reality, and second, be able to apply this knowledge in the concrete situation of the community. The first part recalls the acquiring of *mathēmata* in the geometry lesson in the first part of the *Meno*, the second is reminiscent of *phronēsis*, the aptitude we discovered in the second part of that dialogue. What is new in *The Republic* is the link between the two, the application of ideals in practice.

The connection with the *Meno* is further corroborated by Socrates' words describing the ideals the guardians should fix their eyes on as *megista mathēmata* (504a). Whereas, in the *Meno*, we had to do with geometrical *mathēmata*, the Sixth Book of *The Republic* presents as *mathēmata* the ideas of justice, sobriety, bravery, and wisdom (504a). Not, of course, justice, sobriety, bravery, and wisdom as concrete decisions and acts of concrete guardians in concrete situations, but rather their ideal prototypes. And Socrates hastens to add that yet above these highest ideals, so to speak topping them all off, there is "the greatest thing to learn (*to megiston mathēma*)", i.e., "the idea of good by reference to which just things and all the rest become useful and beneficial." (505a)

We have already seen in the *Meno* that virtue has to do with goodness and, doubtless, goodness with *phronēsis*. Meno was, however, so uncomprehending that these hints could not be properly developed. Now things become clearer: virtue as such has two sides. The task of virtue is, on the one hand, to grasp the Idea of the

Good, to bring it into the soul as *mathēma*, and on the other hand, to put this insight into practice through *phronēsis*.

This brings us, in *The Republic*, to the question of what is the Good. Socrates starts again with a joke:

“You know this too, that the multitude believe pleasure to be the Good, and the finer spirits intelligence or knowledge. ... [But] those who hold this latter view are not able to point out what knowledge it is and are finally compelled to say that it is the knowledge of the Good.” (505b)

Where the English translation speaks of “intelligence and knowledge,” the Greek original has always *phronēsis*. The statement is circular, and Adeimantos bursts out laughing. From his point of view, the translation is correct: the Good is knowledge of the Good. Such was the understanding of *phronēsis* exhibited by Meno in his discussion with Socrates. But if we recollect that for Socrates *phronēsis* means something very different from knowledge, we suspect that the statement is pointing after all in the right direction. The joke has been lost in translation.

However, when Adeimantos asks straightforwardly:

“But you yourself, Socrates, do you think that knowledge (*epistēmē*) is the Good or pleasure or something else and different?” (506b)

Socrates does not know. He has only his opinion. (506c) Nonetheless he suggests:

“Let us dismiss for the time being the nature of the Good in itself; for to attain to my present surmise of that seems a pitch above the impulse that wings my flight today.” (506e)

He shall, therefore, speak of it only in metaphors and allegories until the end of the debate (from here to 534e).

First he compares the Good with the Sun. (506e) What the Sun is in relation to visible things, the Good itself is in relation to intelligible things (*noēmata*), perceivable by the eye of reason (*nous*). (508c) Eyes need light in order to see. (507e)

“The Sun ... not only furnishes to visibles the power of visibility but it also provides for their generation and growth and nurture...” (509b)

Thus the Sun is also the source of *what* the eyes see.

Here too, the same can be said of reason. The Idea of the Good not only “gives their truth (*alētheia*) to the objects of knowledge” (508e—Heidegger would say it gives them *Unverborgenheit*, uncovers them as they are, manifests them “well”) but “the very existence (*einaī*) and essence (*ousia*) of the objects of knowledge is derived to them” (509b) from the Idea of Good. And, last but not least, Socrates says, reason can contemplate the Good just as the eyes see the Sun. (508b)

But wait a minute. Do we realize what we see if we stare into the Sun? Can we see visibility, manifesting as such? No. At most, we will go blind! I believe Socrates is tacitly harboring similar thoughts.

Nevertheless, he goes on arguing that, since the Idea of Good “is indeed the cause for all things of all that is right and beautiful, giving birth in the visible world to light, and ... itself in the intelligible world being the authentic source of truth and reason, ... anyone who is to act wisely in private or public must have caught sight of this.” (517c) Now people think that education (*paideia*) means “to put true knowledge (*epistēmē*) into a soul that does not possess it, as if they were inserting vision into blind eyes.” (518bc) But this is wrong—as we already know from the *Meno*. The task of education is not to produce the vision of the Good. The soul already possesses this aptitude. (518d) This is why the Good is called a *mathēma*. But the soul is not always turned in the right direction, so it needs to be educated—“by habit and practice,” (518e) as when Socrates questioned Meno’s slave during the geometry lesson.

And presently we are told why *phronēsis* alone is not sufficient for true virtue. *Phronēsis* as a quality is part of something more divine, “a thing that never loses its potency, but, according to the direction of its conversion, becomes useful and beneficent, or, again, useless and harmful.” (518e) “The sharper its sight, the more mischief it accomplishes.” (519a) This “divine thing” is, of course, the soul, and it is divine because its *phronēsis* is something incomprehensible, a divine aptitude that we are unable to explain more precisely. All souls have *phronēsis* to some extent. This is why Socrates must remind us that it can be used both for good and evil.

The *Meno*’s jesting shortcut is then explained step by step in the further text of the Seventh Book of *The Republic*. To the question “how [the guardians] may be led upward to the light even as some are fabled to have ascended from Hades to the gods” (521c) the answer is: by means of “true philosophy.” (521c) And “what studies (*ti tōn mathēmatōn*) have the power to effect this?” (521d) What study “would draw the soul away from the world of becoming to the world of being” (521d) where what is constant and unchanging. It will be something which “applies to all [disciplines] alike” (522b), i.e., the “common thing that all arts (*technai*) and forms of thought (*dianoiai*) and all sciences (*epistēmai*) employ, and which is among the first things that everybody must learn (*manthanein*),” (522c) namely the study of “number and

calculation” (*arithmos* and *logismos*, 522c), something that everybody has to master in some way “if he is to be a man at all.” (522e)

Now, people do not make the right use of it because they think it good “for the purpose of buying and selling, as if they were preparing to be merchants or hucksters,” (525c) i.e., for everyday practice. This everyday use of mathematics (*geometria te kai logismos*) is of course important, but the main purpose of mathematical studies is “to facilitate the conversion of the soul itself from the world of generation to essence and truth,” (525c) “to facilitate the apprehension of the Idea of Good.” (526e).

To grasp how this systematic a priori knowledge leads to philosophical thought, we must shortly recall Socrates’ allegory of the divided line at the end of the Sixth Book of *The Republic* (509d–510b): Let’s divide a line into two unequal sections. One part of the line represents the order of the visible, i.e., the universe of things we can perceive by our senses, the other part stands for the order of the intelligible, the things that no sensible eye can ever see, things that we can “see,” “contemplate” only by the eye of reason. Let’s cut each section again in the same ratio and we get four parts representing the four regions of being. The ratios of the lengths of the parts express the comparative clearness and obscurity of things in each region.

The shortest region contains shadows, reflections in water, mirrors, etc., of the sensible objects that belong to the second part of the line. About the objects of this first region we can have only opinions because they are blurred and mingled with darkness.

The second region contains things like plants, animals, people, things of nature and things produced by art. In comparison with their shadows and images, they are much clearer. We can go around them, look at them from different sides, from the back, and sometimes even from inside—yet still we know that their clearness is not perfect. We know that we not only *can* but *must* look at them always from some point of view, and that we always see only an aspect of them. And even these aspects continually change with time. The knowledge we acquire about them by our senses is of course better than that we had of their images, but still it is only our good belief that we here call knowledge. Although it is here that we use things and experience them, Socrates has more in view when he speaks of knowledge.

To acquire knowledge, we have to engage reason, cross over to the region of the intelligible. Only here do we come into contact with something veritably clear and distinct, only here can we acquire real knowledge. The shorter part of the section of the intelligible represents the objects of geometry, arithmetic and other exact deductive sciences, whereas the longer part expresses the true Ideas. The difference between these two regions lies in the way the soul proceeds in each of them.

In the lower section, the soul investigates by means of assumptions (*ex hypotheseōs*) that are in a way obvious to everybody; it deduces logical conclusions from them without inquiring into their origin. This mode of reasoning, called *dianoia*, is used by all deductive sciences. In this process sciences treat the objects of our sense experience as inexact images, but inasmuch as these objects are images of the ideal objects, the conclusions reached are valid for them. This region of intelligibility is lower and the clearness of knowledge attained lesser because, as we have already said, the soul does not ask where the axioms used for deduction come from. (510b–511a).

The investigation concerning the axioms as such belongs to the fourth, highest section of the line where the soul must proceed quite differently than by means of deduction. This is where the axioms are arrived at, and that cannot be done by deduction. Socrates proposes here a method called dialectics. It is not easy to grasp the way dialectical thinking proceeds, nor is it easy to explain. Plato deals with it in many of his dialogues. In the passage we are analyzing now, at the very end of the Sixth Book of *The Republic*, Socrates describes dialectics as follows:

“By the other section of the intelligible I mean that which the reason (*logos*) itself lays hold of (*haptetai*) by the power of dialectics (*tē tou dialegesthai dynamei*), treating its assumptions (*hypotheseis*) not as absolute beginnings but literally as hypotheses, underpinnings, footings (*hypobaseis*), and springboards (*hormas*) so to speak, to enable it to rise to that which requires no assumption and is the starting-point of all (*epi tēn tou pantos archēn*), and after attaining to that (*hapsamenos autēs*), again taking hold (*echomenos*) of the first dependencies from it (*tōn ekeinēs archēs echomenōn*), so to proceed downward to the conclusion, making no use whatever of any object of sense but only of pure Ideas moving on through Ideas to Ideas and ending with an Idea<sup>1</sup>. (511b-c)

What is it that the soul is doing here? What is its activity? First of all, it is a sort of proceeding *there* and *back* again: *there*, i.e., “into a world which is above hypotheses,” toward “the first principle of the whole,” so that infinite regress is avoided; and *back* again, i.e., to the idea that was previously a mere hypothesis and is now going to serve as an axiom, as a principle in the lower, deductive realm. The soul employs the *logos* and proceeds by means of its ability to discuss problems, i.e., *dialegesthai*, and therefore the whole process is called *dialectics*. Dialectics discuss hypotheses that serve as principles in the deductive realm. Now, these hypotheses are not used as principles for deduction but rather as springboards, steps, supports under foot, in order to climb up to the unconditioned principle.

During this ascent it is discussed which hypotheses are *good*, i.e. solid enough to rest upon and which are not. There is no question here of furnishing proof: we are not talking about deduction. In the discussion guided by reason, the aim is to

<sup>1</sup> Translation modified in accordance with Greek original.

select *such* hypotheses (i.e., to rest on *such* supports) as make it possible to climb up to the unconditioned, to find and grasp it, tentatively at first and then fully, to hold on to it. From the unconditioned first principle, it is then necessary to go back, all the way down to where the climb started, while carefully taking into consideration everything that is related to or connected with the unconditioned as far as our hypothesis is concerned. This means *to observe, to respect, to see*—through the mind’s eye—Ideas in their relation to each other and to our hypothesis, to constantly make sure it all holds together. The way back ends where the way there started. But now the hypothesis we started with has been verified in the dialectic process: it is an *Idea* that can serve as an axiom, as a hypothesis that truly deserves (*axioō*) to be taken as a principle, as a starting-point for deduction and proofs in the lower realm. Of course, any hypothesis that does not hold up in dialectical screening should be dismissed.

The dialectical method as the highest degree of knowledge is described once more in the Seventh Book, towards the end of the passage on dialectics. Socrates repeats here that geometry and other deductive sciences

“... leave the assumptions which they employ undisturbed (*tautas akinētous eōsi*) and cannot give any account of them (*logon didonai*).” (533c)

He emphatically explains what it would mean if these assumptions were not fixed, if they were not to be assigned the status of axioms confirmed by reason in the dialectic process:

“For where the starting-point is something that the reasoner does not know, and the conclusion and all that intervenes is a tissue of things not really known, what possibility is there that assent in such cases can ever be converted into true knowledge or science?” (533c)

In contrast to how deductive sciences handle assumptions, a new metaphorical description of the dialectic process is given here:

“... dialectics is the only process of inquiry that takes up again (*anairousa*) the hypotheses and advances [with them], up to the first principle itself, in order to confirm them (*hina bebaiōsetai*).<sup>2</sup> And it is literally true that when the eye of the soul is sunk in the barbaric slough (*en borborō barbarikō*), dialectic gently draws it forth and leads it up, employing as helpers and co-operators in this conversion the studies and sciences which we enumerated...” (533cd)



Here at last we are given a hint how the deductive disciplines contribute to dialectic inquiry. For the dialectician to be able to move in the realm of Ideas, to confirm hypotheses and convert them to reliable axioms, he has to be versed in these sciences, he needs them “as helpers and co-operators in this conversion.” (533d)

A few lines later we are told again, in other words, what it means to confirm hypotheses; namely,

“... to exact an account of the essence of each thing (*ton logon hekastou lambanonta tēs ousias*).” (534b)

Yet in Socrates’ very next speech, we come up against another of his sophistic jokes. He states, as if it his meaning were obvious, that

“this is true of the Good likewise.” (534c)

Here we are at a loss. How can the same apply to the Good as to its dependencies? But Socrates goes on to describe once more what the true dialectician should master:

“... the man who is unable in his discourse (*tōi logō*) to distinguish (*diorisasthai*) and abstract (*afairein*) from all other things the Idea of the Good, and who cannot, as it were in battle, running the gauntlet of all tests (*dia pantōn elenchōn diexiōn*), and striving to examine everything by essential reality (*kat’ousian*) and not by opinion, hold on his way through all this without tripping in his reasoning—the man who lacks this power, you will say, does not really know (*eidenai*) the Good itself (*auto to agathon*) or any particular good (*allo agathon ouden*); but if he apprehends any adumbration of it, his contact with it is by opinion, not by knowledge (*epistēmēi*); and dreaming and dozing through his present life, before he awakens here he will arrive at the house of Hades and fall asleep forever.” (534bd)

This is a particularly tricky passage. However, on a closer look it does not tell us how to acquire knowledge of the Good. The wording is negative. The Idea of the Good must be distinguished from all other things. Socrates states merely that he who does not master this dialectic combat “does not really know the Good itself or any particular good.” To be able “to run the gauntlet of all tests” we must already be familiar with the Idea of the Good, we must at least have “apprehended some

adumbration of it.” This is why the Idea of the Good is described as a *mathēma*. And since it is what everything else depends on, it is called *megiston mathēma*.

Of course, it is a special sort of *mathēma*. It is definitely not knowledge in the sense of *epistēmē*. This is what Socrates means when he claims not to know what the Good itself is, and likens speaking of the Good to “speak[ing] as having knowledge about things one does not know.” (506c) We therefore cannot expect any positive advice on how to attain knowledge of the Good. Conceptual discourse can provide no more than a negative determination, distinguishing and abstracting it from all other ideas, because

“the Good itself is not essence but still transcends essence (*epekeina tēs ousias*) in dignity and surpassing power.” (509b)

All in all, the role of the study of mathematics seems to be to help grasp this difference. He who does not understand the difference between the Idea of the Good and other Ideas is “sunk in the barbaric slough” of those who believe the Good can be formulated as a set of positive and negative rules, those who believe it has a definition that can be mastered and assimilated in the form of *epistēmē*.

The main and, as we have seen, divine power of the soul in all the various activities we have just described is *phronēsis*. The *phronēsis* used by an illiterate slave to acquire firm knowledge in the *Meno*’s “geometry lesson” or by a dialectician to formulate axioms is the same by means of which the dialectician distinguishes the Idea of the Good from all other Ideas and we ourselves decide what action to take in a given unique situation.

We can, therefore, conclude that *phronēsis* or intelligence is one although its object is double:

1. to acquire good, firm knowledge of the timeless, intelligible objects of deductive sciences, and
2. to find good, right decisions in a unique, ever-changing situation.

Lack of *phronēsis* in distinguishing between these two object realms is, I believe, still a major problem of contemporary thought, and a cause of the uncertainty of our present-day human condition.

#### NOTES:

1. All passages from Plato’s dialogues are quoted from E. Hamilton’s and H. Cairns’ edition of *The Collected Dialogues of Plato* (Princeton: Princeton University Press, 1996).

2. Translation modified in accordance with Greek original.

3. In accord with the interpretation just given, I venture to suggest this crucial correction. Paul Shorey in the above-mentioned edition translates the sentence as follows: “... dialectics is the only process of inquiry that advances in this manner, doing away with hypotheses, up to the first principle itself in order to find confirmation there.” All other modern language translations render it in the same way. I believe this to be an unacceptable reading. I intend to discuss this question in a separate paper.

## SUMMARY IN GEORGIAN

**შემეცნების პრობლემა ანუ აპრიორული ცოდნის ორი ნაირსახეობა პლატონის დიალოგებში****ივან ჩვატიკი***ჩეხეთის რესპუბლიკის ჩარლეს უნივერსიტეტსა და მეცნიერებათა აკადემიასთან არსებული თეორიულ მეცნიერებათა ცენტრი.***რეზიუმე**

პლატონის დიალოგების შედარებითი ანალიზის საფუძველზე, ავტორი განასხვავებს ორი სახეობის ცოდნას იდეათა შესახებ. ერთ შემთხვევაში, იდეის რაციონალური შინაარსის დასადგენად საჭიროა მივმართოდ დედუქციურ მეცნიერებას, კერძოდ მათემატიკას რათა გარკვეული, იდეალური ესკიზის საფუძველზე შევიმუშაოთ იდეის თეორიულ-ცნებითი შინაარსი, რომელიც შესწავლადი და შემეცნებადია.

რაც შეეხება მეორე სახეობის ცოდნას, ეს გახლავთ იდეის საფუძველზე პრაქტიკული ქმედების ცოდნა, თუ როგორ მოვიქცეთ გარკვეულ რეალურ სიტუაციაში. ავტორის მოსაზრებით, ეს ცოდნა დაკავშირებულია ადამიანის ღირებულებრივ პოზიციასთან, რომელიც მას აპრიორულად აქვს მოცემული.

ავტორის აზრით, მეტად მნიშვნელოვანია პლატონისეული განსხვავების შენარჩუნება ამ ორგვარ ცოდნას შორის, არათუ ადამიანის თეორიულ და პრაქტიკულ აქტივობაში, არამედ ბუნების სამყაროს აღწერის მიმართაც; რადგან ბუნების მათემატიკურ-დედუქციური რაციონალიზაციის შედეგად, თუკი მხედველობაში არ მივიღებთ რეალური სიტუაციის ღირებულებრივ ინტერპრეტაციას, ხელიდან გაგვიქრება ადამიანი, როგორც არაპრაგმატული, თავისუფალი არსება.

# POETRY AS THEOLOGY AND ITS FATE IN THE DE-SACRAL WORLD

**MEDEA SHANAVA**

***Savle Tsereteli Institute of Philosophy, Tbilisi, Georgia***

*e-mail: mamuka\_dolidze48@yahoo.com*

The first superficial impression received from observations over religion and poetry is that they originated from a common source, from a common foundation. Ancient poetical works were at the same time religious texts which only later acquired logical conceptual form. At the origins religious texts were given in poetic forms in various cultures. It can be proved by ancient species of poetry of different peoples: orphic texts and collection of Indian Veda, hymns to different pagan gods in Greek and Roman cultures as well as “Book of Songs” in China, “The Song of Songs” and David’s beautiful psalms which are complemented by hymnographic elements in Christian culture and become an important part of liturgy. Indeed the ancient poetry bears sacred liturgical function. Thus, Homer’s hymns inform us as to many important moments of cult service. Theories of divine emanation of poetic word and melody are created.

Quintus Horace Flaccus a famous Roman poet considered poetry to be of divine origin [5, p.28]. Different pagan gods are eulogized in Homer’s texts. As Jan Parandovski notes some kinds of the ancient Greek lyrics have preserved for ever the memory of their religious origin. Pico Della Mirandola found out liturgical character of Homer’s poetry. He planned to write a treatise “Theology of Poetics” in which he intended to demonstrate that poets were at the same time theologians since they too exploited the language of symbols. According to him it was possible to create such theology which would embrace every epoch of poetry [19, p.142].

And really where and in what depths does this unusual language of poetry have its origin? The great Spanish philosopher Jose Ortega y Gasset shows that metaphorical thinking which is characteristic of poetry hides the instinct instigating man to avoid anything real. He thinks that metaphor is partially rooted in the essence of taboo and originates from the times when man tried to avoid any contact with certain realities though it was impossible [22, p.67].

The French thinker Emile Durkheim who studied elementary religions as well shows that in these religions in certain cases not only a name of a dead person is tabooed but the words which this person used. Therefore his/her relatives had to resort to periphrases or words of foreign languages in order to fill the emerging

deficiency of speech. It is possible that such a case in its turn enhanced development of artistic thinking [2, p.421].

Metaphorical and artistic thinking can partially be rooted in the essence of taboo though we think that its emergence is conditioned by one more important factor. In particular, the need for metaphorical and figurative thinking comes into existence when the reality to be expressed is so surpassing that usual language tools are not enough to render it. Metaphor as a rule is based on similarity and attempts to explain the complex via more simple means. Since any religion strives to express a supernatural and more complex reality which is different from our reality and when in pursuit of this goal realizes that words of everyday usage are not sufficient, it resorts to metaphorical and symbolic-figurative thinking. At the initial stage of culture this fact is reflected in mythology where theoretical elements are linked to figurative and thus become related to poetry. It was just from the sacred depth of mythology which did not turn into strict religious dogmas that poetry originated. Myths are the first type of poetical thinking. At the same time both mythology and poetry were born just because of deficiencies of language. Max Muller considers mythology only as a co-production of language and thinks that language is metaphorical by its genuine nature; it resorts to figurative forms since fails to express anything unambiguously and straightforwardly. Therefore Max Muller shows that such unlimited variety of language gives birth to mythology and is its spiritual supporter. Thus it can be said that mythology as a form of thinking makes the sacred the reality in which the then man lived. Poetry and religion exist side by side in this sacred depth of mythology.

Thus, the first conclusion drawn from the above stated is that both poetry and religion originated in the depth of the sacred but the concept "sacred" itself is not unambiguous. This concept is used by any religion – from primitive totemic beliefs to complex religions. At the same time the sacred is resorted to not only by religions but by magic and primitive beliefs which cannot be considered as religions. It is evident that the sacred function acquired by poetry within the boundaries of different religions or magic beliefs is not unambiguous. In particular it depends on the nature of the cult which this faith addresses to and can be of either positive or negative character. Therefore any poetry is to be discussed within the boundaries of the culture it originated from since every culture is a wholeness oriented towards certain values.

Therefore the thesis of the initial unity of poetry and religion is not to be understood as if they bore one and the same content in different cultures. We mean that both poetry and religion resort to the sacred, originate from its depth. In the archaic cultures poetry is burdened by the function of praying and is part of religious service. Though depending on the content of the sacred, content of poetry can be radically different but it must be said as well that in spite of the difference of their contents, praying and poetry still remain the phenomena of the same order.

J.Parandovski offers a very interesting observation. He writes that though there are no serious hypothesis that the humanity initially communicated in verse, history of any literature begins not in prose but in poetry since the first thing that managed to elevate over the everyday speech was verse [19, p. 32, 141-143]. It is so just because poetry was and is the form which enabled man to express his/her sacred feelings. All ancient doctrines are given in a poetic form. In the antiquity and the Middle Ages art and poetry had liturgical and sacred importance. As J.Huizinga justly shows the first precondition of such understanding consists in liberation from the view point according to which poetry has only an aesthetic function or is to be explained and understood only on aesthetic basis. In every flourishing and live culture and first of all in archaic cultures poetry has a vital social and liturgical function. Ancient poetry at the same time is a cult, holiday entertainment, demonstration of artistic skills; it is an enigma, expression of wisdom, urging, magic, prediction and contest. Poet is “fates” – possessed, embraced by divinity, frantic. He/she has knowledge, i.e. he/she is “shair” as ancient Arabs called him/her [8, p. 159].

According to Huizinga such images of poet as a prophet, sorcerer, and mystagogue were only later differentiated from poet in the common sense of the word. Thus connection of poetry with religious cult, their initial unity is absolutely evident. It is evident as well that they had common goals and objectives in archaic cultures. On the other hand religious cults are different in different epochs and societies and therefore this conditions specific features of poetry of this or that culture. Thus poetry is to be studied within the culture where it originated as an organic part of this culture. Every culture in its turn originated in the depths of religion where every part was subordinated to one religious centre – so-called cult and fused with this organic whole.

Every culture in its turn creates a model of the world which is associated with a certain hierarchy. In the work “Poetics of Space and the Architecture of Synagogues and Hebrew Cemeteries in Georgia” Sh. Bostanashvili shows that sacred unity is the main axis and basis of any world model. In ideal cases different things and events as well as their parts are of common origin, have one centre and are included in a hierarchy of semantic signs. Such ruling creates a sacred topos in relation to which the real space of everyday occurrences is a profane topos. This is the way to build up the semantic space and it is the mode to establish it (turn it into a dwelling) [1, p.60]. He stresses that this sacred space governs the profane which is realized via the “way”.

We think that man is just on this way, sacred and profane spaces are distinguished in him/her. Man who is placed on the border and conducts an endless dialogue with his/her own death creates culture, i.e. a model of the world in which space is constructed and built by specific objects characteristic of this culture. A

temple is a central part of this space in archaic cultures. Of course, the central place of Christian culture is also a temple. It is just a Christian temple and the objects located in it that construct a sacred space characteristic of this culture and Christian art originates in this sacred space as in an absolutely specific world. What does the world mean for a work of art? The best answer to this question is given by M. Heidegger.

According to Heidegger the world of a work of art is that by means of which this work of art enters the open and begins to reveal itself. According to him creating a work of art first of all means organizing-forming into such a world where material does not vanish but is kept and where it is called into the open for the first time. He calls it "setting of the world". Work of art is a process of truth where creation opens itself; it does not represent an object but embraces, opens and sheds light on it. In order to make clear what he means by the concept of the world Heidegger proposes to analyze Greek temples. He writes that an architectural monument – a Greek temple does not express anything. It is simply situated in a gorge surrounded by raving rocks. An architectural creation embraces the image of God, hides him and leads him through an open gate into the sacred area. Thanks to the temple God is co-present in the temple. Such co-presence of God inherently means expansion and separation of this area as a sacred area. But the temple and its area do not flung into indeterminacy. "It is the temple work that first fits together and at the same time gathers around itself the unity of those paths and relations in which birth and death, disaster and blessing, victory and disgrace, endurance and decline acquire the shape of destiny for human being ... the temple ... "gave things their looks and men their outlook on themselves ...". The all-governing expanse of this open relational context is the world of this historical people" [p. 42-43]. In it and through it this people turn to their own self in order to fulfill their destiny.

Thus, any work of art has its own specific world in which it is active and live. Even more, this world begins to appear due to it and a work of art remains such only till it is present in this world. As soon as this world declines, becomes obscure and unattainable for men the work of art becomes a former work of art. Greek culture is a proper example in this relation. A great number of analytical works are dedicated to Greek culture and it surprises the humanity up to the present but the spirit of this culture remains enigmatic and unattainable since we are no more its part, our internal experiences do not coincide with its internal experience. These works of art are situated in absolutely different spiritual time and space, just as e.g. modern or postmodern art has its own world and spiritual time and space.

Therefore spiritual time and space just like material time and space can be of several types and these types not only succeed each other but exist side by side. It is absolutely natural that people who live in different spiritual time and space do not understand each other. Christian liturgical art in its turn has its own specific world and

spiritual time and space which are to be taken into account if we want to understand Christian art. In particular a Christian temple understood not as a monument or a remnant of the past which is visited by tourists, but interpreted as a live and active world where the deepest Christian sacraments are performed presents itself to us as a firm and solid dwelling of the eternity. None of the elements of Christian art exists in separation and independently of this world. More precisely, it is a super-temporal and super-spacial world where material turns into a conventional sign-symbol. "The former works of art" which are gathered in museums gain real life in this world and the existential time of human being transforms into soteriological time of bliss.

As A. Zelinski shows Christian consciousness opposes soteriological time "Keros" (which can be rendered as "beneficent time") to all devouring Cronus of the ancient Greek mythic-poetical tradition. "Keros" is time which has eternal spiritual values – it is a new feature of time [3, p.4-5]. That is why every work of Christian art placed in the temple time and space appears out of the eternity. Christian art is an everlasting meeting of heavenly and earthly church in liturgical time when heavenly becomes earthly in an icon, psalm and stone in order to turn the earthly into the heavenly. Poetry becomes theology in this space and fulfills its ultimate destination.

V.Lepakhin in his article "Theology and Poetry" shows that there are three types of theology. The first is professional or school, academic, scientific, intellectual theology. Such theology connected with live faith can bring about beneficent results though it can easily be reduced to an abstract theology.

The second type of theology is theology as a content of praying. It is a high theology expressed in a form of prayer to God as a spiritual sacrifice. One of the specific features of St. Fathers' theology is its appeal to God; it is of highly praying character. Hymnography belongs to this type of theology. Word on God and word to God are united in it. Thus, the ideal of Christian theology is praying. Even more, in Christianity praying has eschatological importance, it is the divine energy that "holds" the world, keeps it in spiritual balance and harmony [16, p.169].

The third type of theology is theology as a state of mind such as for example Gospel of Saint John and epistles. To be a theologian means to be crucified with Christ, to know him in the deepest layers of soul. It is theology of faith. The sensible robber who was crucified together with Christ became one of the first theologians of the New Testament.

God lets theologians know not only what to say but how to say. When word of God is born in man's soul man is not able to think about beauty of this word, to concern himself with artistic elaboration of his work. Word is born as a unity of internal content and external expression. At the same time, word is not born all by itself but as speech – in close interrelation with other words. This interrelation is of more or less rhythmic character. According to Lepakhin, we thus approach the issue of interrelation of poetry and theology.



Divine revelation of Holy Writ suggests the best examples of the unity of the most serious theology and the most perfect poetical form. Psalms, "The Song of Songs", books of prophets have for ages witnessed to the organic unity of theology and poetry. Certain passages in letters of the apostle and evangelist Saint John or apostle Paul are like small theological poems and such examples are in abundance. Holy Writ offers us a great amount of theological poetry or poetical theology illuminated by deep and frank repentance or praiseful prayers. They became a source of inspiration for church poets and for poets in general in the following epochs [16,].

The experience of being in God finds its expression in words. Experience of such "mystical theology" is so dizzyingly high that it is impossible to perfectly embody it in human words. Poetry helps us to express this unearthly experience. It can be said that Christian hymnography is an example of praying theology which not just simply realizes the essence of poetry, but as certain Christian authors think poetry gains its own self in this type of theology. Bishop Ioann (Shakhovskoi) considers poetry to be expression of the supreme life available for man. He thinks that poetry cannot be reduced to a means for anything else. In such cases it becomes devoid of the silence of the Supreme Being which is always present in the depth of poetry. Devoid of this silence, it dies. Poet is endowed by God with the power to turn water of human words into wine. According to Bishop Ioann it is the highest destination of poetry. Its essence is Eucharistic since poetry means returning of man to the source of things. Poetry is hymnological overcoming of all syllogisms and word meanings which do not open the world any more. Poetry explains words anew, opens them and meets them again in a new world. It is opening and hiding things. Being itself is revealed in it and it is much more valuable than anything that can be expressed via it. It is the softest and sharpest arrow of soul which passes through every object of the world like a laser ray but instead of killing revives them.

Prose speaks about being. Poetry is the being which opens to man. When man wanders far from the truth, the world becomes dusty and dusty like for him/her. According to Ioann Shakhovskoi human world is to be constantly aired, otherwise one can suffocate in it. Only praying can give man the fresh air of the heavenly world and praying orders poetry to be its help. Poetry as well as religion has often been exploited for different aims which are far both from poetry and religion. Bishop Ioann Shakhovskoi thinks that exploitation of inspiration is the worst form of exploitation. According to him a praying human stands lower than his/her prayer and similarly a genuine poet always stands lower than his/her poetry. Poetry opens itself to hearing and work. Poet cannot reveal his/her secret either to other poets or readers. The secret of his/her hearing remains like a window cut into the mundane impossibility [9, p.524-525].

Thus, it can be said that poetry is a kind of meta-language like the language used by Adam to name things. Silence in which these things were created sounds in it and hymnography as a theology rendered in a poetic form is the result of God's and man's synergy and itself is such synergy. In his article Alexander Hieronymus shows that poetry is not a deed of one. Divine art is a common deed of divine persons. Poet, as well, creates from nothing, from silence. Poet is an image of a poet-God. Poetry is a pre-image of rendering. Rendering is the first image of poetry. It is religion-re-reading, an active memory of God. Poetry of a poet is reading of poetry by him/her, recollection of poetry, expansion of poetry.

Such expansion of poetic tradition can be compared with the heavenly hierarchy given in Areopagitics when the light of the first image is transmitted from those of the highest degree to those of the lowest degree without any loss. When read by a non-poet, poet is also "glorified" but this glory is of a completely different quality: a non-poet is only a receiver, he/she devours poetic energy, he/she receives poet's artistic message which comes to its end in him/her, while poet is involved in such transmission [11]. According to Ioann Shakhovskoi if praying is self-opening of soul, poetry is elaboration of spirit which also overcomes earthly restrictions. He thinks that poetry is the highest blossoming of human in the world. It does not always require rhymes and can easily do without paper [9, p. 524]. Maybe that is why praying always aspires to poetic forms. When man appeals to God, poetry helps him/her to translate things which speak only the language of silence. Liturgy itself can be discussed as one large volume poem which brings men to God.

But some questions are to be answered in this respect: if the supreme destination of poetry is to turn into theology and many poets share this opinion, then maybe poetry has lost its genuine essence; is there nowadays any space where poetry can turn into theology? What is the fate of poetry in the de-sacred world? We attempt to answer these questions and discuss the problems against the background of the processes and developments ongoing in the contemporary world.

Man like a knight fighting against his own death is always in the field of tension given between the sacred and the profane. He/she constantly creates different models of the world but if we want this world to be the world, things and objects should be of common origin. The word "culture" originated from "cult" and always implies a certain centre, a sacred topos where things of common origin are organized around a definite hierarchy of values. No model of culture exists without such sacred topos which governs the profane space. The centre of a sacred topos is an altar and a temple which is symbolically expressed via a mythologem of a tree. Such a sacred topos in the Bible is the Garden of Eden the centre of which is the tree of life. In archaic cultures space is never given as pre-existing but is modeled by things. These things co-exist in this space and regulate chaos; as to the Biblical model of the world, it, at the same time, is presented as a general cultural model. Every religion is based

on a system of restrictions. A system of restrictions creates mystery, the hidden. A sacred topos veils this hidden which is separated by a screen. Restrictions set by God in the Garden of Eden create mystery, a more sacred space within the Eden. In the temple which is already a sacred space, the altar is always separated by a screen and the remaining space if compared to it is more profane. A screen is a paradigm of mystery, of the hidden. Man banished from the Eden is in the profane space outside this screen. He can return to this mystery only after crucifixion of Christ when this screen or the veil of the temple divides into two and the way to the Eden opens to man once more.

Doubts as to the existence of the Absolute give rise to attempts to destroy such screens. Temple as a sacred topos is no more the centre of contemporary culture. Sensuous culture outbalances the scales of tension between the sacred and the profane in favour of the profane. The sacred and the profane spaces constantly try to annihilate each other. Huizinga in his work "Homo Ludens" shows that a game element constantly accompanies the development of culture. It comes into origin in a form of game. This element permeates culture in its every appearance as a certain kind of behavior different from everyday life. It is one of the foundations of culture. According to Huizinga the reason of the crisis of culture is lessening of game spirit and the reason of the lessening of game spirit is to be looked for in de-sacralization of culture which is conditioned by distancing of man from God and secularization of culture. Lessening of game spirit in this case means that existence of culture is threatened. Existence in a form of game means being in the depth of the sacred since game itself is the bearer of a sacred quality; in particular, it can cause identification. It is just in it that poetry and a sacred act meet each other.

Nowadays desacralization of culture is a fact. But via what means does desacralization of culture take place? Huizinga names a wrecker of game as the first enemy of game who exposes it as a game. Exposing game as game wrecks the world of game. Therefore it is more difficult for game players to put up with a game wrecker than with a game forger who only nominally accepts the game rules. Modernism and post-modernism are the wreckers of game.

Ortega y Gasset shows that a function of game in new art differs from that of traditional art. It is not any more an imitation but meta-imitation, meta-game which plays by showing game and in such a way appears as a game wrecker. Desacralized art does not falsify the reality but endeavours to stress that it is a game and nothing more and thus desacralizes it. It is achieved by demonstrating its building material. One of the main characteristic features of this art is irony and grotesque. Modern art is saturated with comic. According to Ortega y Gasset this comism endlessly changes from straightforward clownery to a hardly noticeable ironic wink though never disappears. In this case it is not the content of a work of art that is comic but art itself independent of its content turns into game which itself implies a cheerful

mood. Artists propose to consider art as game and self-irony. Art presents itself as a farce and considers farce as the main mission of art.

One more feature of “new art” is liberation from any kind of transcendence. Art used to be transcendental in two senses: due to its serious problematic and by itself as an elevated talent. Great poets or brilliant musicians appeared before public as prophets, founders of religions or figures responsible for the fate of the humanity but new art appears a saviour only in the sense that it rescues man from seriousness of life and wakes him/her up for childish playfulness. The symbol of new art is Pan’s flute accompanying kids dancing on a green.

Such irony on the sacred in Modernism destroys the sacred. It is well demonstrated by works of Joyce, mega-play presented as farce in Beckett’s play where God is replaced by Godot. Man loses his/her reference point in the world and becomes a “wanderer”. His/her existence becomes petty and oriented on everyday needs. Kafka’s village doctor understands that the humanity is seriously ill but he is unable to help. Man feels that he/she is guilty towards something or somebody, that he/she is under investigation but cannot change anything. In his novel “The Trial” Kafka resorts to a parable – man spends all his/her life at a closed door hoping to cast a glance at the truth but it is a vain hope. He/she dies without fulfilling this desire. In painting it is matter itself that melts and loses solidity. Modernism de-realizes and de-humanizes art and in contrast to traditional theatre is the first to stage a drama of ideas. It is an attempt at dehumanization pushing theatrical fiction to the foreground. Audience filled with indignation tries in vain to find a human drama and feels itself deceived by this farce of art, by this meta-game where art mocks itself.

In this de-sacred world modernism endeavours to maintain some sacred space, a screen within “new art” which separates it from the profane. Ortega y Gasset who is a theorist of modernism chooses the fact of failure of “new art” as a starting point of his research. According to him, in contrast to Romanticism which was brought into existence by democracy and was the favourite of the masses, new art opposes the masses; it is doomed to failure by its nature, it is anti-popular. Any work of new art automatically divides people into two groups, splits a shapeless mass into two different casts. What is the principle which divides humans into these casts? The fact is that the majority does not like new art, the masses do not understand it. Therefore from the sociological view point its specificity consists in the fact that it divides peoples into those who understand it and into those who do not understand it. “New art” is not for everyone. It from the very beginning addresses the chosen majority who use this art to recognize each other in an indifferent crowd.

The mass-man is not immoral by nature but anti-moral as he/she does not comply with any rules and doing so rejects any morality. He/she resembles “mann” of existentialism, this colourless and leveled man who has no specific features characteristic of a human. Gasset opposes this leveled man to “new art” which in its

turn tries to dictate its taste to the society. Critique of the mass-man by Gasset is just though he tries in vain to burden “new art” with the mission of saving culture and creating a pseudo-sacred space within its borders thus building a screen in order to separate it from the profane space of the mass-man. Man who has lost a universal ground already lives in a de-sacred world.

Existentialism attempts to create such a model of the world where the attention will be focused on man and the problem of space will be transferred inside man but it leads to losing space. It tries to create a “hiding place” in man himself/herself. In philosophy of absurd the lost space is replaced by the space of absurd.

Man’s desire to create a whole model of the world failed and this failure, in its turn, is the source of nihilism. While discussing European culture Nietzsche states that European culture was moving towards catastrophe for a long time. Nihilism is the last barrier on this way. In order to find a way out, nihilism should be overcome. To overcome this destructive state Nietzsche suggests meditating over the value of the ideals whose crash entailed nihilism. According to him loss of faith of the main categories of mind is the decisive factor as to the origin of nihilism. Consciousness of non-existence of values is the result of understanding the fact that the categories of “aim”, “unity”, “truth”, etc. fail to explain the general character of being. Extraction of these categories results in total devaluation of values – an extreme form of nihilism. Attempting to return values into the world, Nietzsche poses such a question: “Where is the source of our faith as to these categories isn’t it possible to deny them our trust?” The conclusion he arrives at is the following: by constant rejecting of the values which we exploited to attach some value to the world we received total devaluation of values. It turned out that the highest categories which were to be served by humans’ lives as reflection of a “real” world, as hope of the future world were only an illusion. Though Nietzsche thinks that there is no reason to claim that devaluation of dominating “stable” values entails the “end of history” of European civilization.

The analysis of nihilism given by Nietzsche presents it as a “pathological intermediate state” which should be overcome. Therefore nihilism is a logical stage of the development of the European civilization; it is a necessary but not the last and final state of the society. Nietzsche thinks that nihilism is a logical and psychological pre-condition of the movement which will replace it in the future and which can originate only after and from it. Nihilism is a turning point, a beginning of a new time, the line where the old picture of the world does not any more correspond to the new reality though a new picture is not created yet and man is not sure which way to take [18, p.3].

V. Emelin in his article “Postmodernism: problems and perspectives” declares Nietzsche to be not only a herald of European nihilism but the first person who tried

to find the way out of it. According to Emelin, Nietzsche is a historian of the recent two centuries, who foresaw not only the tomorrow – the epoch of apotheosis and crash of modernity, but the day after tomorrow as well – the epoch of post-modernism, the epoch of re-thinking of the Western civilization [14].

The drastic changes of the recent times gave rise to the need of regaining reason. Unrestricted striving for development, purposeful movement towards unattainable objectives turned into disappointment and realization of the necessity of a new world outlook. At present post-modernism is discussed as such world outlook though it cannot be considered as characteristic of the whole society but in the epoch of developing technologies and information it is one of the important tendencies. At the same time it cannot be understood as a final solution of the contradictions of the contemporary society in contrast to the theories of modernism which aimed at final solutions. Just the contrary, postmodernism means establishing contradictions, heterogeneity of life which is not limited by the highest principles or absolute ideas which strove to embrace the infinite reality. Its symbol is the tower of Babel. As Jacques Derrida notes the tower of Babel is not only an image of unavoidable plurality of languages but it displays unfinishedness and impossibility to carry out, to connect, to fill and finish anything in the range of buildings, in the architectural construction, system or architectonic [12, p.10].

Postmodernism considers the world as one large text which is decomposed and deconstructed in different interpretations. Borders and screens are pulled down and complete desacralization is given. Destruction of screens means disappearance of the sacred space and entails complete disorientation and difficulty of choice in the conditions of the postulated equality. The word “true” is replaced by the word “interesting”. At the same time we are faced with the problem of harmonious merging of the values common to the humanity with the newest technologies in this fragmented world.

The difficulty of choice is conditioned by increase in number of possible decisions. When no decision is better than any other it is practically impossible to make any choice. Therefore infinite increase of the possible choices does not increase the degree of freedom but eliminates any possibility of choice since these choices are of equal value. This in its turn entails absence of any reference points and annihilates man’s freedom. At the same time in case of equal values when no paradigm has any claim as to a special status in relation to the truth, any disputes as to significance of any of these values will turn into a dispute on power. Absence of rules leads us to forcible solutions of social conflicts. Such an attitude, in particular, is implicitly given in Lyotard’s conception.

Destruction of borders and screens entails complete destruction of the space where absolutely incompatible things are placed on a common “operating table”. Michel Foucault refers to Borges’s text where such destruction of the space is

demonstrated. Foucault stresses that in the enumeration cited by Borges the most dreadful is the fact that it is just the space of meeting of these objects that is eliminated. The impossibility given here is the impossibility of the common locus where these things can neighbour each other; it is not the impossibility of neighbouring of these things [6, p. 23]. He thinks that they can be arranged only in sounds, on paper and in “an unlimited space of language” but in result of such locating language can open only such space which is impossible to conceive of [6, p.23]. Absurd destroys the space where it is impossible to orient and as well destroys the foundation where things could be arranged side by side. This, in its turn, destroys language since the common between place and its name is eroded. According to Foucault such spaceless thinking leads us to shelterless words and categories; these things cannot be arranged in any of the spaces where there is a possibility to name, to speak, to think.

If in the Bible word is conceived of in an indivisible unity with its essence and poetic return to the origins of words in the God-created world turns into theology, the world deprived of God is only an anonymous text. As Foucault shows, from now on the original text is hidden and with it the inexhaustible stock of words whose silent being was outlined in things is hidden too. Only presentation is left which develops in verbal signs presenting it and due to this presentation becomes a discourse. Enigma of speech which is to be rendered by another language is replaced by the essential power of presentation-discursiveness [6, p.118]. From now on search of truth becomes a discourse; and this discourse turns into an object of language which tries to comment on it. As Foucault shows, nowadays nobody asks how it was possible to say something without uttering it, how it was possible to carry out this discourse by hidden and closed in itself speech, nobody tries any more to look into the great mysterious speech hidden behind linguistic signs. The only thing that can provoke interest is the manner in which this discourse unfolds.

Since XVI-XVII century’s language has become analytical. From now on it tends to logicity and loses its contemplative function. Plurality of discourses opposes the truth. Under such conditions possibility of a universal language as a system of symbols which could try to restore the original speech of things, pre-Babel meta-language became a possibility of universal discourse. Such language would be able to match every idea and its every element with signs by means of which they would submit to unambiguous marks [6, p.124]. Though such language would not restore the past order but creates signs in which the whole conceivable range is to find its place. Ideology appears to be such language though it cannot replace meta-language.

The analysis of these processes is necessary to pose the following question: how is it possible for poetry to remain theology in the above described situation and if it is impossible what does poetry speak about?

The period from 1860 to 1960, from Rimbaud to Celan, is called “the century of poets” by Allen Badu. He thinks that the category “century of poets” is a philosophical category. It is an organizing principle of a specific kind of thought which metaphorically can be described as a union of poetry and philosophy. According to him the word “century” directs us to an epochal situation of philosophy, word “poets” directs us to poetry as an eternal condition of philosophy.

The moment in the history of philosophy when philosophy acquires a “stitch” or submits to one of its conditions is called “the century of poets” by Badu.

The following conditions are implied:

scientific condition (different versions of positivism and the doctrine of progress);

political condition (different versions of revolutionary political philosophy);

merging of the both (in Marxism which is interpreted as “scientific socialism” i.e. as a unity of a scientific idea and political voluntarism; its philosophical projection is dialectical materialism).

Under these conditions inherited from the 19<sup>th</sup> century poetry can undertake to fulfill all those thinking operations that are left unfulfilled by philosophy which is paralyzed or closed by its “stitches”.

Badu notes that poetry for him is always the locus of thought or a procedure of truth or an originating procedure. He thinks that the category “the century of poets” implies neither “entrance” of poetry into the sphere of thinking nor the final end of the century of poets. It does not either mean rejection of “thinking” poetry. Badu shows that in the situation when philosophy is “attached” either to science or politics we witness origination of such poets and poetic works which occupy the place where philosophical strategies of thinking are as a rule to be found.

The centre of gravity of such combination falls on the moment when a poetic expression is a thought and looks for truth in poetry of the “century of poets”. Even more, it is to think this thought. In this respect Mallarme is an emblematic figure who summing up the intellectual crisis of the 1960s declares that his thought has thought itself over. At the same time to think a thought does not mean reflection since a poetic work is given only in a poetic act. To think over a poetic thought implies that a poetic work itself takes a certain position in relation to the question: “What is thinking?” and “What does it mean to think in the situation when poetry is to pose this question resorting to its own resources?”

In such situation poetry involuntarily, i.e. without determining this situation for selfish motives or by enmity becomes tied up with philosophy. It means that poetry completely embraces philosophy whose primary mission is to understand the idea of the period, to understand the epoch as the locus where different procedures of origination are co-possible (poetry, politics, love).



Rimbaud ascribes a certain historical and intellectual program to poetry, declares that the period of cogito is over and makes this proposition a starting point of any intellectual search, since, as he declares, it is not valid to say "I think". We should say "I am thought". Such anonymity of the direction of thought determines its transition into the ownership of poetry understood as writing under dictation of being.

So, let's go back to the question: what does poetry speak about in the situation where there is no absolute and the world is turned into an anonymous text, in the situation where it is impossible for poetry to remain theology and can be only anonymous speech built by dictation of being? What does it tell about?

Allen Badu gives a clear answer to this question. According to him the emptiness is always given in being. The poets of "the century of poets" looked for everything related to this emptiness which can be stirred up only by an event – a poetic work can be such an event. Emptiness is overwhelming in Mallarme's works. This emptiness is everywhere even in Mandelstam's works. According to him the destination of poetry is to find some name for this emptiness, some name which would be above any name. The thought which is thought over by a poetic work keeps to only one norm: to remain faithful to its name in spite of the fact that the burden of being still presses it.

Badu poses the question "What does a poetic work of the century of poets mean?" and gives the following answer: it means that you walk hand in hand with this emptiness beyond the burden with an emblem of name [10].

From the all above stated it is possible to conclude that when poetry moves away from its own essence and is not theology any more, when there is no place for co-presence of God in this world then poetry whose mission is to become theology turns into somebody's anonymous murmuring in which the emptiness sounds.

Jacques Derrida understands poetry as such anonymous speech. He thinks that in order to answer the question "What is poetry?" we should deny knowledge and forget culture. He also interprets poetry as dictation which should be learnt, copied, cared about as a sounding path, as a trace of light, a photo of a mourning celebration [13].

Derrida suggests a postmodern attitude to interpretation of texts. This attitude consists in maximal disorganization of the text elements. Text changes according to changes in space and time. Such disorganization of text sets free different meanings and discourses which turn into one rout of many roads. Here poetry becomes an accidental travel of words or some rout for a strophe which turns round but never returns back to either speech or its own self and never reduces to poetry – to written, uttered or even sung [13]. Such poetry makes its bearer invisible since the source of signs remains covered and unidentified and becomes flooding writing which cannot be retained in names and words. Such poetry is signed not by "I" but by someone

other. In such a case, text lives its own life which is often independent of it and makes various interpretations possible.

It is natural that in such a situation poetry is not able to remain a means for expressing truth since postmodernism establishes a homogeneous space where indifference reigns, truth disappears and in parallel with unrestricted growth of choice in this homogeneous space, human freedom disappears as well.

Thus, in postmodernism, a rhizome or a form of root which has no distinct central underground stem and whose branches constantly grow and die opposes tree as a mythologem of the centre of a sacred topos. In such a situation when even the place of sacred narratives disappears, it is natural that poetry cannot be theology any more though it means destruction of poetry itself, rejection of its own essence.

We live in a situation when the profane strives to totally annihilate the sacred. A temple as a sacred topos is no more the centre of culture; even more, the profane tries to drive out the sacred from its last shelter and turn temple into residue of the past, into a place of interest for tourists, and religious holy things into the property of museums. At best it tries to disguise the profane as the sacred; to introduce the profane into the sacred and fit it to itself as a mask. It tries to replace religion by simulation of religion where secular thinking will introduce its corrections. Religiosity corrected by secular thinking and formulated by secular linguistics will turn into a new shelter for the emptiness which in terms of an American theologian Langdon Gilkey establishes "theology of the death of God".

In such a situation the sacred will move into the forbidden space where "wandering" man will find sacred places. It is liturgy that turns a temple into the world. Therefore it is impossible to constitute a sacred topos without participation of man. Only participation of man transforms it into the place of praying, solitude and silence where the sacred time and space come back and man will create an alternative history of search of God, meaning, eternity and his/her own self. In such a place it is possible for poetry to once again become speech ensuing from God and replace anonymous speech.

V. Emelin shows that postmodernism always avoids universal ideas though ideas common to the humanity are not universal ideas. They are particular ideas of every particular man which give meaning to his/her life. Their universality consists in the fact that they are present in every man's life in spite of his/her belonging to different cultures, races or nationality. Postmodern philosophy realizing the impossibility of complete rejection of humanist ideas resorts to religious issues. Such representatives of new philosophy as B. Levy, G.Lardreau, Ch. Jambet and others directly address the body of traditions of Judo-Christian ideas and their "theoretical anti-humanism" turns into an apology of humanist values which seek their basis in the texts of the Old and New Testament. According to them it is not correct to reject the Biblical commandments which nourished spiritual culture of the middle Ages and

modern times. Man did not become freer by rejecting faith and forgetting God and as Levy shows we have never had so little freedom as since the time when we refused to believe. A Christian philosopher of postmodern trend P. Kozlovski attaches special importance to religious dimension in postmodern culture and thinks that anarchic-destructive postmodernism is to transform into "postmodern essentialism" which will borrow from the antic and modern heredity everything that can be considered as exemplary and standard [15, p.83-86].

V. Emelin thinks that owing to the logic of eternal return postmodernism resorts to everything that is constructive and it is the token of its further development but he as well admits that it first of all should manage to resolve its internal contradictions and when everything becomes too complicated, the best solution is to return to simple and traditional values [14].

We think that from the above stated it is evident that postmodernism should not be understood as a homogeneous philosophical world outlook or a new model of the world. It is a situation in which we all found ourselves. If in the past each culture was closed in itself and was discussed on the basis of the principle of succession in time, now due to the newest technologies cultures existing in different time and space are arranged simultaneously in one space and this entails destruction of this space, change of life style and the necessity to establish the changed life style. Structuralism attempted to analyze these cultures as similar structures and to find their common ontological basis. Postmodernism relying upon structuralism tried to arrange them in a homogeneous space though rejection of a hierarchical system of values created a mined field. Endless growth of possibilities of choice is the result of admitting equal importance of different discourses and it, in its turn, is equaled to impossibility of choice and therefore eliminates freedom. At the same time admitting equal importance of discourses makes it impossible to establish the truth. In such circumstances it becomes impossible to speak about acquiring knowledge based on a certain system of values. Such knowledge is replaced by information in the contemporary epoch. From the political point of view equal value of choice conditions either complete passivity or the tendency of forcible establishment of one's own values since no one is better than any other. From the moral point of view it means declining any responsibility for any choice. We think that introduction of religious dimension into such homogeneous space will change nothing since it will turn into one of the discourses. Even more, in the situation when all borders and screens are demolished and the space necessary for the sacred narratives does not exist any more, religious dimension becomes impossible. Every religion implies admitting priority of a certain value system and therefore threatens to blow up this homogeneous space. That's why Jorgen Habermas considers religions to be bearers of unlimited destructive potentiality. Therefore any attempt to introduce a religious dimension contradicts the nature of postmodernism [20].

And really, what for does man disappeared in twinkling of simulacra need poetry as “the highest blossom of man in the world”? Or is it possible to call poetry a text which has turned into anonymous speech and beyond which only emptiness sounds? To the question “What is poetry?” Derrida gives the following answer: “What is ... ?” will mourn disappearance of verse – one more catastrophe. Reading shows what is just as it is and greets the birth of prose [3].

Thus poetry has moved so far away from its own essence that found itself at the threshold of prose, but maybe it is possible to avoid this catastrophe? Maybe it is possible to create the space where poetry will manage to remain speech ensuing from God?

Nowadays the tension between the profane and the sacred has reached its limits. The sacred driven into a forbidden space tries to restore its rights. Man talking to his/her death tries to return the space where the sacred can reside, where in the silence of solitude he/she can think about God, death, eternity, spirit. He/she tries to return to the temple as the last resort of the sacred and turn it from the place of tourist itinerary into a sacred space, into a temple where it will be possible to listen to the silence of eternity sounding in psalms instead of somebody’s anonymous murmuring. He/she attempts to create an alternative speech to this murmuring, to build a kingdom of meaning and be what he/she really is – a human.

In spite of everything man is a free creature and tendencies do not determine his/her choice, but his/her choice determines tendencies. Nowadays this artificially created homogeneous space is mined and threatened by explosion. Though man will return to a hierarchical system of values and try to find out who stands behind this anonymous text where truth turns into discourse and man into “Buridan’s ass”, where poetry is only an extract from an anonymous text which speaks of catastrophe. This poetry tries to name the emptiness in the space in which words and objects do not correspond to each other and things incompatible with each other are placed on a common “operating table”. As it was shown above spiritual time and space can vary and exist not only in a succession but side by side as well. Thus, alongside with the kingdom of meaninglessness, emptiness and transience there always exists the kingdom of meaning, God and eternity. Therefore we are not to blindly subject to the tendencies but create such tendencies by means of which man will manage to remain a free, thinking being and engaged in conversation with his/her own death will be able to return poetry into the space where instead of the sounding of emptiness he/she will hear the speech of God.

Thus, summing up the above stated it can be said that analysis of interrelation of artistic and religious in Christian hymnography is the basis to argue that poetic rendering of theology not only can be poetry but that poetry acquires its true essence in it, as an eternal returning to the origins of things, as a lost meta-language which opens things anew. When poetry is no more re-reading of religion, an active memory

of the speech of God, when poet is no more an image of “poet-God”, poetry moves away from its own essence, ceases to be what it should be and becomes a screen of emptiness. As to the hymnography it is not only poetry but as praying theology or as speech of God and to God, as poetry-conversation which transfers the heavenly world into the open, it is the highest poetry. Such poetry helps prayers to translate what speaks only the language of silence and opens only to the internal sight. The poetry which moved away from its own essence resembles a “helpless animal left on the road”. Only approaching of catastrophe sounds in it and after this catastrophe disoriented time will mourn disappearance of poetry.

How far away and disconnected they may seem at the first glance, the problem of the fate of poetry is linked to the problem of man’s fate. If there is no more place for religious poetry in this world, it means that man himself/herself refused to look for eternal values, meaning, own essence. It means that poetry itself rejected the original destination it was created for and rejecting its own essence found itself on the verge of prose. Therefore it is necessary to philosophically study these issues in order to create an alternative which will prevent “disappearance of poetry – one more catastrophe”.

## REFERENCES

1. **Bostanashvili Sh. “Poetics of Space and the Architecture of Synagogues and Hebrew Cemeteries in Georgia”**, Technical University of Georgia, Tbilisi, 2008 [http://arch:tectur.gtu.ge/html/mecniereba/Disertat/Shota\\_Bostanashvili/disertacia:ptf](http://arch:tectur.gtu.ge/html/mecniereba/Disertat/Shota_Bostanashvili/disertacia:ptf). (in Georgian);
2. **Durkheim E. Elementary Forms of Religious Life**, Oxford University Press, 2008;
3. **Zelinski A. Liturgical Time of Christian Culture / Letters on Ecclesiastic Calendar**, Cultural-Educational Centre “orthodox”, Tbilisi, 1997 (in Georgian);
4. **Cassirer E. An Essay on Man: An Introduction to a Philosophy of Human Culture**, Yale University Press, 1972;
5. **Quintus Horace Flacus, On Poetic Art**, Tbilisi University Press, 1981, (in Georgian);
6. **Foucault M. The Order of Things**, New York: Vintage, 1973;
7. **Heidegger M. The Origin of the Work of Art / Poetry, Language, Thought**. New York, Harper&Row, 1971;
8. **Huizinga J. Homo Ludens**, CIPDD, 2004, Tbilisi (in Georgian);
9. **Bishop Ioann of Saint Fransisco (Shakhovskoi), On Poetry/Selected Works**, “Sviatoi ostrov”, Petrozavodsk. 1992 (in Russian);
10. **Badu A. The Century of Poets**, (trans. C. Fokin) *jurnalni jal / HJIO*,2003/03/badu. Html
11. **Heronymus A. Theology of Saint Silence**, <http://www.Hesychazm.ru/library/thlg/geronimyc.htm>;
12. **Derrida J. Around Towers of Babilon**, Saint Petersburg, 2002 (in Russian);
13. **Derrida J. On Poetry**, (trans. M. Mayatski), (in Russian) <http://www.proza.ru/2008/07/02/56>;

14. **Emelin B. Postmodernism: Problems and Perspectives;** (in Russian) [http: emeline.narod. Ru / index html](http://emeline.narod.ru/index.html);
15. **Kozlovski P. Culture of Postmodern,** Moscow (in Russian);
16. **Lepakhin V. Theology and Poetry;** (in Russian) [http: // sophrony. Narod.ru/ texts/lepakin 1htm](http://sophrony.Narod.ru/texts/lepakin1.htm);
17. **Lyotard J. The Postmodern Condition: A Report on Knowledge.** (Trans. G. Bennington and Br.Massumi). Minneapolis: University of Minnesota Press, 1984;
18. **Nietzsche F. The will To Power,** Moscow, 1994 (in Russian);
19. **Parandovski J. Alchemy of Words,** Moscow, Pravda, 1990 (in Russian);
20. **Habermas J. Modernity: An Unfinished Project,** Voprosi filosofii, Moscow, 1992 #4 (in Russian);
21. **Ortega y Gasset J. The Dehumanization of Art,** Princeton University Press, 1972;
22. **Ortega y Gasset J. Two Main Metaphores;** (in Russian) [http:// www.gumer.info/bogoslov\\_ Buks/Philos/gasset/dve\\_gl.php](http://www.gumer.info/bogoslov_Buks/Philos/gasset/dve_gl.php).
23. **Ortega y Gasset J. Art of the Present and the Past;** (in Russian) [http:// www.gumer.info/bibliotek Buks/Culture/Ortega/IskNastPr.php](http://www.gumer.info/bibliotek_Buks/Culture/Ortega/IskNastPr.php).
24. **Ortega y Gasset J. Notes on the Novel;** (in Russian) [http:// www.gumer.info/ bogoslov\\_ Buks/Philos/gasset/mus\\_rom.php](http://www.gumer.info/bogoslov_Buks/Philos/gasset/mus_rom.php).

## SUMMARY IN GEORGIAN

## პოეზია როგორც ღვთისმეტყველება და მისი ბაღი დასაკრალიზებულ სამყაროში

*მედეა შანავა*

*სავლე წერეთლის ფილოსოფიის ინსტიტუტი, თბილისი*

### რეზიუმე

წინამდებარე წერილში ნაცადია იმის ჩვენება, რომ პოეზიას და რელიგიას ერთი საწყისი აქვთ და რომ ისინი საერთო საფუძვლებიდან აღმოცენდნენ. უძველესი პოეტური ქმნილებანი, ამავე დროს რელიგიური ტექსტების დეკლარაციას წარმოადგენდნენ სხვადასხვა კულტურებში. ესპანელი ფილოსოფოსი ხოსე ორტეგა-ი-გასეტი და ფრანგი მოაზროვნე ემილ დიურკემი კი მიიჩნევენ, რომ მეტაფორა ნაწილობრივ ტაბუს არსშია ფესვგადგმული და დასაბამს იმ დროიდან იღებს, როდესაც ადამიანი გაურბოდა რა გარკვეულ რეალობებთან კონტაქტს, ხატოვან გამოთქმებს მიმართავდა, რათა პირდაპირ არ დაესახელებინა საკრალური საგნები. თუმცა ვფიქრობთ ამას ემატება ისიც, რომ ყოველი რელიგია ზეგრძნობადი, უფრო რთული რეალობის გადმოცემას ცდილობს. ამისთვის მას არ ჰყოფნის სიტყვები და ამიტომ ის იძულებულია მეტაფორულ, სიმბოლურ აზროვნებას მიმართოს. კულტურის საწყის ეტაპზე ეს მითოსში აისახება. სწორედ მის საკრალურ წიაღში, რომელიც ჯერ არ ჩამოყალიბებულა მკაცრ რელიგიურ დოგმებად, იშვება პოეზია. აქ რელიგია და პოეზია ერთმანეთის გვერდით თანაარსებობენ. ამრიგად, პოეზიაცა და რელიგიაც საკრალურის წიაღში აღმოცენდებიან, მაგრამ თავად საკრალურის ცნება არ არის ერთგვაროვანი. სხვადასხვა კულტურებში საკრალური სრულიად სხვადასხვა შინაარსის მქონეა. ამიტომ, ყოველი პოეზია უნდა ვიკვლიოთ იმ კულტურის შიგნით, რომლის წიაღშიც იგი აღმოცენდა. არქაულ კულტურებში პოეზია უპირველეს ყოვლისა სწორედ ლიტურგიული ფუნქციის მატარებელია. საკრალურისა და პროფანულის ზღვარზე მყოფი და საკუთარ სიკვდილთან მუდმივად მოსაუბრე ადამიანი იერარქიასთან არის დაკავშირებული. სამყაროს ამ მოდელში სივრცე ამ კულტურისათვის ნიშნეული სპეციფიური საგნებით კონსტრუირდება და აიგება. არქაულ კულტურებში ამ სივრცის ცენტრალურ ნაწილს ტაძარი შეადგენს. ცხადია, ქრისტიანული კულტურის ცენტრალური ადგილიც ტაძარია, რომელშიც როგორც სრულიად განსაკუთრებულ სამყარ-

როში იშვება ქრისტიანული ხელოვნება. ამ სივრცეში პოეზია ღვთისმეტყველებად იქცევა და თავის უმაღლეს დანიშნულებას აღასრულებს.

ქრისტიანობა განასხვავებს სამი სახის ღვთისმეტყველებას: პირველი ეს არის აკადემიური, მეცნიერული ღვთისმეტყველება. მეორე არის ღვთისმეტყველება, როგორც ლოცვის შინაარსი. ღვთისმეტყველება აქ არის სიტყვა ღმერთზე და სიტყვა ღვთისადმი. ეს ორი ასპექტი ერთიანობაშია მოცემული. იდეალი ქრისტიანული ღვთისმეტყველებისა სწორედ ლოცვითობაა. მესამე ხარისხის ღვთისმეტყველება ეს არის ღვთისმეტყველება როგორც მდგომარეობა, რომლის გამოხატულებაცაა იოანე ღვთისმეტყველის სახარება და ეპისტოლეები. ქრისტიანული ჰიმნოგრაფია წარმოადგენს სწორედ ლოცვითი ღვთისმეტყველების მაგალითს, რომელიც არა მხოლოდ ახორციელებს პოეზიის არსს, არამედ, ქრისტიან ავტორთა აზრით, სწორედ ამგვარ ღვთისმეტყველებაში მოიპოვებს პოეზია საკუთარ თავს. იოანე შახოვსკოის აზრით, პოეზიის საზრისი ევქარისტიულია, რამდენადაც პოეზია არის ადამიანის მიბრუნება საგანთა სანყისთან, ჰიმნოლოგიური გადაღახვა ყველა წაშლილი სილოგიზმისა და სიტყვიერი აღნიშვნისა, რომელთაც შეწყვიტეს სამყაროს გახსნა. პროზა საუბრობს ყოფიერების შესახებ, პოეზია კი ეს არის ყოფიერება, რომელიც იხსნება ადამიანის წინაშე.



---

# LITERARY SUPPLEMENT

---

# **RECENT CULTURAL EVENTS IN THE GEORGIAN LITERARY ART**

## **ON THE ISSUE OF TRANSLATING AND INTERPRETING THEORIES AND APPLICATIONS**

**TO COMMEMORATE 150 ANNIVERSARY OF VAZHA-PSHAVELA**

***LALI JOKHADZE Prof. Ph.D***

***Ilia State University***

***Department of Philology,***

***English and American Studies***

*e-mail; lalijokhadze@yahoo.com*

Vazha-Pshavela (real name Luka Razikashvili, 1961-1915) a distinguished writer, poet-philosopher assumed the pen-name from the homeland he came. Pshavi – a mountainous region in North Caucasian range. Due to his smooth and magic language he was given another name by Konstantine Gamsakhurdia – "Sweet-talking Orpheus". He views Man and Nature in such a harmonious complexity that he involves the reader in doling out his poetic attitude toward every object; be it a mountain, a river, a rock, a flower or animal. He regards them alive, real living individuals with their unique emotions and their own world. This idea echoes with modern "Gaia hypothesis" which regards Mother Earth as a living being, needing love and care from us. Therefore we offer some of his stories in translation in order to share this important part of Georgian literature with English speaking world, hoping to capture not only a poetic style, but the heart of a man in search of peace with God.

### **Some paragraphs on translation theories**

Great claims have been made for translators. Translating has been equaled to interpreting and it has been regarded as the key to international understanding. Some view it as the key to learning and some Europeans consider their civilization

due to translators. Translator or interpreter is employed for all the tasks where the meaning of expression in one language (the source language) is turned into the language of another (the target language). A claim for every translator or interpreter is to know well not only the source language but to have a thorough understanding of the field of knowledge covered by the text of any social, cultural connotations with the aim to convey the structural flavor of the source text, emphasizing such features as dialectisms, archaisms and levels of formality. For example, such Georgian idiomatic expression “არც აცივა, არც აცხელა, სტაცა ქალს ხელი” on the level of Word – for – word translation will be funny making no sense, but on the level of literary translation linguistic structure of this idiomatic expression should be normalized and finally free functional equivalent is fashioned based on the meaning it conveys. “arts atsiva arts atskhela” - means promptly, not giving any consideration. We translate this way “not giving a thought he grabbed the woman and hurled her into his hut”.

Additionally, concept words play a palpable role in translating any text. Actually, they are the measure for establishing the faithful background of the original text and its functional equivalent in translation. Besides, it is significant if the text includes sacred events, traditions, or scenes with highly symbolic meanings. The importance of considering “the word on the page” or the rightly spotted concept words purifies and well organizes the translated text in the target language. These words are self-reflexive and self-regulating unities to generate linguistic basis for functionally adequate true and faithful texts. For example “Roots” was such a concept word on the page that provided conceptual space for the whole story. It reveals the proper understanding of the author’s purport.

We offer a small excerpt from our translation:

“Once we used to feed an enormous oak tree and provided it with nourishment breast-feeding it. Due to our sweat and labor the oak tree looked so haughty and cock-sure. We were also so proud that we had brought up such a handsome, mighty and proud offspring.”

If we look through the dictionary article and mark the following points, “root” -

1. The part of a plant usually below the ground
2. Loosely, any underground part of plant the attached or embedded part of a bodily structure as of the teeth or hair, tongue etc.
3. The source, origin, or cause of an action
4. A person or family that has many descendant, ancestors
5. The close ties one has with the same place or people through birth or upbringing.
6. Lower supporting part, base, fundamentals
7. An essential, basic part, core
8. A quantity that multiplies by itself
9. To take root – become settled or established.

The following meanings out of this list – 3, 4, 5, 6, 9 – reveal the author’s message that he is trying to get across. All these meanings of the concept word “root” are realized simultaneously creating an effect of multiplicity (ambiguity).

The concept words mostly occur in the titles of the texts, but sometimes in the first paragraph of the story to define the conceptual message of the writer. For example “to stray” and “go astray” are spotted in “The Tale of a Fawn”, which convey the dire conditions of the unhappy animal.

We illustrate an example from the translation:

“I am roving and I have gone astray. Look here at my bleeding leg – this is when I went for water downhill in the precipice, I hurt it there . . . My heart is aching... My heart. . . Poor mother! Until I had Mother alive she would always fawn caressing and breast-feeding me: she would enfold and always give me a warning. What can I do now? Poor me! No longer I suck breast. I am sipping only grass dewdrops in the morning and in the evening if there is enough dew. I quench my thirst with it. I have no shield, no shelter, nor refuge I always fear of something and always tremble expecting death every day. **I am wandering and straying.** . . Oh, God! What a lot of enemies we have! “

Thus the cognitive concept means an interaction of meanings in the concrete material, creating images, grouping items into categories, inferring meanings, elaborating new information and resources to transfer new connotations. We offer another story by Vazha - Pshavela, the name of which is translated by us as - “A Serpent”. This cognitive concept has its synonymous repetition (sometimes with synonyms, sometimes with auto-repetition throughout the whole story). This is because “serpent” is a biblical name of snake, its synonym that occurs to show one of the species of reptile but as soon as the story comes to the culmination we use “serpent” again to show stylistically marked connotation of a serpent acting in its serpentine nature. It is used not only as a metaphor but in its biblical meaning of a “satanic power”.<sup>1</sup>

We give a passage from the translation:

“It is quite a long time the snake had settled there, it boldly crept through the thick grass, not fearing anybody.” ... *“The mother is bustling and fluttering over the little ones flying restlessly from one branch to another, looking at them into the eyes, cooing as if lamenting.*

*The serpent is laughing...*

*The mother dove flew down to the Psha for water, picked up some with its bill and sprinkled it on them . . . The serpent is still laughing.”*

---

<sup>1</sup> See the difference between serpent and snake in the book- L.Jokhadze – “Literary Text As a Stylistic – Conceptual System ” Tbilisi, 2008 p.115

Readability and acceptability of any translation is another crucial procedure for a translator-interpreter. This is how the end-product is validated by the readers. Reader-response criticism is usually understood as an easy or difficult way with which people can read, judging how true and faithful it is to the original.

Acceptability is another measure of the readiness with which people are happy to receive such a text and read it. Specific vocabulary of the old texts defines the translator's goal to make the translated text comprehensive. What differentiates the old texts from modern literary texts is temporal and space distance. Accordingly the translation should be easily accepted by the modern English speaking world, so that its intelligence and thesaurus should be taken into consideration.

Another method for checking the validity of translation is to have a native speaker of the language read the text. In case there are points in the text that a reader may stumble or hesitate, then it definitely needs some change or interpretation. Interpreting means dealing in detail with grammatical or lexical and stylistic meanings on the level of in-depth analysis of the semantic features of the words. Nevertheless we have to recognize that the meaning of a text relies in a way on the dynamic activity of the translator – interpreter.

## Stories of Vazha-Pshavela

### “The Roots”

Don't be scared, we are not snakes. Here on the high mountains there aren't any snakes, are there? You need not get scared. We never do any harm to man; we do not poison anybody or anything. What frightened you, the scabby puckery bark of our roots? Once we also had different color and different air but time and age changed our face. And now when a random shepherd or hunter may wander upon us, he is sure to jump back until he spots us closely and is aware that we are old dry roots of an oak tree and nothing besides. Once we used to feed an enormous oak tree and provided it with nourishment breast-feeding it. Due to our sweat and labor the oak tree looked so haughty and cock-sure. We were also so proud that we had brought up such a handsome, mighty and proud offspring.

Mother Earth often kept saying: all my strength and my efforts are wasted on you and your oak tree.

- But again we entreated her with neck-pulling and kneeling down to give us more nourishment for our beloved baby for whom we have worked strenuously day and night.
- Let us try again hard so that he shall not be in want; - we encouraged each other with these words. – But now have a rest, Mother Earth, have a rest. We shall not bother you any longer. For whom we were entreating, hugging and pleading with you, is gone forever. And we are being withered too. The dry and the dead never need any food, do they? A hardhearted and ruthless man broke our heart and smashed down our child. And he left us full of tears. He started cutting it with an axe, splitting it into pieces. He did not pay any heed to our child's and our moaning. When they wield axes to cut trees we are groaning and you, men, call it "clatter". We are bleeding and you call it "juice of the tree". Is it because we do not raise the hand and scratch your face or swear at you? Or because we never crave for the past nor greet the future with a wrathful face? Do you think we do not feel anything?! "I am cutting an oak" – the man would tell his mate, as if nothing has happened. He never figures out that at that time we are shedding tears secretly into the gritty soil in order to make the earth cry for our ups and downs: "You miserable" – she would babble back, "for whom and for what have you labored and for whom have I been trying so hard?! Who is grateful?!"

Nevertheless, at the same time the earth was providing with nourishment freshly budding shoots and roots of beech, birch and asp trees. The blessed earth can not do otherwise, can not reject anybody, can she? She is the mother of all and cares for one and all. Everybody is hanging at her back.

Blessed be thy breast, our mother, our fountain of sources, our breast-feeder!

But what can the poor do? The sad fate let her down too. Yesterday and today we have been 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. Who knows what we are up to?! Day by day our abode is ruining down and it becomes a precipice. We are left roofless, bare and hungry. In the end, we shall collapse and go down too, falling into miry depths. Who knows what happens to us there?! Who knows what kind of soil we shall get there? Shall we perish to the uttermost or else the land will cover us and give us some food?! Who knows, perhaps a wild river may cast us off ashore on a wilderness, where the scorching sun might wither and dry us up, make our name vanish all together!

God, do not make us get lost! Fate, do not let us down, Mother Earth, give us some dwelling place! We are longing for life and labor! We are thirsty to work more, who knows we might bring up another offspring on our roots. Perhaps we can rejoice once more.

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

Translated by *Lali Jokhadze*

### **The Tale of a Fawn**

So small and orphaned am I! My lot hounded me and acted a foul play on me: at the wrong time I became orphaned. I have a small, very short fur coat, thin felt covering, dotted all over with white eye-like spots. My horns and teeth have not yet been weaned and my hooves are not yet strong enough.

I am roving and I have gone astray. Look here at my bleeding leg – this is when I went for water downhill in the precipice, I hurt it there . . . My heart is aching... My heart. . . Poor mother! Until I had Mother alive she would always fawn caressing and breast-feeding me: she would enfold and always give me a warning. What can I do now? Poor me! No longer I suck breast. I am sipping only grass dewdrops in the morning and in the evening if there is enough dew. I quench my thirst with it. I have no shield, no shelter, nor refuge I always fear of something and always tremble expecting death every day. I am wandering and straying. . . Oh, God! What a lot of enemies we have!

Recently I went out to the side of the valley and I looked around very sad. . . Suddenly I heard a rumbling over my head, I looked up and what I saw! A huge, enormous bird with stooped mighty wings and an open beak, darting straight toward me. I was so frightened that jumped into the forest at once. That confounded bird could not keep itself when dashing against the place where I had been before. Creeps go all over me when I remember his bent down beak and sharp shining claws. He darted straight but not finding me there he fluttered with its stooped wings through the bramble bushes and grass. He looked around with his glaring yellow eyes and was angry at my escape; he raised itself and hardly loosened as he was entangled all over in the bramble bush. I was hiding behind a tree, watching everything with my heart beating fast.

My deary forest! Many a time you helped me or else there would not be even a shred of my hide left on the earth! Something within me tells me that I shall be a prey to my enemy. I am so young, I have been only for a week with my Mother, who used to teach me how to tell my enemy from my friend. Now who else will teach me? I am hiding all the time in shrubs and thickets and have no peace from insects and pests. Whereof I was at ease with my Mother I could breathe again so freely. . .

My mother and I used to live over there on a woody hill stretching out in front of the precipitous glen on both sides. It was always shady with a thick forest. Our dwelling was untrodden and never visited. My mother would lie down on a small hill and I would wallow beside her. We were covered with trees from three sides and from the fourth side she was looking to watch out. Sometimes she would prick up her ears then I would look at her trying to imitate her, to prick my little ears too. We heard a strange noise three times. It was not like rushing of water that was always heard in that place, neither fluttering of a thrush nor pecking of a woodpecker, nor clatter-cluttle of broken branches from the dry tops of the trees, nor rustling of leaves by a breeze. . . I noticed this: as soon as Mother heard this strange noise she would spring up warning me: "kid, follow me, follow!" She was running and I was jumping after her as fast as I could; I did not know and I could never understand who she used to scare away, now I know it. . . What a lot of enemies we have! Oh man! . . . Why don't you spare me, I am so small? Why don't you give me freedom so that I could walk freely in peace, waddle over the pretty green grass, look around from the top of a high hill and enjoy the evening breeze?!

I can't go beyond the forest edge. If I go out into the field I have to keep near the side of the forest – even then I lose half of my life! I have to watch, look out here and there, hiding behind trees, grass and rocks and eat my food shaking. I stand there melting with fear! . . . Man, am I doing any harm, am I? What wrong had my mother done to you? Had she drunk or eaten anything that belonged to you? Why did you kill her leaving me motherless without any shield and care?! Oh, men! You rely on your strength and tricks and never care about us. . . You never feel that we also love freedom, you never feel with your ruthless heart that we also love Life and Nature: rustling of leaves and rushing of water. I often tend to listen breathlessly to heaving of green grass, jumping and playing with other animals in the forest. . . And you oh, man! With your bloodshot eyes are all out in search of me and many other thousand beings like me feeble and weak without any protection. . . You have a weapon creeping treacherously from ambush and spurt at us to take our last breath from this short life. . .



## II

How can I not be scared? . . It's only a week I am born in this temporary life and what a lot of troubles and hardships I have already been through! It was a rainy day the day before yesterday. Mother full of life and beauty was standing near a beech tree chewing the cud deliciously. I was with her to enjoy our togetherness not thinking about death and hostility, utterly relying on my mother. Dew drops were tinkling down from the tree leaves. . . I was exposing myself in order to be cooled from these pleasant dewdrops.

- Are you not pleased, kiddy? – Mother would ask me.

I would shake my head jumping and fawning her breasts.

In front of us there was a withering tree which was circled over by a woodpecker pecking it so loud that I was wondering - Mother is so big but does make such a big noise in the forest like this little bird does! It would go round the tree scratching it with feet here and there and pecking it so hard with its bill... I watched gladly the puckish woodpecker; suddenly I heard “chkhik, chkhik”. I looked around and saw a jay flying above around us. “Mind, cover yourself behind me or else the jay, ;she said, - “will pluck out your eyes...”, I covered myself while Mother was getting away from that fearful jay but the jay was all drawing toward me; She was trying hard though finally she left us. It perched on a beech branch and started squeaking. Its voice was exactly like my voice. Mother smiled and told me:

- This jay is a very puckish type, beware! She is a great enemy of all young, small fawns... It starts whimpering and squeaking if she sees a young and green, half-grown fawn like you, it would imitate its voice promptly and it would jump at the fawn to pluck out its eyes!

Creeps of fear went all over my skin. . .

- I would never answer but I would always ward off them!

- Yes, this way kiddy, this way! Until you have mother alive don't fear of anything but if you lose me you have to be very warily!

Oh, how I unfit and clumsy am I, poor me!

## III

Once it was a burning day. Mother got up from her dwelling and told me to follow her to get some fresh water. We went down a narrow path of the hill passing some shrubs down to the glen which was so deep that sun rays could hardly ever

reach it. The trees from both sides of the glen grew entangled by their tops with one another. At the roots of the trees some raspberry shoots came out nodding their red heads down watching the streaming water. The cold and clear stream was rattling over the slippery boulders going from one rock to another making a deep pool. Mother entered the middle of the pool. I was hardly walking on the rocks with aching hooves.

- Kid, come and jump into the water, it's very pleasant to stand in water on such a day.

I went and timidly plunged first one leg but the water felt so cold I shrank back.

- Cold, I can't stand there.
- Never mind, now jump and get used to it.

I stood there for a while and then I ran back. There was some noise above us in the clearing.

- These are not dangerous people - my mother told me - there is a woman and a little kid. Our enemy never cries like that. But we still have to be on the watch. Let's go up the narrow path along the valley not to be seen and never show ourselves up to them.

My mother went forward; I could not help looking back. Covering my body I showed only my head. At that time a voice was heard from down below:

- "Oh, oh, mother a wolf, a wolf!"
- Don't be scared deary, where is it show me? - asked the mother.
- Here it is, look how it pricked its ears from the forest! - little child full of tears pointed his finger at me.
- Oh, dear, it is not a wolf it's a fawn, child! Look how beautiful it is!
- Let's catch it, mother dear! - The little child begged his mother and he was ready to run after me.
- No dear, it's a pity! Don't you think it also has a mother! It might cry over her baby!

I was listening holding my breath and was very pleased to hear a good word of pity about us. I wanted to listen a little more but mother came back and gave me a blowing up:

- You, silly little kid, do you believe what they are talking?! What are you staring at? Come quick and follow me! They will go and tell the hunters about our dwelling and they will take your life for good.

Poor Mother she felt beforehand that it would happen so.

## IV

Mother jumped playfully and so did I; we got to set out for the hill jump by jump. In the end I heard – “Oh, its mother is also here!”

We started up along the bramble shrubs through a thicket down the slope. The roots of the bushes were watered by cold springs. Side by side on the mud there was seen a small trace of hoof prints of another fawn like me. It was so hot that we were annoyed. We decided to lie down in the thicket. The broad leaves kept us from the burning sun rays. Suddenly dark clouds sprang up from around the mountain tops, then getting together a rumble and thunder was heard and a lightning zigzagged on the sky.

It rained in columns beyond over the hills. Soon it started rustling and shuttling around us over the thickets. It grew into such a terrible hub-bub as if the forest, mountains and plains were falling down. Every living being kept silent; even birds dared not to stir or twitter and play... Even that dreadful jay that frightened me so much did not seem now so disgusting. It was trying to perch on a beech tree with downcast wings and closed eyes and running beak. Nearby a red-breasted bird (beech bird) so fluffy and timid with closed eyes seemed so cozy! There flew up a little squeaking bird and “pip, pip!” it cried. The jay was frightened and opened its eyes. Its heart sank, dashing here and there with ugly cries: “chkhik, chkhik!” I smiled at it. Some time ago I thought it was the strongest and bravest one but now I know how brave it is.

The rumble calmed down. Birds started pipping and belling together, grass and leaves started weeping tears of joy. Mother always liked walking after rain. . . She would go out into the field taking me with her. Likewise we did the same now. We made for the valley then to the mountains. A sweet voice of a pan-pipe was heard. A flock of sheep was spread at the foot of the mountain sweetly grazing newly wet grass. The sun was half-hidden behind the hill. Its faint rays were saying good-bye to the tops of the mountains and forest.

At the side of the hill a shepherd wrapped up in his thick felt coat sat playing his pan-pipe. Beside him there was a shaggy, obnoxious dog on its haunch; it watched lively the flock of sheep and time and again would look fondly at its master.

– We have come to the wrong place, - Mother told me – the shepherd is armless don’t be afraid of him, but that dog may take the scent and may run after us. Turn round but keep an eye, if it runs after us I’ll show myself and you hide in the grass. – Having spotted us the sheep shrank away but kept watching us. I hid

myself into a stack of dry sweet-peas and kept an eye on that bushy-tailed shaggy dog... The frightened sheep and whimpering of the dog started at once, it pricked up its ears and darted toward me.

The shepherd began shouting. I was trembling. He caught sight of my mother and made for her. Mother sliding away was lost out of my sight. Full of tears my heart almost died. Oh, Mother, if that obnoxious one catches you! For a long time I heard bumping and rumping of the rocks in the glen.

Oh, Mother what if it has caught you and now it is shredding you with its sharp teeth! It grew dark! The shepherd whistled at the flock goading them home. I kept watching all his movements with a beating heart. He was whipping poor sheep with a big club, throwing sometimes stones at them. He hit a big stone at a young lamb as small as myself, the poor thing fell down shaking its legs in a funny way. The shepherd went up the hill calling his dog "Kursha". After a while I saw his Kursha was sitting at his side with its red-tongue thrown out.

I was scared: who knows perhaps his tongue and muzzle are painted with my mother's blood. It grew dead dark, there was no noise heard. Where is my mother? Can she find me if she is alive?

Are you here kid? Don't fear your mother is alive. A dog and a wolf would never do me any harm. . . are you alive? - She asked me.

- I am alive, - I answered.

Mother started caressing me. . . Who can I cry at now, who will be my weeping cross? Who is mighty enough to make me look again into my mother's eyes to rejoice in her caressing?

How can I come out of this woe and grief? I wish the bloodthirsty enemy could have killed me as well! Why am I left alive?

The other day I was delighted enjoying comfort from my lovely and beautiful mother. How could I imagine that the very next day I would lose her for good.

## V

We roamed all day in the valley. We were no longer afraid of anything and went out into the open to enjoy the sweet grass. It started getting light, we made for the forest. Damn be that day and that light! There was a dense layer of grass in the valley. There were two or three cherry trees there all swarmed by birds. Some thrushes were twittering lively, chirruping and pipping. A real clamor was heard!

Some used to come up and others took leave carrying some food for their younglings. Mother warned me again and said: it's dangerous to walk at this time because after rain our enemy is always out in search of us, keep your eyes around.

This was the last warning from Mother. She was worrying as if she foresaw the nearing death. She was all worried. Now she would pick up some leaves then calmed down listening again.

Above us there were some stumps ranked out in succession. There were three or four tall, lanky and slender birch trees.

All of a sudden like a lightning a rifle shooting roared. This roar went through the mountains and rocks so that leaves of the trees and all herbs began shaking and some smoke spread all over the wet grass. Mother gave a groan and fell down, Oh! I stood stunned. Mother went rolling down leaving a bloody trace on the grass. From behind the birch trees rushed out a young boy, in a black felt cloak with his laps turned-upward.

“Victory!”- He cried and at once he ran after my poor Mother who was trying hard to get up. She would rise but again would kneel down falling and rolling over. I almost died. Something collapsed inside me when that damned hunter took out his shining dagger and slashed Mother's throat. The blood burst out and spewed over the trees. Oh! I saw everything vividly but how could I help, poor me?! Those breasts I used to suck were slashed. Then he threw it over his shoulders and made for the road. I started weeping with my heart sinking. Since that time I am more dead than alive, rambling and weeping at the trees. This is my only comfort, I weep at the mountains, rocks, water and grass but my mother is no longer seen. I am an orphan and who knows who will own me in the end, who will paint his hands with my blood?!

Translated by *Lali Jokhadze*

### A SERPENT

A vast vale stretched out on a long run was washed by a broad river on the West. Here a turtledove, Marine had found a nest but the vale itself was divided by a crystal clear brook – the Psha, which was always pure in spring or in winter. While the river was always turbid and muddy from Spring up to the very start of Winter, the Psha was ever clear and lilac color streaming forth and mixed with the river just where the vale ended. And you know at that time what the crystal clear Psha reminded you of? – Holy Communion. While the river seemed like a sinful man who is healed and cleansed from his sins by Holy Communion.

And what about the vale itself? What did it look like? – Innocence, yes it looked like innocence! Alas, a dreadful sin was whirled there. Let us leave it for some time. Better say it now why the vale was innocent? There was a host of various flowers and lots of flocks of different birds used to flutter over them. Many a time there was deep snow up in the mountains a poor fawn unable to walk any longer would wander unto this vale to take a refuge. Many times a rein-deer would bring its antlered horns down into the vale too. The vale would welcome everybody. Not a single living being nor a simple object, nor any insect had ever heard from her: Get out from my house, go away out of my sight! But what could she say to others when a dreadful poisonous snake was not rejected to dwell there? It was equally welcomed as any other beings as if it was also needed for the valley. That's the point.

It is quite a long time the snake had settled there, it boldly crept through the thick grass, not fearing anybody. In summer it chose a spot where it would lie and sleep to its heart's content. This place had a little gritty soil. When it was hot it would stretch itself sunning up its sides under the scorching sun rays. Everything he met in the valley he tried to enfold and poison. Even flowers he would embrace, bite and tooth hoping to poison them. He would spew its venom forth on them but they would never get any harm. Moreover, they were in full blossom and prospered exceedingly. The snake would burst with envy seeing that his venom did not work on them.

Once it even tried to play and embrace a buck-deer intending to poison him too. The latter at that time was grazing green grass in the valley and the snake was folded up entangled nearby in the grass. At the snorting of the buck-deer the snake opened its eyes and what it saw ! beauty and loveliness of the forest. Surely it struck the snake: I must poison him. It lifted its head spread out its venomous tongue and came near the deer's muzzle. The snake started moving its tongue as if trying to give a hug but in vain. The trick did not work. The buck-deer shook a bough and almost smothered it. The stunned snake scared away sliding like some fat on the ice. After that it would never dare to fawn or hug any deer.

Near the spot where the snake used to lie and wallow there was a small shrub of a hornbeam where the turtledove had built her nest. The poor thing had missed mating time and hardly thatched her two small young ones. The mother loved her younglings; she would caress and cherish them a lot. How the poor thing tried hard not to keep them in want. She would dash here and there to bring canker-worms to them. Then she would sit at the edge of the nest and the little ones would open their mouths to show how hungry they were: mother, we are hungry feed us! And the

mother would always put the food with her bill in the open mouths. The snake often watched this and he was full of wrath. It would envy the love of the turtledove towards her young. While the snake itself was never loved but was ever hated by everybody. Moved to jealousy it coveted them the life: Should they also grow up, fly and flutter in this valley as if they deserved living there? "Wait, I'll show you how to open your bills and coo" - thought the wrathful snake.

Indeed, when the dove was gone in search of food for the young who were impatiently waiting for their mother they would open their mouths cooing: - hungry, hungry... The snake crept up to the shrubs, lifted its head up and spread out its tongue offering it first to one and then to the other as if it was a worm, saying: I am your mother take this food and it spewed forth its venom.

After a while the mother dove returned but her little ones could no longer open their mouths, although the mother was offering food. At this time the snake was watching the scene nearby and burst into laughter.

*The mother dove is whirling round turning them from side to side, she is worried a lot. . .*

*The serpent is laughing...*

*The mother is bustling and fluttering over the little ones flying restlessly from one branch to another, looking at them into the eyes, cooing as if lamenting.*

*The serpent is laughing...*

*The mother dove flew down to the Psha for water, picked up some with its bill and sprinkled it on them . . . The serpent is still laughing.*

*Some time passed it was a scorching day and there was a swarm of flies whirling over and over the nest... The mother dove was not seen anywhere...*

*Again the serpent keeps laughing.*

Translated by Lali Jokhadze

# PHENOMENOLOGICAL MOTIVES IN MODERN GEORGIAN POETRY

*MAMUKA DOLIDZE*

*Writers Union of Georgia*

*e-mail: mamuka\_dolidze48@yahoo.com*

Now, at the beginning of the new millennium, the two - century old tradition of Romantic poetry keeps its tenderness and exclusive lyric style but at the same time it merges with pathos of civil liability. Such phenomenological integrity of subjective and objective points of creativity roots in the hard times of Georgian national history and especially reflects the political and economical crisis in post-soviet space . Indeed, it was a hard, transparent period of the establishment of new democratic values in the ruins of the soviet prison and Georgian poetry can not help expressing this significant process of disclosing the new horizons of freedom.

The freedom of thinking is an inevitable basis of art of poetry. Poetical word arises in the stream of creative thought which is directed to express both – the external experience of the world and the internal impression of its beauty. The art of Georgian poetry is penetrated with impressionistic breath of the nature and at the same time discloses the hidden depth of the human heart full of repentance, trouble and responsibilities for the freedom of homeland.

Since IV century Georgia has been a Christian country. The influence of Christianity was permanently felt in development of Georgian poetry even in the hard times of our history (including the dreadful period of persecution of the Christian church during the Soviet regime). Therefore the stream of belief in God explicitly or furtively penetrates the whole diversity of poetical inspiration. Live word of Georgian poetry has always revealed the beauty of nature as a God's grace for his creation.

Romantic style rooted also in religious feelings at the same time merges with pathos of civil liability. Christianity, the religion of the live word played an essential role in surviving Georgia as an independent country.

The poems and prose poetry presented here refer to the phenomenological intuition of contemporary Georgian writers who bracket the reality of our controversial time and perceive the world essentially, through the subjective experience of romantic and mythological vision. Such phenomenological approach



roots in tradition of Georgian poetry, namely in creative works of Vazha-Pshavela. At the day-break of XX century the Georgian great poet made an example of phenomenological intuition of the world. He introduced the human subjectivity in the nature and animated its phenomena, its every object; be it a mountain, a river, a rock, a flower or animal. He regards them alive, real living individuals with their unique emotions and their own world.

The issue if the journal offers the short stories of Vazha-Pshavela with theoretical introduction and translation by Lali Johadze.

In context of the living nature some lines of famous Georgian poet and writer Otar Chiladze sounds impressively:

### Otar Chiladze

\* \* \*

By the riverside, in the tiny wood,  
A leaf quietly was torn off a tree  
Off the tree quietly was torn the leaf  
By the riverside, in the tiny wood.  
Neither the rain nor cutting wind,  
Why did it happen with the poor leaf,  
With the poor leaf it happened; why,  
Neither the wind nor cloudy sky...  
Its day was over; the leaf just died,  
In the tiny wood, by the riverside,  
In the tiny wood, by the riverside,  
In the tiny wood, by the riverside...

### ოთარ ჭილაძე

\* \* \*

მდინარის პირას, პატარა ტყეში,  
ხეს უხმაუროდ მოწყდა ფოთოლი,  
ფოთოლი მოწყდა ხეს უხმაუროდ  
მდინარის პირას, პატარა ტყეში.  
არც ქარი იყო, არც წვიმის თქეში,  
რამ ჩამოაგდო, ნეტავ, ფოთოლი,  
ნეტავ, ფოთოლი რამ ჩამოაგდო,  
არც ქარი იყო, არც წვიმის თქეში.....  
უბრალოდ, ფოთლის დღე დაიღია  
მდინარის პირას, პატარა ტყეში,  
მდინარის პირას, პატარა ტყეში,  
მდინარის პირას, პატარა ტყეში...

Translated by *Mamuka Dolidze*

We also publish the remarkable translations of Georgian poet Galaction Tabidze by Innes Merabishvili. Recently, in London, at the celebration of 120 anniversary of Galaction Tabidze these translations were highly appreciated as a complete expressions of musical poetry and hidden phenomenological sense of great romantic poet. Complete information about this significant event is placed at the end of literary supplement.

Here are presented the poems and prose poetry of contemporary Georgian writers :Makvala Gonashvily, Koba Arabuli and Mamuka Dolidze.

Makvala Gonashvily

### A Stone Gate

The sun is melting down.  
A shadow is stretching to the stone gate.  
I hold out my heart,  
Like a hymnbook embellished with prayers.  
Have I ever been here, at this stone gate?  
A strange voice is warning me,  
A child of the earth.  
I remember that voice,  
But forgot the words.  
I remember those eyes,  
But forgot the face.  
I remember the encouragement,  
Forgot the sorrow.  
Forgetfulness is contagious like decease.  
Open the gate! I beg you, open the gate!  
I'm biting my fingernails, and I'm screaming...But,  
Either my call is too weak, soundless,  
Or all have left,  
Nobody is waiting for me behind the gate.  
Don't you remember me?  
Transformed?  
Am I not the same unique creature, your piece of art?  
Not a trace of your holly fingerprints on my body,  
My vile body.  
Sunbeam was calling me,  
And I followed the beam  
With the hope to catch a glimpse of you,  
With the hope, to finish with vanity.  
But the gate is closed, light – gone,  
Down on my knees, I plead: Open the gate a little bit!  
Open the gate, please!

Translated by *Manana Dumbadze*

## White Deer's song

Who knows the price of life  
And the value of the last minute  
At the instant of death,  
Better than I do?  
Who knows what the farewell is,  
Better than I do?

But, if the Fatherland needs oblation,  
A will come to the Trinity doorstep and  
Lay my life down  
Without reservation.

I call my old mountains  
To witness,  
I've never licked salt  
Like a baby calf does.  
Wolf, my enemy and my savior!  
Stir me up! Enrage me!  
A hunter lies in ambush,  
A hunter sets a trap on both of us.

Translated by *Manana Dumbadze*

## მაყვალა გონაშვილი

### ქვის კარიბჭე

მზე დაიღვენთა,  
 ქვის კარიბჭეს ჩრდილი მიადგა.  
 მე გინვდი ამ გულს,  
 როგორც ლოცვით ნაქარგ იადგარს.  
 თითქოს ამ კართან  
 მე ოდესლაც ვიდექი უკვე  
 და ხმა უცნობი  
 მაფრთხილებდა მიწის ბინადარს.  
 მახსოვს მე ის ხმა  
   და სიტყვები დამვიწყებია.  
 მახსოვს თვალეზი,  
   მაგრამ სახე დამვიწყებია.  
 მახსოვს ნუგეში,  
   მაგრამ სევდა დამვიწყებია,  
 ავი სენივით დავიწყება გადამდებია.  
 გამიღე კარი,  
   გევედრები,  
 გამიღე კარი...  
 ვყვირი და ფრჩილებს  
 სიმწრისაგან ძირამდე ვიკვნეტ.  
 იქნებ ძახილი ჩემი არის  
 სუსტი და უხმო  
 ან კარის იქეთ  
 უკვე არვინ არ არის, იქნებ?!  
 ან იქნებ სულაც, ველარა მცნობ.  
 ვიცვალე სახე?  
 და აღარ ვგევარ შენგან სრულქმნილს  
 ახლა სრულებით?  
 და სხეულს ჩემსას,  
   მირიადი წლებით განბანილს  
 აღარ ატყვია  
   შენი წმინდა ნათითურები?  
 სხივს გამოვყევი,  
 სამზეოდან სხივი მეძახდა!  
 მინდოდა ერთხელ მაინც  
 შენი სახე მენახა.

დამვიწყებოდა მსურდა  
ქვეყნის დავიდარაბა.  
აქ კი დახშული დამხვდა  
ყველა კარი, დარაბა!  
ო, გევედრები, ოდნავ მაინც  
შემიხსენ კარი.

### თეთრი ირმის სიმღერა

არავინ იცის ჩემზე უკეთ  
სიცოცხლის ფასი,  
სიკვდილის წამთან  
შეხვედრის და გამოსაღმების,  
მაგრამ თუ მამულს  
დასჭირდება შესანირავი,  
მე თვითონ მივალ, ჩემივ ფეხით  
კართან სამების.  
ხელისუფლიდან მე ხბოსავით  
არ ვლოკავ მარილს,  
მონმედ ამისა ეს ბებერი  
ჩემი მთებია,  
დამგეშე მგელო,  
მტერო, ჩემო გადამრჩენელო,  
თორემ ორივეს  
მონადირე ჩაგვსაფრებია.

## Koba Arabuli

### Awakening of Myths

Poetry makes myths alive  
And myths make poetry.  
Koba Arabuli

My letters are taken from folklore.  
And interpreted for you.  
It is like the truth that never loses its force  
And it does not wears out with time, as clothes do.  
There exists today's truth, for a short time.  
There is yesterday's truth.

\* \* \*

The folklore and old myths are pointing at the eternal truth.  
The myths imply a fixed knowledge.  
That is unchangeable for the nation,  
And that defines its destiny.  
When the myths awaken like the napping volcano,  
(And sometimes it happens so)  
Then the nation awakens too.  
The nation becomes so alive that  
Even the stones are moving in space,  
And make a music.

\* \* \*

But there comes the time when the myths must sleep.  
And it is a most difficult time for old nations .  
They become like dead.  
People do not know how to behave.  
They move by inertia.  
They live by instincts  
Or by the rules of others.

\* \* \*

The one who has no mythological roots and is born in a new world,  
loses his balance  
And sometimes he dies,  
If he does not have time to become alive with myths.  
Every myth has a secret and it can be defined.  
Some people can interpret the myths.  
Such people appear very seldom.  
The devine<sup>1</sup> is a medium of mythological and folklore knowledge.  
The preacher is a Christian sage.  
And interpreter of this meditation.  
He is also a scientist that is genetically interveaved  
With the wisdom of the nation!

\* \* \*

All the old nations have folklore and mythology.  
All the old nations that survived.  
There are nations that does not exist any more.  
But the myths are alive.  
The myths cannot become alive without the nation, which created them.  
And the dead nation can not return to life only by myths.

\* \* \*

Have the new nations myths?  
They are creating new myths of their own lives.  
And they are destroying the rules and traditions of others...  
Homo Novuses make new civilizations.  
They oppose the old ones.  
They appear as civilized barbarians.  
And are (sometimes) the cause and participants of a great catastrophe.

---

<sup>1</sup> devine – a man in Khevsureti (region of Georgia) who declares the fate of people and nation beforehand

\* \* \*

It is possible that the XXI century  
May become a synthesis old and new civilizations.  
This century (precisely the mankind of the century)  
Must see the life of old times  
And the mythical secret of creations of the mankind;  
Men entering the space  
And return from the past –  
The key of that return is in the myth!

\* \* \*

Time has no past and future –  
It is one whole and everything happens at that time.  
What has passed lies together with what must come.  
As various fruits lie on a silver vase.  
We just cannot see them together;  
And that is too damaging for mankind.

Translated by *Tinatin Arabuli*



## კობა არაბული

## მითების გაღვიძება

ჩემი ეს წერილები გადაწერილია ფოლკლორიდან –  
 გაშიფრულია თქვენთვის  
 და მოჰგავს სიმართლეს, რომელიც არ კარგავს ძალას  
 და არ ცვდება დროში /დროთა სვლაში/, როგორც სამოსელი...  
 არის სიმართლე დროებითი – ცოტა ხნისა, ანუ სადღეისო,  
 არის სიმართლე სახვალის –  
 და არის სიმართლე – საყოველთაო...

\* \* \*

საყოველთაო სიმართლეზე მიგვანიშნებენ ფოლკლორი  
 და ძველი ანდრეზები...  
 მითები მიგვანიშნებენ მყარ სიბრძნეზე – /ცოდნაზე/  
 რომელიც უცვლელია ერისთვის  
 და, რომელიც განაგებს მის ბედს!?  
 როდესაც მითები იღვიძებენ, როგორც მძინარე ვულკანები, –  
 და ეს დროდადრო ხდება, –  
 მაშინ ერიც იღვიძებს!..  
 ერი იმდენად ცოცხლდება ამ დროს,  
 რომ ქვებიც კი მოძრაობენ მის სივრცეში  
 და მუსიკას გამოსცემენ!?

\* \* \*

დგება მითების ჩაძინების ჟამიც, –  
 ეს უმძიმესი დროა კაცთა მოდგმაში – უძველესი თემებისთვის –  
 ერი მიმკვდარებულია მაშინ:  
 ხალხმა არ იცის როგორ მოიქცეს, მოძრაობს ინერციით...  
 იგი ცხოვრებას იწყებს ინსტიქტით,  
 ანდაც სხვისი ცხოვრების წესით...

\* \* \*

ვისაც მითოსური ფესვები არ გააჩნია და ახალ სამყაროში იბადება,  
 კარგავს წონასწორობის უნარს  
 და ზოგჯერ იღუპება კიდევ –

თუ მან, მითებში და მითით  
გაცოცხლება ვერ მოასწრო!..

ყოველ მითს თავისი საიდუმლო აქვს და ახსნადია:  
მითოსური საიდუმლოს ახსნა შეუძლიათ  
ენიგმურ პიროვნებებს /მოგვებს /, –  
რომლებიც ათასწლეულში რამდენიმეჯერ მოველინებიან თავის ერს...  
ფოლკლორული და ანდრეზული ცოდნის მედიუმი – ქადაგია,  
ამ მედიტაციის ამხსნელი კი – ბრძენი ხევისბერი(!)  
და ქრისტიანი მოციქული...  
აგრეთვე სწავლული, რომელიც გენეტიურად წილდებულია  
ერის სიბრძნესთან!

\* \* \*

ფოლკლორული და ანდრეზული ცოდნის მატარებელია  
ყველა უძველესი ერი, რომელიც არ დაღუპულა...  
არიან ერები, რომელთა მითიც დარჩა,  
და თვითონ – გაქრნენ!..  
მითი ვეღარ ცოცხლდება მათი მატარებელი რასის გარეშე,  
და ვერც მკვდარი ერი დგება ოდენ მითის მეოხებით!..

\* \* \*

ახალშობილ ხალხებს მითი არ გააჩნიათ!? –  
ისინი ქმნიან ახალ მითს თავისი ცხოვრებისას –  
და ანგრევენ სხვათა ისტორიულ ტრადიციებს და წესებს...  
“ჰომო ნოვუსები” ქმნიან ახალ ცივილიზაციებს,  
ისინი უპირისპირდებიან უძველეს კულტურებს –  
და გვევლინებიან ცივილიზებულ ბარბაროსებად...  
და ზოგჯერ უდიდესი კატასტროფის მიზეზი და მონაწილენი ხდებიან!..

\* \* \*

შესაძლოა XXI საუკუნე –  
უძველეს და უახლეს ცივილიზაციათა სინთეზის საუკუნედ იქცეს:  
ამ საუკუნემ, ანუ საუკუნის კაცობრიობამ,  
უნდა დაინახოს წინა დროის ცხოვრება –  
და მითოსური საიდუმლო კაცთა დაბადების...  
და დაინახოს მითი მომავალი ცხოვრების, –

ანუ – კაცთა კოსმოსში გასვლის –  
და წარსულიდან უკან დაბრუნების (!?)  
რომლის გასაღებიც ისევ და ისევ, – მითში დევს!

\* \* \*

... თუმცა დროისთვის არ არსებობს წარსული და მომავალი –  
იგი ერთია და ყველაფერი ერთში ხდება...  
წარსული და მომავალი... და ის, – რაც არის  
და რაც უნდა იყოს – ერთ სიბრტყეზე დევს, –  
როგორც ვერცხლის ლარნაკზე სხვადასხვა ხილის ნაყოფი, –  
მაგრამ ჩვენ მაინც არ შეგვიძლია მათი შეკრება  
და ერთდროულად დანახვა...  
რაც ფრიად სავალალოა კაცთა მოდგმისთვის!..

## Mamuka Dolidze

### Prose poetry

#### Violet Hill

To my mother composer *Mary Davitashvili*

Driving out of town, setting course on a serpentine route through the gorge of my childhood, I found myself rolling on a merry-go-round amid a dancing ensemble of fir-trees. This joyful, dizzy dance involved me in a melody and rhythmic music, that sounded like a heartbeat of Borjomy\* gorge. The fir-wood's aromatic charm seemed meant especially for me; the odour of the pine-cones, the windy tops of the trees – oscillating in the sky-blue, the fresh darkness of the wood, tints of green colours; all these momentary impressions were turning into the melodies of my youth I would hear through the rustle of foliage. The leaves whispered in my ear something so intimate, so clear, that words were ineffable. Only music would reach the unfathomable, sacred sense of this mystery. I recognized sunny fields I had never seen before, but I was sure they belonged to me; they echoed the golden days of my childhood - and maybe they were going beyond me, exceeding the very beginning of my life, unfolding their shining wings in an endless distance of immortal beauty.

I enjoyed my dizzy dance with beautiful trees and I was pleased to lose my way and when I went astray, suddenly Violet Hill arose in the heart of this red-letter day.

I felt a surge of energy – the energy of my childhood and my youth, which charged this hallowed place. I was dazzled with the interplay of brilliant colours. Under the spell of this energy a hurricane of recollections carried me away!

I stopped the car and on the wave of old music I caught the sounds of my lovely blues! “Serenade of Sunny Valley” bewitched the hill and the colour of the violets turned into a white-blue of New Year snow! The eternal green of the fir-trees was adorned with the gifts of Santa Claus and I dreamed of myself – a little boy skiing down the slope.

The smooth sweetness of the serenade passed furtively into the whistling and the uplifting rhythm of “Choo Choo”, swift for terrific speed

---

\* The city in South-East Georgia.

of vertiginous dance; but suddenly – “Vollare!” – the sunny voice of Claudio Villa burst into this whirling aura and lit up the trees with the soft fire of winter afternoon. The interplay of sounds and colours swallowed me up. Embraced by branches of yellow trees, I was carried away with windy waves of music.

I easily skiing down and down, and the joy of skiing was mixed with the melodies of the past; the broken voice of an old man accompanied by the trumpet, and the beautiful voice of a woman and brilliant chorus of saxophones – they glittered in the azure and fir-trees danced the “polka” - they waved kisses to me; and the apple tree, like the Lady of Winter, stood in her pride with snowflake pearls, and the ice - a sparkling mirror, and sounds of “Golden Symphony”, and golden-hair women skating on an ice, and ringing of cow bells, – all this festival of wonderful sounds was flourishing in a vigorous way and Violet Hill wrapped in them; it turned into a silence of beautiful fairy-tale. And Mother, my young Mother as the Queen of music, was standing in the camp of melodies, waiting for me!

My writings, and maybe all my life, were nothing but a great sorrow of my inability to come back to Violet Hill and describe the Paradise of its unforgettable music.

But it was weird:

The more Violet Hill unravelled its beauty the more it concealed itself, existing in unattainable mystery! Suddenly it dawned on me, that the charm of this magic place - which seemed to spring up from my childhood and was coherent to the melody of my youth - was a phenomenon in itself. It was indifferent to my being. It was beyond my memory and my desire, but at the same time, it opened its arms, embraced me and absorbed me so I could feel myself, going beyond time, into an eternal spring. It grew into such a familiar, so attractive life image, that I had undergone so long long ago.

I wanted to share this spring with all the world; spreading it over my lovely places and turning them into masterpieces of landscapes, such as I had seen in museums of art.

I was at one with Violet Hill, dealing with eternity and at the point of our parting, waving good-bye, I knew great sorrow and unceasing grief in my heart, as if I had lost the best part of myself and I regretted my imperfect life, far from Violet Hill, permanently troubled by changing time and the pointless rush of each day’s bustle.

But Violet Hill did not leave me alone and lit me up all my way home. It inspired me like a God's handiwork, like my childhood in Paradise, like a fairy-tale of countless colours and shimmering snow, bounded by dimly-apprehended mountain tops, dreaming in immense distance of a blue nothingness...

“And there are also many other things which Jesus did, which if they were written in detail, I suppose that even the world itself would not contain the books which were written.

Amen.”\*

### On the Hidden Side of Violet Hill

Coming back from Violet Hill I happened to be in the upper village, opposite the park-like wood. It seemed to me that I was slightly opening the backdrop of Violet Hill but instead of entering the backstage where this mystery was getting ready, I found myself on the open stage of nature, which had the sky as its limit.

It looked like a trickery or an optical illusion, as if I had come to be in the fictional world of a colourful story.

Rambling within the story I found myself on the hidden side of Violet Hill. Looking at the fog-bounded, silvery tops I fancied that I had revealed the unknown face of the moon! I was elated and inspired as if I were travelling in a cloud-land. The interplay of colours turned Violet Hill into a fairy tale about cliffs and shimmering mountains. The whole landscape was saturated with air. It could be envisioned as belonging to upper land. The azure sky came down and down and met me half way between the earth and the heaven.

I came across a world, which was as brilliant and young as my childhood!

It wore the beauty as carnival musk in a fairy tale. It was a valuable and sacred story for me. I did not know what this story implied but I knew it was my story, as the unfolding plot enlivened and inspired me. The changing of the landscape echoed the movement of my soul. The rustle of

---

\* The Gospel according to John (21, 25).

cloudy-looking wood whispered to me that after a long, fatigued journey I had come back home where I would live forever.

Meeting my dreamy homeland, I saw the back side of my life as a story saturated with light, humour and sadness. My memory was the author of this story and I participated in its picturesque play as a hero. Indeed! It was my love story with Violet Hill! The love was coming from the beginning of my life and embraced the whole painting in which I lived. From the touch of eternity my love seemed not to have any foundation on earth; It was hanging in the air; It lost the depth and weight of poignant past; It overflowed the river bed of time and manifested itself as light humour and a game. Yet turning into the play, the love did not lose its sense for me. It kept the same meaning that involved me; and at the same time it spread its wings like a butterfly fluttering in the freedom of a play on words, alluding to the joke that was my life.

Entering this flamboyant story, I went astray in a stream of impressive colours and suddenly I found myself in a little, playful train, shrouded in a steam and shining as gold in the setting sun. The train was coming up from Borjomy gorge. It came around Violet Hill and ushered me into the painting of Camille Pissarro I had seen in London museum!\* The scarlet sunset coloured the sky and the golden silhouette of the Trialet range turned into the ornamental, luxury frame of the picture. Beyond the golden mountains I heard the cheerful heartbeat of the Great City with its seething life of festively adorned streets. And despite the long distance between Borjomy and London, Violet Hill was beating in the heart of the City like the brainstorm of the artist's mind!

Travelling in the vortex of the shining colours I couldn't decide which was better; Violet Hill rolling around the steaming train or the masterpieces of Camille Pissarro - a peaceful railway station abiding on the wall of London museum.

They were one and the same! My playful train had bridged Violet Hill with painting of London Station! The tale of my childhood and stream of impressive colours both seemed to have one, common source of creation. It was love! My love made the beauty of Violet Hill one with artist's

---

\* The name of the painting is: *Lordship Lane Station, Dulwich*. Private museum of Samuel Courtauld at Somerset House, London.

inspired love of making beauty and I was happy to retell again and again my story of love.

- Do not exalt yourself in vain! – The whisper of foliage called me . - Had you spoken endlessly you could not have expressed the sense of this love. It exceeds your life; it anticipates the range of centuries and it will exist forever.

- But it is the love in which I live! Love dawns upon me like a snow-blue of Violet Hill, like an odour of pine-cones, like an ensemble of fir-trees waving kisses to me, like a Paradise of a lovely melodies, like a Mother, my always young Mother, like a playful steamy train travelling between Borjomy and London Station. Love refreshes my life again, again and again and I gain the grace of God who is unfathomable great, unknown and, at the same time so familiar, so intimate, so close... God embraces this picturesque landscape and I do not know what happens to me when I come to Borjomy gorge - why my heart pounds with joy, with happiness, with rapture and why visions come down on me like an avalanche! I can not see you but I hear your voice! Please tell me who I am and why I am at one with Violet Hill and show me the roots of the things and open the heart of this fairy-land which appears so cheerful, so attractive, so alive...

- “Is all we see or seem

But a dream within the dream ?”\*

But it is My dream! And I love“ that holy dream...

Hath cheered me as a lovely beam...”\*\*

---

\* Edgar Allan Poe – Tales and Poems – Penguin Popular Classics p.104

\*\* Ibid – p.82



# THE MASTERPIECE CREATED AT THE LATE AGE OF THE POET

*MAMUKA DOLIDZE*

*Writer Union of Georgia*

*e-mail: mamuka\_dolidze48@yahoo.com*

The poem of Grigol Abashidze “ To the Not-being “ is worth regarding as a painful experience of chaotic state of contemporary world - the dynamic state of the smashing and changing of Human values. Here a fragment of the poem is matched with masterpiece of Reiner Maria Rilke – “ Annunciation Above the Shepherds”. Despite the conceptual contrast, we suggest that there is a hidden likeness between these poems.

The idea of Ecclesiastic vanity of vanities saturates the windy lines of the Georgian poem. The author appears to be standing on the edge of an abyss of Not-being and assumes his life as a blow of wind. There is nothing worth being kept in our mundane life. He rejects not only the treasures of the physical world in which he lives, he also doubts the values of the metaphysical being, which might be offered to him after death. He does not strive for eternal life. He desires “nothing, not-being, night...” The pathos of the poem is saturated with full despair. Not-being seems to be the only object of his poetical inspiration.

This poetical despair sounds so impressive that it appears to be contiguous with a certain faith! The great founder of theological existentialism Soren Kierkegaard argued that the utmost despair could turn into the source of exploration of the human creativity, leading to a certain belief in God. Exclusively on the margin of despair would come the freedom of creativity, that is the starting point in searching of God.

Therefore the poem appears to be far from the Nihilism. If the freedom of striving for God roots in the despair of the poet, who dares see the face of not-being there would be a hidden logical link between the brainstorm of the Georgian poet and masterpieces of Reiner Maria Rilke. Indeed, “Annunciation Above the Shepherds“ arising like a star of Christianity within the poetical mystery of the genius poet sheds the light to our understanding of the poem of Grigol Abashidze.

Here we offer our free translations of the same poems.

## Grigol Abashidze

### **To the Not- being!**

*(fragments from the poem)*

To the not-being! To the not-being!  
The winds blow to take me with  
In my yearning for joining nought  
I want to vanish in whirling stream  
And sails are already setting the wings,

Who would be in charge of naming brave  
If he was fleeing abroad to be saved  
But when the rancor devours the light  
I can not help coming to eternal night.

And the reasons of running away  
Who tells me how many are they  
I have rejoiced many a times  
And shed tears from bloody eyes  
I approach embittered age  
Who keeps the time one and the same!

I'll reject my daily way  
I've been walking till now, today  
To enter the Eden is not my aim  
Not hear the song of nightingale  
Not-being settled in spirit of mine  
Which is neither death nor dream of life!

I'll accept the pains of fire  
Not lose the hell for Paradise air  
Tight-ropes do not prevent me to die  
And if I hear the doomsday cry  
I shall not prefer to avoid the past  
And have my answer for judgment, the Last.

Nothing worth worrying waits me there  
Neither soothing nor sense of fear  
I shouldn't be led to the tempting way  
I shall not be choked with jealous spray  
The surge of the lusts will die away  
Which troubled my substance and essence of male.

The Angel with a sword vanishes in space  
Who shuts for the sinners the gate of grace  
I'll not be thrown to the flames of rage  
And find myself out of the cage  
Memory does not trouble my soul  
What could be evil and what could be good.

Who recognizes the coming of mine  
Wishing me health with a glass of wine  
No one meets me with a cheerful smile  
To bless my steps on the way of light  
Neither death nor dream of life  
I wish nothing, not-being, night.

To the not-being! To the not-being!  
The winds blow to take me with  
In my yearning for joining nought  
I want to vanish in whirling stream  
And sails are already setting the wings...

Translated by *Mamuka Dolidze*

## გრიგოლ აბაშიძე

### არყოფნისაკენ!

(ფრაგმენტები ლექსიდან)

არყოფნისაკენ! არყოფნისაკენ!  
ჩემს გასაფრენად ქრიან ქარები,  
გიჟურ ქროლვაში გაქრობას ვჩქარობ,  
უკვე გაშლილან იალქანები,  
არარსებულთან შესაერთებლად  
სულმოუთქმენლად მივექანები,

თავის სამშობლოს ვინც გაქცევია,  
თავს რით იმართლებს, ან რა კაცია,  
მაგრამ ქვეყანას, როცა ღვარძლი სჭამს  
და სიყვარული სულაც გაცლია,  
როგორ იცხოვრებ უსიყვარულოდ,  
სულის ამოსვლას არ დაგაცლიან.

ჰოდა, ამ ჩემი ლტოლვის მიზეზი  
ვინ მოთვლის, რაა და რამდენია!  
მე სიხარულიც ბევრი მინახავს,  
სისხლის ცრემლებიც ბევრი მდენია,  
ბოლოს სიბერე სულ გამიმწარდა  
ქვეყნად ერთი დრო ვის შერჩენია!

და მე აღარ მსურს ისე ვიარო  
ამ ქვეყნად, როგორც დღემდე მივლია,  
სულაც არ ვნატრობ ედემში ყოფნას,  
ვარდებს, ბულბულებს და იდილიას,  
არყოფნა მინდა, რაც თავისთავად,  
არც სიცოცხლეა, არც სიკვდილია!

არც ჯოჯოხეთის გვერდის ავლა მსურს,  
არც სამოთხეში შესვლა დიდებით,  
მე სატანჯველის ცეცხლი არ მაკრთობს,  
არც მაშინებენ ბენჯის ხიდები,  
არც განკითხვის დღის სამსჯავროს ვუფროთხი,  
პასუხისგებას არ ვერიდები.

იქ სადარდელი არ მელოდება,  
 არც რამ სიამე და სალბუნება,  
 შური და ბოღმა იქ არ იქნება,  
 არც უზნეობის სხვა რამ ცთუნება,  
 არც სხვა რამ ვნება, რაც აშფოთებდა  
 ჩემს არსებას და კაცურ ბუნებას.

იქ არც ხმლიანი დგას ანგელოსი,  
 ცოდვილებს შვების კარს რომ არ უღებს,  
 არც ჩამაგდებენ მდულარე კუპრში,  
 არც დამადებენ რკინის მარწუხებს,  
 ავის და კარგის მოგონებებით  
 მეხსიერება არ შემანწუხებს.

იქ ჩემს მისვლასაც ვერვინ შეიტყობს,  
 ვერც შემოსასწრებს ჩემსას შესვამენ,  
 ალერსით არვინ მომეგებება,  
 არავინ მეტყვის: „შენი კვნესამე!“.  
 აღარც სიცოცხლე, აღარც სიკვდილი,  
 მე რაღაც სულ სხვა მინდა - მესამე!

არყოფნისაკენ! არყოფნისაკენ!  
 ჩემს გასაფრენად ქრიან ქარები,  
 გიჟურ ქროლვაში გაქრობას ვჩქარობ,  
 უკვე გაშლილან იალქანები,  
 არარსებულთან შესაერთებლად  
 სულმოუთქმენლად მივექანები...

## Rainer Maria Rilke

### Annunciation Above the Shepherds

Look at me shepherds, look at the fire,  
You know the immense distance of sky,  
Look at my star to be inspired  
I am the light of certain life.

My essence is endless and dwellth in the space  
Through darkness of night it makes its ways,  
You are the pilgrims for glory and grace  
Following the light of forthcoming faith.

Don't be surprised if a breadfruit tree  
Plays with shadows in space of land  
My joyful word will make you free  
Through the shining eyes the future is shed.

Don't turn into pride what you confine.  
You are confident of my birth  
Following a canto of Kingdom of light  
Your heartbeat keeps balance of life on earth.

The Angel and Cherubim of holy sphere  
Make your joy for a vigorous play.  
If a bramble thicket is shone in the air,  
You see the dawn and get up to pray.

It happened at once and will be forever  
You look at the star to find your way  
I am the flame of shining fire  
Leading you, shepherds, to a red-letter day.

Free translation of *Mamuka Dolidze*

რეინერ მარია რილკე

### მწყემსთა ხარება

ზეამომხედეთ კაცნო, ცეცხლს რომ მიეფიცხენით,  
 მწყემსნო, თქვენ უწყით ეს უსაზღვრო ზეცის თავანი,  
 ზეამომხედეთ, ახალ ვარსკვლავს, ვარსკვლავთმრიცხველნო,  
 მე ვარ ვარსკვლავი მოკაშკაშე, ამომავალი.  
 მთელი არსებით ვბრწყინავ, ისე დაუსაბამო  
 შუქით ვივსები, აღარ მყოფნის ცა უსამანო,  
 გთხოვთ, თქვენს ყოფნაში ჩაადვენთოთ ჩემი ნათელი,  
 რადგან ივსებით ღამის მზერით, ღამის თვალებით,  
 ხართ ღამეული ბედისწერით განანვალები.  
 მწყემსნო, თქვენთანაც მე ვარ ეული,  
 თუმც უცაბედად მებოძა სივრცე -  
 ცა ვარსკვლავებით გადარწეული.  
 ნუ გაგაკვირვებთ, პურის ხემ რომ ჩრდილი დაჰფინა,  
 იგი ხომ ჩემგან აღმოცენდა, ჩემგან გაფრინდა.  
 შეუდრეკელნო, უშიშარნო, ჩანს, მომავალი  
 თქვენს ამომზირალ სახეებზე როგორ ანათებს,  
 ჩემს მძლავრ ნათელში შეიცვლება მალე მრავალი,  
 მართლმორწმუნენო, თქვენ გენდობით, არ მიღალატებთ.  
 ო, მდუმარენო, საიდუმლოს თქვენ გინყალობებთ,  
 თქვენ გესიტყვებათ წვიმა, გვალვა, მწვანე კორომი,  
 თქვენ გესიტყვებათ ქარი, მდელო, ჩიტთა გალობა,  
 თქვენა ხართ მცველნი მიწიერი წონასწორობის.  
 თქვენ არ ესწრაფით გარდასახოთ ამპარტავნებად  
 ის, რაც თქვენშია. არ აწველებთ საგნებს თავნება  
 რალაც ნადილით, მკერდში, როგორც ვინრო დილეგში.  
 ანგელოზია სიხარულის წმინდა სათავე,  
 თქვენ კი - სათავე მიწიერის, მისი დინება,  
 და თუ მაყვლოვანს უფლის შუქი აათავთავებს,  
 იხმობს ქერუბიმს უფალი და თუკი ინება,  
 რომ ჩაუაროს თქვენს ფარას და შეყოვნდეს იქვე,  
 არ გაოცდებით, და იმთაც აღიქვამთ მიწად,  
 აღავლენთ ლოცვას, დაემხობით მიწაზე პირქვე.  
 ეს უკვე იყო, ამჟამად კი მოვა ახალი,  
 დედამიწის წრეს ვინც განავრცობს მეტი ჭიდილით,  
 რა არის ჩვენთვის ეკალბარდი, ღმერთი მაღალი  
 ქალწულის წმინდა საშოთი რომ განიმსჭვალება!  
 მე ვარ წიაღის უწმინდესის აელვარება,  
 რომ წაგიძღვებათ, მწყემსნო, მარადის.

გერმანულიდან თარგმნა გივი ალხაზიშვილმა

# **GALAKTION TABIDZE'S ANNIVERSARY IN LONDON**

***INNES MERABISHVILI***

***Professor of Javakhishvili State University***

*e-mail: byronschool@hotmail.com*

On 23 November, 2011 Canning House hosted a cultural evening dedicated to 120th anniversary of the Great Georgian poet Galaktion Tabidze (1891-1959). The event was organized by the Byron Society of Georgia and its President Professor Innes Merabishvili in collaboration with British Georgian Society and the Embassy of Georgia. The evening also marked the book launch of Galaktion Tabidze's poems translated in English by Professor Innes Merabishvili. She gave a comprehensive talk about the poet's creative work and her translation.

The event was attended by over 120 guests from diplomatic and academic circles, as well as representatives from Georgian diaspora in London. Among distinguished guests were the Lord Byron, the Earl of Lytton – the direct descendant of Lord Byron and Lord Dominick Mereworth – a poet and the initiator of the event.

The book launch was followed by a short concert and a reception.

A bilingual volume of 50 poems by Galaktion Tabidze, one of the greatest poets of Georgia was published by Critical, Cultural and Communications Press, Nottingham.

“The renderings of the poems from Georgian into English by Professor Innes Merabishvili are accomplished and sensitive. She has captured the tone and rhythms of Galaktion and her translations of the difficult metaphors of the originals come over into English remarkably faithfully. This is a token of Professor Merabishvili's skill as a translator in that one does not sense the presence of a foreign source in these translations”, – notes Professor Richard Cardwell, the University of Nottingham.

Professor Innes Merabishvili is the Head of the Institute of Translation and Literary Relations at the State University of Tbilisi, and a well-known Byron scholar, who has rendered many of Byron's poems into Georgian and published works on the English poet. She has also published (in Georgian) a study of Galaktion's enigmatic metaphors in the monograph *Enigmas of Galaktion* (Tbilisi, 2003).

Professor Innes Merabishvili kindly offered a short story of the poet's life followed by her appreciation of the problems of translating Galaktion Tabidze's poetry into the English language alongside with a number of poems to be published in our journal.

In the early spring of 1891, in a cottage belonging to the Tabidze family in the village of Chkvishi in Western Georgia, a young man lay dying of pneumonia. For



over ten days and nights his wife was constantly at his bedside. He prayed that she would be strong since she had the duty to nurture and protect their only child, the baby son who lay asleep in the next room. His wife then revealed a secret to her husband: she was expecting another child. On hearing the news the dying man's face became radiant. He called for his father asking him to bring a jug of wine. No one could refuse the wish of a dying man. They filled the glass with the wine and the man toasted the creature who was to be born in seven months time. He drained the glass to the dregs and breathed his last.

On the 17th November 1891 a boy was born to the widowed woman whom she named Galaktion or Galaxy. Several decades later Galaktion Tabidze would create a new galaxy of poetry.

At the outset of the twentieth century the modern poet faced the problem of giving expression to the upheavals caused by technical and political revolutions, especially the Russian Revolution. The distorted and convoluted images of the avant-garde became fashionable and accepted; poets and artists sought new symbols and fantastical images to express their heightened vision of their worlds. The French and European avant-garde – Expressionism, Cubism, Dada, Suprematism and Surrealism – took their place in the imagination of Georgian artists with the inevitable and complex changes required in style and expression.

Galaktion Tabidze was well read in world literature from the earliest times to the most recent European revolutionary expressions. Though he never became a follower of any of the contemporary movements, he had mastered the finest traditions of his native poetry to give new life to Georgian verse and, thus, to establish a new style in verse that, in reality, meant the creation of a new poetics and a new poetical form. He wrote:

*I have discovered a whole world,  
Unattainable for mankind yet.*

Alongside other Georgian poets like Besiki (Gabashvili), Ilya (Chavchavadze), Akaki (Tsereteli) or Vazha (Pshavela), Galaktion (Tabidze) is also widely known and affectionately called by his first name. Next to Rustaveli<sup>1</sup> it was Galaktion's poetry, which resulted in the establishment of a new field of Georgian philology entitled Galaktionology.

Galaktion's poetry is notable for musical verse based on inner melody, replete with novel images and a vivid imagination. His poetry appears to be an inexhaustible source of delight, depth and dramatic effect. Indeed the poet himself was considered by his contemporaries to be the "king of poets". He richly deserved this name as a result of the enormous popularity of his first volume of verses *Poems* published in 1914 and his second *Artistic Flowers* in 1919.

---

<sup>1</sup> Shota Rustaveli, a great Georgian poet of the XII century, who was the author of the Georgian national epic "Vepkhistkaosani" (The Man in the Panther Skin) which draws on ancient Greek and Eastern philosophy in the celebration of heroism, country love, and comradeship.

Times were difficult and dangerous in Soviet Georgia during the period of the Stalinist political purges. Professor Donald Rayfield of the University of London has noted that “by luck or cunning [Galaktion] avoided groups, even friendships, and was spared the political manoeuvres and purges of the Georgian Union of Writers in the 1930s.”<sup>1</sup>

A rumour rose in Georgia that it was Stalin, the Soviet leader of a Georgian origin, who spared Galaktion with the invisible hand.

Gentle and cheerful in private life he was a lonely man with deep and tragic suffering.

His natural depressive temperament drove him to attempt suicide on several occasions but he was saved at the last minute by friends.

“Dying”, wrote Sylvia Plath prophetically before committing suicide herself, “is an art, like everything else, / I do it exceptionally well. / I do it so it feels like hell.”

Galaktion finally did it well on the 17th March 1959 by throwing himself from the upper floor of the hospital in which he had been interned for treatment for depression.

At the age of 28 Galaktion wrote:

*But if my country fails to treat me well,  
Yes! I'll die a death, a poet's name deserves.*

The nation went into deep mourning and he was buried with state honours in the Pantheon of Poets and Writers on Mtatsminda (Holy Mountain), in Tbilisi.

His *Collected Works* were published in twelve volumes by the leading Georgian publishing house *Sabchota Sakatvelo* between 1966 and 1975. Twenty five volumes of his writings taken from manuscript sources and his extant archive were published in Tbilisi several years ago.

Sadly Galaktion's poetry is almost unknown to the world outside for two reasons: the limited number of Georgians abroad on the one hand and, on the other, the fact that his verses are virtually untranslatable owing to the abundance of unusual and enigmatic expressions so common in avant-garde writing.

Though his enigmatic expressions resist easy analysis and explanation, his poetry has always caused infectious emotions and has found a ready response among his readers, but not translators. Actually, with very rare exceptions, there developed an opinion that his poetry was untranslatable. Galaktion himself strongly objected to this point of view and kindly encouraged translators to render his poetry into foreign languages.

As Paulo Rônai points out in his *School of Translators*, the aim of all art is something impossible when the painter reproduces the irreproducible, the poet expresses the inexpressible and the translator strives to translate untranslatable.

---

<sup>1</sup> Donald Rayfield, *The Literature of Georgia, A History*, Second revised edition, Curzon Press, England, 2000, p. 253.

There is no doubt that Galaktion managed to express inexpressible. Therefore we aim to translate untranslatable.

But what is untranslatable in Galaktion's poetry and how can we render it into English?

Translation of poetry as well as of any literary text involves at least two necessary stages, textual interpretation and its artistic realization in a different language. A skilled reader can feel and understand poetry without the need to be versed in linguistic methods to interpret the text. However, traditionally very many of Galaktion's word combinations were considered by Georgian scholars to be indecipherable. Here linguistic methods proved exceptionally useful to develop a special approach when investigating artistic and creative phenomena that actually led us to produce new models of study<sup>1</sup>. Therefore an analysis of Galaktion's enigmatic lines and, thus, a translation of them becomes possible for us.

It may be useful to offer a short analysis of some of his enigmatic lines, especially with the aim of understanding his way of visualizing the world through unusual linguistic icons and their uncommon correlations.

Linguistic tradition that stems from C. K. Ogden and J. A. Richards<sup>2</sup> and their famous semantic triangle presents a word as a relation of three main components: the sound form of a word or its name (nomination), a concept or significatum and a referent as an object of the real world. Therefore the correlation of these three components produces entire meaning of a word. We argue that real objects are the phenomena of extralinguistic reality and can never be treated as linguistic components. The objects of reality are reflected in words not only through concepts and names but mainly through vivid icons as linguistic images. These linguistic images never change and are eventually constant, but offer an artistic foundation for creative texts. Therefore we argue that the three components of the semantic triangle of the word are the following: the icon, the name and the concept or significatum.

Talented translators like poets and writers feel the presence of these icons and try to maintain them in their translated versions.<sup>3</sup> But it happens seldom as far as translators focus their process of recreation mainly on newly acquired meanings of words in the text and lose the valuable icons produced by unusual correlations of words. When translating we have to preserve the icons or linguistic images fresh in order to present the text of the translated version fit and alive. Changes in the meaning occur in the concept thus producing figural or occasional meanings. We can observe such changes in word meanings as soon as we approach them with componential analysis.

This semantic method of analysis permits us to split the meaning of the word into semas as minimal units of meaning. Thus, the meaning of a word is presented

---

<sup>1</sup> Innes Merabishvili, *Linguistics of Poetic Translation* (in the Georgia language) with an English summary, Tbilisi, 2005.

<sup>2</sup> C. K. Ogden, J. A. Richards, *The Meaning of Meaning*, New York, 1923.

<sup>3</sup> Haroldo de Campos, *On Translation as Creation and Criticism*, in the book: *Haroldo de Campos in Conversation*, Edited by Bernard McGuirk and Else R P Vieira, Zolus Press, London, 2009, p. 200.

as consisting of different semas when each of them has its own definite weight on the plane of content. Semas of maximum weight create the kernel of the meaning. The other semas are of less weight and surround the kernel as secondary features. In poetic texts, especially in unusual word combinations, we can deconstruct the meaning into different semas, where under the influence of context they are newly arranged. Therefore, a new kernel and new secondary semas are formed and their combination creates a new contextual meaning in a chain of signifiers.

Take, for example the line “The soul wept out with light blue wines” from a poem of the same title. The most unusual point about this line is the word combination “light blue wines” in so far as wine is normally used to imply either a dark red colour or the light colour of grapes but never blue or light blue.

The leading lexical sema of the noun “wine” is “an alcoholic drink made from grapes or other fruits”. Next to the leading sema we find other semas of the lexical meaning such as “getting drunk”, “frank”, “brave”, “lacking precaution”, “illogical”, “elated”, etc., to say nothing of the semas of colour.

On the other hand the adjective “light blue” comprises such semas as “resembling heaven”, “heavenly”, “unearthly”, “pure”, “clear” and so on. All the above-mentioned semas of “light blue” might be attributed to fit the secondary lexical semas of the noun “wine”, thus converting the direct meaning of the word into the figural meaning of “high spiritual condition”. Therefore the combination of “soul” with “light blue wines” through the verb “to weep” seems less unusual. Having disclosed the meaning of this word combination we recreate it in translation in the same style thus retaining icons or linguistic images fresh.

Apart from the inner structure of the word, symbols in Galaktion’s works are of special interest. Symbolic are not only words but the consonants and vowels that mostly sound through alliteration. When translating Galaktion’s famous poem *Kari Kris (Whirls The Wind)* where “kari” means the wind and “kris” as a verb in English means “blows” or “whirls”, we preferred to choose the verb “whirl” that helps us to reproduce the alliteration of the sounds [kr] in the original text. At the same time we retained the number of syllables in the line to reproduce the music of the Georgian verse.

*Whirls the wind, whirls the wind, whirls the wind  
And the leaves whirl from wind still to wind...  
Rows of trees, lines of trees bend in arch,  
Where art thou, where art thou, why so far?..*

It also becomes preferable to recreate symbols and icons especially in cases when the original poem is based on almost homonymous usage of rhymed words while they present absolutely different meanings. In such cases we would rather render them by icons and due meanings than the sounding, though we try to maintain the style of the original euphony and harmony alongside with the rhythm.

The word “a rose” could serve as a good example of symbolic meanings. More myth and legend surrounds the rose than any other flower. Throughout history this flower has conjured passion, tenderness, victory, pride, fidelity, and the quest for love. It was the flower of Venus, goddess of love. It evokes champagne and languorous kisses but also lost love and even death. The symbolism of a rose is completed by its thorns, sharp reminders that pain flows from love.

Besides, the rose has served as a Christian religious symbol for centuries and is commonly associated with the Virgin Mary. Madonnas are frequently painted crowned with roses. Roses are linked through the Virgin Mary to Christian purity.

St. Ambrose relates how the rose came to have thorns. Before it became one of the flowers of the earth, the rose grew in Paradise without thorns. Only after the fall of man did the rose take on its thorns to remind man of the sins he had committed and his fall from grace; while its fragrance and beauty continued to remind him of the splendour of paradise. It is probably in reference to this legend that the Virgin Mary is called a “rose without thorns”, because of the tradition that she was free from the stain of original sin.

One of Galaktion’s literary characters, Mary, as an evoked image of a remote and unshared love, is an exceptional favourite. She emerges in a number of his lyrical poems and some are specifically dedicated to her. The most beautiful and popular is the poem *Mary*. Since its publication Georgian readers have connected the poem with a famous beauty, Mary Shervashidze, the poet’s contemporary. However it is a known fact that Galaktion never met her, although he might have imagined her. In Galaktion’s poetry the name “Mary” acquires at least two meanings: the name of a beloved lady as a symbol of lost love and constant sorrow and the name of the Virgin Mary as a symbol of divine love, eternal purity and Christian devotion.

With regard to the first image it is more than likely that Mary as a symbol of lost love must have derived from Byron and largely because of the prominence of Byron’s *Mary* in Russian poetry (principally Pushkin, Lermontov and Blok). One of Galaktion’s lyrics dedicated to Mary under the title *With Mary’s Eyes* is clearly a free translation of Byron’s *Hills Of Annesley* (the 1805 fragment). But this instance is neither a case of a simple influence nor mere imitation, in that Galaktion goes far beyond his source when he develops Lord Byron’s vision and creates his own “Queen of a Fantastic Realm”. The plot of one of the most successful poems of this cycle, *Mary* must be associated with the marriage of Miss Mary Chaworth, Lord Byron’s early unshared love.

Galaktion frequently speaks of Byron in his letters and often alludes to him in his poems. He translated various fragments from Byron’s *Ode To Napoleon Buonaparte*, *Darkness*, *The Deformed Transformed* and was greatly moved not only by Byron’s poetic achievements but also his personality. Lord Byron’s lyricism and expressed sorrow were especially close to Galaktion’s own poetic vision. Many aspects of Galaktion’s poetic vision inspired his colleagues and friends to give him the name of the “Georgian Byron” (kartveli baironi).

The Georgian name for the Holy Virgin is “Mariam” and not “Mary”. Galaktion was the first to introduce Mary as the literary character in Georgian literature and to connect it with the Virgin Mary. Thus, we may argue that alongside the European literary image of Mary and especially that created by Lord Byron, the Georgian poet alludes to another English usage of “Mary”: the name of the Blessed Virgin, thus referring to the symbolic meaning of a rose.

In Galaktion’s poems “a rose” displays several of its symbolic meanings simultaneously. The poems *Azure-land Or Rose In Sand*, *The Soul Wept Out With Light Blue Wines*, *Is Life Too Hard For You, My Heart?* and *The Moon Of Mtatsminda* confirm the above. In the last named we read the following:

*Apparition of a man, old and noble, sleeps  
In the cemetery filled with a sorrow deep,  
With a daisy and a rose under merry stars,  
Oh, these sites are haunted oft by the lonely bard.*

Alongside distinct symbolic meanings such as that of beauty, love, death, etc., of course, “a rose” implies suggestion of the Virgin Mary, especially when daisies are used as a symbol of the innocence of the Christ Child.

When alluding to Mary as the symbol of the virgin, or when referring to roses and daisies Galaktion frequently introduces aspen trees. There are two early legends about the aspen tree. One relates that the Cross was made from the aspen, and that, when the tree realized the purpose for which it was being used, its leaves began to tremble with horror and have never ceased. The other legend is that, when Christ died on the Cross, all the trees bowed in sorrow except the aspen. Because of its pride and sinful arrogance the leaves of the aspen were doomed to continual trembling.<sup>1</sup>

We may find the three symbols of a rose, a daisy and aspen trees as represented together in the poem *Aspen Trees*:

*When from the mounts the cold wind blows,  
When mist is spreading like a sail,  
An army of white aspen leaves  
May rustle as a fairy tale.*

*This ancient tale, makes thrilled and drunk,  
And I am drunk with oldest wines,  
In recollections then I grasp  
The roses, daisies that were mine.*

---

<sup>1</sup> Signs & Symbols in Christian Art by George Ferguson, Oxford University Press, London, Oxford, New York, 1971, p. 28.

Alongside the established symbolic content, a word may acquire a new meaning such as that based on the poet's individual vision.

In the above mentioned poem *The Moon of Mtatsminda* we come across “a rose” also in two other lines: *Waterfalls and roses change in the songs of swans; Oh, the path of death is none but of sweet pink rose.*

What do “roses” mean in the songs of swans? Alongside reference to beauty, love, death, etc., “a rose” here means a masterpiece as the crown of the poet's reasoning and thinking, the crown of creative activities. This meaning of a rose appears clearly realized in the poem *Roses*. Alluding to Hesiod and Homer, Eros or the ship of Hellas, to Ovid, to Botticelli or Raphael, Galaktion speaks of their roses as masterpieces.

But as Galaktion's other lines reveal the dearest masterpiece, ever created and to be created, is his homeland – Georgia:

სადღაც რეკავს დაირა  
და სიცილის წვეთება,  
საქართველო! – აი რა  
არის შემოქმედება.

*With sounds of ringing laughter drops  
Somewhere jingles a tambourine,  
What is creation? – First of all,  
My native Georgia – Land of green!*

## გალაკტიონ ტაბიძე

### მე და ღამე

ეხლა, როცა ამ სტრიქონს ვწერ, შუაღამე იწვის, დნება,  
სიო, სარკმლით მონაქროლი, ველთა ზღაპარს მეუბნება.

მთვარით ნაფენს არემარე ვერ იცილებს ვერცხლის საბანს,  
სიო არხევს და ატოკებს ჩემს სარკმლის წინ იასამანს.

ცა მტრედისფერ, ლურჯ სვეტებით ისე არის დასერილი,  
ისე არის სავსე გრძნებით, ვით რითმებით ეს წერილი.

საიდუმლო შუქით არე ისე არის შესუდრული,  
ისე სავსე უხვ გრძნობებით, ვით ამ ღამეს ჩემი გული.

დიდი ხნიდან საიდუმლოს მეც ღრმად გულში დავატარებ,  
არ ვუმჟღავნებ ქვეყნად არვის, ნიავსაც კი არ ვაკარებ.

რა იციან მეგობრებმა, თუ რა ნაღველს იტევს გული,  
ან რა არის მის სიღრმეში საუკუნოდ შენახული.

ვერ მომპარავს ბნელ გულის ფიქრს წუთი წუთზე უამესი,  
საიდუმლოს ვერ მომტაცებს ქალის ხვევნა და ალერსი;

ვერც ძილის დროს ნელი ოხვრა, და ვერც თასი ღვინით სავსე,  
ვერ წამართმევს მას, რაც გულის ბნელ სიღრმეში მოვათავსე.

მხოლოდ ღამემ, უძილობის დროს სარკმელში მოკამკამემ,  
იცის ჩემი საიდუმლო, ყველა იცის თეთრმა ღამემ.

იცის – როგორ დავრჩი ობლად, როგორ ვეწვე და ვწამე,  
ჩვენ ორნი ვართ ქვეყანაზე: მე და ღამე, მე და ღამე!



## The Night and I

At composing these true lines the midnight's melting, burning down,  
The wind is whiffling through skylights calling tales from distant mounts.

The moon has spread a silver blanket, the ambience is all snow white,  
The lilacs play and toss in bows near my casement, breezing light.

As with gentle secret caution, the sky's slashed with grey- blue stripes,  
Filled they are with magic motion like the rhymes amid these lines.

None is seen and none is spoken, the night's a mystery indeed,  
The air is filled with deep emotions like my heart full to the brim.

And this heart a secret treasures longtime now and since the past,  
I do cosset it, do cherish, to a man will never trust.

Oh, my friends'll ne'er know the grief I suffered, the pains I felt,  
For this sorrow as a vow in my heart is deeply kept.

No embraces and no kisses, no sweet lips of damsels fair,  
No, no one can ever steal it, what's the soul of lonely care.

Nor the sounds in sleep I utter, nor the words, I say, when drunk,  
Can reveal once or betray the secret treasured in my heart.

But the night at sleepless times, penetrating through skylights,  
Knows the story of my life, knows the aches that made me cry,

What a lonely orphan suffered, all that tortures till I die,  
Only two together suffered, the Night and I, the Night and I.

## მერის თვალებით

ეს რამდენიმე დღეა და რამდენიმე ღამე  
 დახურულია გული, როგორც საკანი რამე.  
 თითქო უმძიმეს კარებს კუპრის დაედო ლუქი,  
 გულში ვერც ზეცა ატანს, ვერც სიხარულის შუქი.  
 გაუდაბურდა ჩემი ყოფნის ყოველი წამი,  
 ეს რამდენიმე დღეა და რამდენიმე ღამე.  
 ოჰ, მომეცალეთ, კმარა! მხოლოდ სიკვდილი მინდა,  
 არც პოეზია მატკობს, არც მეგობრობა წმინდა.  
 ეს რამდენიმე დღეა და რამდენიმე ღამე  
 არე-მიდამოს შხამავს ღრმა მწუხარების შხამი.  
 ჩამოიბუროს ზეცა, მისიც აღარა მჯერა —  
 მერის თვალებით იგი ვერ გაბრწყინდება, ვერა!

## With Mary's Eyes<sup>1</sup>

For several days and several nights  
 My heart has darkened been, closed tight.  
 As if a solitary cell,  
 A door that's locked with sealing wax.  
 No joy can reach my soul, no light  
 From skies that ever were so bright.  
 Each second of my being, my life  
 Has now become a desert wild.  
 For several days and several nights.  
 But now, you all, stop! Stand aside!

<sup>1</sup> A comparative study of Galaktion's and Byron's works permits us to conclude that this poem is a free and very artistic translation of Lord Byron's "Fragment Written Shortly After The Marriage Of Miss Chaworth" composed as early as in 1805:

Hills of Annesley, bleak and barren,  
 Where my thoughtless childhood stray'd,  
 How the northern tempests, warring,  
 Howl above thy tufted shade!  
 Now no more, the hours beguiling,  
 Former favourite haunts I see;  
 Now no more my Mary smiling  
 Makes ye seem a Heaven to me.

I long, long only for a Death,  
 Enjoying no Poesy, no friends.  
 The sphere is deeply poisoned here,  
 I ceased to trust the Heavens dear.  
 Let skies go dim! No more they'll shine  
 And brighten up with Mary's eyes!

### ვერხვები

ყოველთვის, როცა დაბერავს ქარი  
 და ნისლს მთებისას გაიფენს აფრად,  
 ვერხვის ფოთოლთა თეთრი ლაშქარი  
 ამრიალდება უშორეს ზღაპრად.  
 ზღაპარი იგი მათრობს და მხიბლავს  
 ძველი ღვინის სმით, უღონოდ, მძაფრად,  
 სადღაც დაკარგულ ვარდს და გვირილებს  
 მოგონებებში ვიჭერ თანაბრად.

ეს იყო წინათ, დიდი ხნის წინათ...  
 სად, როდის, რისთვის? არ ვიცი, არა!  
 იყვნენ ოდესღაც და მიეძინათ...  
 ღელავს ფოთლების მწყობრი კამარა.

მას შემდეგ ბედი და იალქანი  
 ქარის სიმძიმით გადაიხარა,  
 შენ კი სადა ხარ ამდენი ხანი?  
 რისთვის, ან ვისთან? არ ვიცი, არა!

ეს იყო წინათ, დიდი ხნის წინათ,  
 ეს იყო ვერხვის ფოთლების კვნესა,  
 დრომ ყვავილებით დაგვაგვირგვინა,  
 მე პაჟი ვიყავ, ის კი – პრინცესა.

## Aspen Trees

When from the mounts the cold wind blows,  
When mist is spreading like a sail,  
An army of white aspen leaves  
May rustle as a fairy tale.

This ancient tale, makes thrilled and drunk,  
And I am drunk with oldest wines,  
In recollections then I grasp  
The roses, daisies that were mine.

It was a long, long time ago,  
Where, when and why? I know not now!  
They lived but then they passed away,  
The leaping leaves sweep up and down.

Since then the fortune and the sail  
Have bent beneath the heavy winds,  
I long for you, I miss your face,  
I never guess what all this means.

It was the moan of aspen trees,  
Time fled so fast and much has changed,  
Time crowned us two with flowery wreaths,  
She was a princess, I – a page.

## მთანმინდის მთვარე

ჯერ არასდროს არ შობილა მთვარე ასე წყნარი!  
მდუმარებით შემოსილი შეღამების ქნარი  
ქროლვით იწვევს ცისფერ ლანდებს და ხეებში აქსოვს...  
ასე ჩუმი, ასე ნაზი ჯერ ცა მე არ მახსოვს!  
მთვარე თითქოს ზამბახია შუქთა მკრთალი მძივით,  
და მის შუქში გახვეული მსუბუქ სიზმარვით  
მოსჩანს მტკვარი და მეტეხი თეთრად მოელვარე...

ოჰ! არასდროს არ შობილა ასე ნაზი მთვარე!  
 აქ ჩემს ახლო მოხუცის ლანდს სძინავს მეფურ ძილით,  
 აქ მწუხარე სასაფლაოს, ვარდით და გვირილით,  
 ეფინება ვარსკვლავების კრთომა მხიარული...  
 ბარათაშვილს აქ უყვარდა ობლად სიარული...  
 და მეც მოვკვდე სიმღერებში ტბის სევდიან გედად,  
 ოლონდ ვთქვა, თუ ღამემ სულში როგორ ჩაიხედა,  
 თუ სიზმარმა ვით შეისხა ციდან ცამდე ფრთები,  
 და გაშალა ოცნებათა ლურჯი იალქნები;  
 თუ სიკვდილის სიახლოვე როგორ ასხვაფერებს  
 მომაკვდავი გედის ჰანგთა ვარდებს და ჩანჩქერებს,  
 თუ როგორ ვგრძნობ, რომ სულისთვის, ამ ზღვამ რომ აღზარდა,  
 სიკვდილის გზა არრა არის, ვარდისფერ გზის გარდა;  
 რომ ამ გზაზე ზღაპარია მგოსანთ სითამამე,  
 რომ არასდროს არ ყოფილა ასე ჩუმი ღამე,  
 რომ, აჩრდილნო, მე თქვენს ახლო სიკვდილს ვეგებები,  
 რომ მეფე ვარ და მგოსანი და სიმღერით ვკვდები,  
 რომ ნაჰყვება საუკუნეს თქვენთან ჩემი ქნარი...  
 ჯერ არასდროს არ შობილა მთვარე ასე წყნარი!

### The Moon of Mtatsminda<sup>1</sup>

Skies have never seen the moon tranquil, as is this!  
 A magic lyre seems serene in the dusk of bliss,  
 Calling forth on flight blue ghosts, binding them with trees...  
 I have never seen the skies tender, as are these!  
 The moon's like an iris bloom with pale beads of beams,  
 Gleaming gently all around as in night's light dreams -  
 The riverside<sup>2</sup> and the church<sup>3</sup> sparkle in white streams...  
 Skies have never seen the moon tender, as is this!  
 Apparition of a man<sup>4</sup>, old and noble, sleeps  
 In the cemetery filled with a sorrow deep,

<sup>1</sup> *Mtatsminda* – mount overlooking Tbilisi. In Georgian Mtatsminda means “holy mount”.

<sup>2</sup> *The riverside* – in the source text we have the “Mtkvari”, the river that runs through Tbilisi.

<sup>3</sup> *The church* – in the source text we have “metexi” (Metekhi), that is the church in Tbilisi overlooking the river Mtkvari.

<sup>4</sup> *Apparition of a man* – according to established tradition, “Galaktion” meant Akaki Tsereteli, a great Georgian poet (1840-1915) of noble origin, who deeply inspired him.

With a daisy<sup>1</sup> and a rose under merry stars...  
Oh, these sites are haunted oft by the lonely bard<sup>2</sup>...  
Fain would die I as a swan singing on the lake,  
But to say how night has looked into soul in pains,  
How the dream has spread its wings reaching distant skies  
When the sails of navy blue set are for the heights;  
Through the dying voice of souls when the hope is lost  
Waterfalls and roses change in the songs of swans,  
For a man in oceans born when the end is close,  
Oh, the path of death is none but of sweet pink rose;  
On this path as fairy tales are the poet's deeds,  
There is none of darkened nights silent as is this,  
And I say: I'll greet my death being so close to ghosts,  
With my songs I die – a king and a poet most,  
Through the ages, but with you, harp of mine will live...  
Skies have never seen the moon tranquil, as is this!

## მერი

შენ ჯვარს იწერდი იმ ღამეს, მერი!  
მერი, იმ ღამეს მაგ თვალთა კვდომა,  
სანდომიან ცის ელვა და ფერი  
მწუხარე იყო, ვით შემოდგომა!

აფეთქებული და მოცახცახე  
ინვოდა ნათელ ალთა კრებული,  
მაგრამ სანთლებზე უფრო ეგ სახე  
იყო იდუმალ გაფითრებული.

---

<sup>1</sup> "Toward the end of the fifteenth century the daisy came to be used in paintings of the 'Adoration' as a symbol of the innocence of the Christ Child. Apparently, the sweet simplicity of the daisy was felt to be a better symbol of His innocence than the tall, stately lily." – see George Ferguson, *Signs and Symbols in Christian Art* [Oxford: Oxford University Press, 1971], *op. cit.*, p. 30.

<sup>2</sup> *The lonely bard* – in the source text we have "Baratashvili". Nikoloz Baratashvili (1817-1845) was a distinguished Georgian poet, a great grandson of Irakli II, king of Georgia.

ინვოდა ტაძრის გუმბათი, კალთა,  
ვარდთა დიოდა ნელი სურნელი,  
მაგრამ ლოდინით დაღალულ ქალთა  
სხვა არის ლოცვა განუკურნელი.

მესმოდა შენი უგონო ფიცი.....  
მერი, ძვირფასო! დღესაც არ მჯერა.....  
ვიცი ნამება, მაგრამ არ ვიცი:  
ეს გლოვა იყო თუ ჯვარისწერა?

ლოდებთან ვილაც მწარედ გოდებდა  
და ბეჭდების თვლებს ქარში კარგავდა.....  
იყო ობლობა და შეცოდება,  
დღესასწაულს კი ის დღე არ ჰგავდა.

ტაძრიდან გასულს ნაბიჯი ჩქარი  
სად მატარებდა? ხედვა მიმძიმდა!  
ქუჩაში მძაფრი დაჰქროდა ქარი  
და განუწყვეტლად წვიმდა და წვიმდა.

ნაბადი ტანზე შემოვიხვიე,  
თავი მივანდე ფიქრს შეუწყვეტელს;  
ოჰ! შენი სახლი! მე სახლთან იქვე  
ლონე-მიხდელი მივანექ კედელს.

ასე მწუხარე ვიდექი დიდხანს  
და ჩემს წინ შავი, სწორი ვერხვები  
აშრიალებდნენ ფოთლებს ბნელხმიანს,  
როგორც გაფრენილ არწივის ფრთები.

და შრიალებდა ტოტი ვერხვისა,  
რაზე – ვინ იცის! ვინ იცის, მერი!  
ბედი, რომელიც მე არ მეღირსა –  
ქარს მიჰყვებოდა, როგორც ნამქერი.

სთქვი: უეცარი გასხივოსნება  
რად ჩაქრა ასე? ვის ვევედრები?  
რად აშრიალდა ჩემი ოცნება,  
როგორც გაფრენილ არწივის ფრთები?

ან ცას ღიმილით რად გავცქეროდი,  
ან რად ვიჭერდი შუქს მოკამკამეს?  
ან „მესაფლავეს“ რისთვის ვმღეროდი,  
ან ვინ ისმენდა ჩემს „მე და ლამეს“?

ქარი და წვიმის წვეთები ხშირი  
წყდებოდნენ, როგორც მწყდებოდა გული  
და მე ავტირდი – ვით მეფე ღირი,  
ღირი, ყველასგან მიტოვებული.

### Mary

You were married that night, Mary!  
Mary, that night your eyes were dimmed,  
The glints and hues of Heavens weary –  
With autumn's sadness overfilled!

Blasting and trembling, waving higher,  
Blazed brightness of the burning flames,  
I could with candles but compare  
The secret paleness of thy face.

Dome of the church and walls on fire,  
Slow fragrance of roses was spread,  
Prayer of women, hopeful and tired,  
Sounded but desperate and mad.

Faintly I heard your thoughtless vow...  
Though never believed it... my dear!  
Torture it was, but knew not how  
Wedding turned into grief and fear.

Here someone wailed close to the walls  
Losing bright gemstones in the wind...  
The bells for orphans in mind tolled,  
It was not merriment indeed.



I left the church and quickly paced  
Towards the roads! Could hardly see!  
The heavy wind blew in my face,  
It rained and rained, and waters streamed.

I wrapped around my dark flint cape,  
Unceasing thoughts strayed in my mind;  
Then leaned against your dwelling place!  
The only home that I could find.

Before me stood tall aspen trees,  
Straight, black, deploring, greeting me,  
Rustling with noise dark-sounded leaves,  
Just as an eagle's fluttering wings.

I heard the moaning voice of leaves,  
Though never clear it did ring,  
The only message I could feel –  
My luck was gone, gone with the wind.

Mary, pray tell me, why the light  
All went away just like my dream?  
Why did it flutter on its flight,  
As if an eagle's mighty wings?

Why gazed at Heavens I with smiles?  
Why caught the sight of beaming rays?  
In vain sang my "Grave Digger's"<sup>1</sup> lines,  
"The Night And I"<sup>2</sup> of doleful days?  
The wind, the rain with drops so clear  
Were breaking like the heart, all seared,  
Anguish and pain no one could hear,  
I wept, forlorn, as if King Lear.

---

<sup>1</sup> "Grave Digger" – Galaktion's poem "mesaplave".

<sup>2</sup> "The Night And I" – Galaktion's poem "me da game".

## თოვლი

მე ძლიერ მიყვარს იისფერ თოვლის  
 ქალწულებივით ხიდიდან ფენა,  
 მწუხარე გრძნობა ცივი სისოვლის  
 და სიყვარულის ასე მოთმენა.  
 ძვირფასო! სული მევსება თოვლით:  
 დღეები რბიან და მე ვბერდები!  
 ჩემს სამშობლოში მე მოვვლე მხოლოდ  
 უდაბნო ლურჯად ნახავერდები.  
 ოჰ! ასეთია ჩემი ცხოვრება:  
 იანვარს მოძმედ არ ვეძნელები,  
 მაგრამ მე მუდამ მემახსოვრება  
 შენი თოვლივით მკრთალი ხელები.  
 ძვირფასო! ვხედავ... ვხედავ შენს ხელებს,  
 უღონოდ დახრილს თოვლთა დაფნაში.  
 იელვებს, ქრება და კვლავ იელვებს  
 შენი მანდილი ამ უდაბნოში...  
 ამიტომ მიყვარს იისფერ თოვლის  
 ჩვენი მდინარის ხიდიდან ფენა,  
 მწუხარე გრძნობა ქროლის, მიმოვლის  
 და ზამბახების წყებად დაწვენა.  
 თოვს! ასეთი დღის ხარებამ ლურჯი  
 და დაღალული სიზმრით დამთოვა.  
 როგორმე ზამთარს თუ გადავურჩი,  
 როგორმე ქარმა თუ მიმატოვა!  
 არის გზა, არის ნელი თამაში...  
 და შენ მიდიხარ მარტო, სულ მარტო!  
 მე თოვლი მიყვარს, როგორც შენს ხმაში  
 ერთ დროს ფარული დარდი მიყვარდა!  
 მიყვარდა მაშინ, მათრობდა მაშინ  
 მშვიდი დღეების თეთრი ბროლები,  
 მინდვრის ფოთლები შენს დაშლილ თმაში  
 და თმების ქარით გამოქროლები.  
 მომწყურდი ეხლა, ისე მომწყურდი,  
 ვით უბინაოს – ყოფნა ბინაში...  
 თეთრი ტყეების მომყვება გუნდი  
 და კვლავ მარტო ვარ მე ჩემს წინაშე.  
 თოვს! ამნაირ დღის ხარებამ ლურჯი  
 და დაღალული ფიფქით დამთოვა.  
 როგორმე ზამთარს თუ გადავურჩი!  
 როგორმე ქარმა თუ მიმატოვა!

## Snow

I'm fond of flakes of violet snow  
Like virgins falling from a bridge,  
A doleful touch of wetness cold  
To bear the pains of Love in me.  
My soul is, darling, filled with snow:  
I'm getting old, my days run fast!  
The land I paced in native home -  
A desert blue with velvet paths.  
This is my life: I'm not at odds  
With friendly January at all,  
But I shall ever have in thoughts  
Your hands, your hands, as pale as snow.  
Oh, darling! See I... see your hands  
In laurel snowed, bent in relief,  
I've seen your veil in desert lands  
Though disappearing in between...  
That's why I love the violet snow,  
Flakes falling from our river's bridge,  
The layers of iris in low rows,  
A doleful touch of winds that whirl.  
'T snows! And Lady Day in winter  
Has covered me with tired blue dreams.  
If I could but survive this winter,  
If winds could spare me and leave!  
There are the roads and games we meet...  
You walk alone without recourse!  
I love the snow as loved that grief,  
Concealed in tender voice of yours!  
Oh, then I loved, I truly loved  
The peaceful days of crystal white,  
In your loose hair the leaves were cast,  
Your hair was blowing then so high.  
I long for you, I long just like  
A homeless - longs, longs for his home...  
A flock of woods near me is white  
To find myself still all alone.  
'T snows! And Lady Day in winter  
Has covered me with tired blue sheets.  
If I could but survive this winter!  
If winds could spare me and leave!

\* \* \*

*(ძღვნად ოლ-ოლს)*

ორი ზღვა შეხვდა ერთიმეორეს,  
ერთი – ქარიშხლის, მეორე – მშვიდის,  
მათ აღტაცებით განიმეორეს,  
რომ დრო ახალი იმედით მიდის.  
ფეერიულ ნავს სცილდება კორდი,  
ამაყი ლორდი დგას, დროა ძველი.  
ბაირონს უსმენს მერი ჩავორტი  
და ფერადებში მისცურავს შელლი.  
ტალღები სთვლემენ, ვით შორი ბედი  
და ნაპირებთან მისული ნავი,  
ზვირთებთან ერთად ოხრავს მიღედი  
და პოეზიის დაიდრა ზვავი.

\* \* \*

*(to Ol-ol)<sup>1</sup>*

The two great seas have met each other<sup>2</sup>.  
Stormy is one, calm is the other.  
Both in excitement are saying anew:  
The life's coming soon with hopes so new.  
Green turf's parting from a fairy boat,  
The proud lord is standing, time is old.  
To Byron's words is harking Mary<sup>3</sup>,  
Through colours fine is floating Shelley.  
A boat is swinging low by the shore,  
The waves're dozing like a fate remote.  
With billows high is sighing my lady,  
A snow slide of Poesy's gliding.

---

<sup>1</sup> *Ol-ol* – pet name of the poet's first wife, Olga Okujava.

<sup>2</sup> The first version of this poem was inscribed by Galaktion on the back of a postcard showing Lord Byron in a boat in the company of Shelley, Mary Godwin, Claire Clairmont, Dr Polidori and others.

<sup>3</sup> *Mary* – In the original text we have "Mary Chaworth".

## სილაჟვარდე ანუ ვარდი სილაში

დედაო ღვთისავ, მზეო მარიამ!  
როგორც ნანვიმარ სილაში ვარდი,  
ჩემი ცხოვრების გზა სიზმარია  
და შორეული ცის სილაჟვარდე.

შემოიღამებს მთის ნაპრალები,  
და თუ როგორმე ისევ გათენდა —  
ღამენათევი და ნამთვრაღევი,  
დაღლილ ქალივით მივალ ხატებთან!

ღამენათევი და ნამთვრაღევი  
მე მივეყრდნობი სალოცავ კარებს,  
შემოიჭრება სიონში სხივი  
და თეთრ ოლარებს ააელვარებს.

და მაშინ ვიტყვი: აჰა! მოვედი  
გედი დაჭრილი ოცნების ბალით!  
შეხედე! დასტკბი ყმანვილურ ბედის  
დაღლილ ხელებით, ნამებულ სახით!

შეხედე! დასტკბი! ჩემი თვალები,  
წინათ რომ ფეთქდნენ ცვრებით, იებით, —  
ღამენათევი და ნამთვრაღევი  
სავსეა ცრემლთა შურისძიებით!

დასტკბი! ასეა ყველა მგოსნები?  
შენს მოლოდინში ასეა ყველა?  
სული, ვედრებით განაოცები,  
შენს ფერხთ ქვეშ კვდება, როგორც პეპელა.

სად არის ჩემთვის სამაგიერო?  
საბედნიერო სად არის სული?  
ვით სამოთხიდან ალიგიერი,  
მე ჯოჯოხეთით ვარ დაფარული!

და როცა ბედით დაწყველილ გზაზე  
სიკვდილის ლანდი მომეჩვენება,  
განსასვენებელ ზიარებაზე  
ჩემთან არ მოვა შენი ხსენება!

დავიკრეფ ხელებს და გრიგალივით  
გამაქანებენ სწრაფი ცხენები!  
ღამენათევი და ნამთვრალევი  
ჩემს სამარეში ჩავესვენები.

დედაო ღვთისავ, მზეო მარიამ!  
როგორც ნანვიმარ სილაში ვარდი,  
ჩემი ცხოვრების გზა სიზმარია  
და შორეული ცის სილაჟვარდე!

### Azure-Land or Rose in Sand

Ave Maria, Sunny Virgin!  
As if a rose in rain-soaked sand,  
My life's dream, in sleep imagined,  
Of skies remote and azure-land.

The night descends on mountain sides,  
And if the sun can ever rise –  
Then as a weary woman sighing,  
I'll walk to icons greeting light!

And after sleepless drunken nights  
I'll rest myself on sacred doors,  
Sunbeams will enter, burning bright,  
Illuminating snow-white stoles.

Then I will say: I've come, a swan,  
Wounded by the garden of dreams!  
Look and enjoy! The fate of one  
With worn out hands, exhausted mien!

Look and enjoy! What has become  
Of eyes that flashed with violet dew, –  
From sleepless drunken nights in sum,  
Are filled with tears of vengeful hues!

All bards! Do they the same fate share  
As tortured thus by your retreat?  
And then the soul in wonder-pray,  
Like butterflies dies at your feet.

I guess, this fortune never meant  
To make me happier or wise,  
With Hell now I am overwhelmed  
Like Dante was in Paradise!

When on my way, accursed by fate,  
I see the ghost of cruel Death,  
I'll never meet your name or face  
With Eucharist at my last breath!

I'll cross my hands, like hurricane  
Will horses forward me ahead!  
From drunken sleepless nights I came,  
Now rush to grave – my final bed.

Ave Maria, Sunny Virgin!  
As if a rose in rain-soaked sand,  
My life's dream, in sleep imagined,  
Of skies remote and azure-land!

### სტიროდა სული ცისფერ ღვინოებს

სტიროდა სული ცისფერ ღვინოებს,  
ღვინო ეძებდა სულ სხვას პირიქით  
და შემდეგ უცნობ პიანინოებს  
ატრიალებდა ტანჯვის ღირიკით.

როგორც მრავალი ვარდების მფენი,  
მას სული ჰქონდა უხვად ციური,  
მასში მრავალი იყო შოპენი  
და პაგანინი ფანტასტიური.

მას საქართველომ გადაუზნიეს  
ვერხვები შორი ალაზანისა  
და აი, ეხლა მისი მუსიკა  
ჩვენი ისლების რხევამ დანისლა.

მშვენიერია ეფექტი მისი  
იქ, სადაც სიტყვა თავდება ძველი,  
ოდეს თავისი და არა სხვისი  
ცრემლებით თვალი უბრწყინავს სველი.

### The Soul Wept Out With Light Blue Wines

The soul wept out with light blue wines,  
But wine then searched for someone else  
And whirled the piano keys meanwhile  
With lyric of tormenting tense.

With gift of spreading blooming roses  
The soul was full of Heaven's spell,  
Contained it much of Chopin's music  
And Paganini's fancy realm.

Tall aspen trees of Alazani<sup>1</sup>  
By Georgia bent low for man's fame,  
Its music then, all of a sudden,  
Got misty through our Carex waves.

Effect is fine and overwhelming,  
Plain words are over, worn and old,  
And eyes in tears, gently melting,  
Are sparkling wet but never cold.

---

<sup>1</sup> *Alazani* – river running in the East of Georgia.



## ცხოვრება ჩემი

ცხოვრება ჩემი უანკარეს ღვინის ფერია,  
 იგი ელვარებს, საბოლოოდ დაშრება ვიდრე,  
 მასში ღიღება პოეტისა მე დავიმკვიდრე,  
 რომლის გარეშე – უკვდავებაც არაფერია.  
 თეთრი დღეების ისევ ისე მიჰყვება დასი,  
 არ მომწყინდება სადღეგრძელოდ ავნიო თასი  
 თქვენი, რომელთა გატაცება... მხოლოდ... ჟინია.  
 მე არც წარსულის, არც მომავლის არ მეშინია.

## My Life

My life is like the purest, purest wine,  
 It shines and dazzles till is dried all up,  
 Through it established I a poet's fame,  
 Save this, immortality never lasts.  
 I'm never tired to toast to you, for whom  
 A passion... is a mere whim... that tortures,  
 A whole host of days, white days, now moves,  
 I'm feared neither for my past nor future.

## ქარი ჰქრის...

ქარი ჰქრის, ქარი ჰქრის, ქარი ჰქრის,  
 ფოთლები მიჰქრიან ქარდაქარ...  
 ხეთა რიგს, ხეთა ჯარს რკალად ხრის,  
 სადა ხარ, სადა ხარ, სადა ხარ?..  
 როგორ წვიმს, როგორ თოვს, როგორ თოვს,  
 ვერ გპოვებ ვერასდროს... ვერასდროს!  
 შენი მე სახება დამდეგს თან  
 ყოველ დროს, ყოველთვის, ყოველგან!..  
 შორი ცა ნისლიან ფიქრებს სცრის...  
 ქარი ჰქრის, ქარი ჰქრის, ქარი ჰქრის!..

## Whirls the Wind

Whirls the wind, whirls the wind, whirls the wind  
And the leaves whirl from wind still to wind...  
Rows of trees, lines of trees bend in arch,  
Where art thou, where art thou, why so far?..  
How it rains, how it snows, how it snows,  
Where to find, where to find... Never know!  
But pursued, but pursued by your eyes  
All the time, everywhere, every time!..  
Distant skies drizzle thoughts mixed with mist...  
Whirls the wind, whirls the wind, whirls the wind!..

## გულო, რა გემართება?

შემოდგომის ყვავილებს  
დიდებასთან მივიტან,  
ერთი შორი ოცნება  
მახსოვს ძველ მოტივიდან.  
ვარდები არ არიან,  
მაგრამ რა მევარდება?  
სულო, რა გემართება?  
გულო, რა მოგივიდა?

## Is Life Too Hard For You, My Heart?

I'll carry flowers of the fall  
To the high mountains of man's fame,  
It seems I scarcely can recall  
A dream remote of those past days.  
No roses ever are around,  
I hardly care for them, my love,  
Why are you sad, my darkened soul?  
Is life too hard for you, my heart?

---

**RECENT PHENOMENOLOGICAL EVENTS**  
**(programs and abstracts)**

---

# THE OBSERVATION OF WORLD CONGRESS ON PHENOMENOLOGY:

The World Institute for Advanced Phenomenological  
**Research and Learning**

1 Ivy Pointe Way, Hanover, New Hampshire 03755, United States, Telephone: (802) 295-3487; Fax: (802) 295-5963; Website: <http://www.phenomenology.org> Anna-Teresa Tymieniecka, President; Daniela Verducci, Vice-President

## THE 61ST INTERNATIONAL CONGRESS OF PHENOMENOLOGY

*Hosted by Istanbul Kultur University June 27, 28, 29,  
30 and July 1, 2011*

Topic: ***PHENOMENOLOGY AND THE HUMAN  
POSITIONING IN THE COSMOS - THE LIFE-WORLD,  
NATURE, EARTH***

The Congress begins with an **Opening Reception** at 16:00 on  
Monday, June 27, 2011, at the ground floor of Onder Oztunaly  
Auditorium, Istanbul Kultur University.

**Hosted by Istanbul Kultur University, *Department  
of Philosophy***

**Local Organization Committee:**

*Chaired by:* Erkut Sezgin

*Members:* Mert Cadlar, Omur Ceylan, Emre Ibyk

**Program Presided by: Anna-Teresa Tymieniecka, World  
Phenomenology Institute**

**Assisting with the Program:**

Professors Carmen Cozma, Majja Kule, Halil Turan

**Scientific Committee:** ARGENTINA: Anibal Pedro Luis Fornari; AZERBAIJAN: Salahaddin Khalilov; ITALY: Francesco Totaro, Daniela Verducci; NORWAY: Konrad Rokstad, POLAND: Jan Szmyd; ROMANIA: Carmen Cozma; TURKEY: Klymet Selvi, Erkut Sezgin, Halil Turan; UNITED STATES: Anna-Teresa Tymieniecka

**SCHOLARLY PROGRAM**

*Morning Sessions*

Tuesday, June 28, 2011

9:00 - 9:30 AM: On Site Registration

Onder Oztunali Auditorium

9:30 AM

**INTRODUCTION**

Chaired by: Erkut Sezgin, Istanbul Kultur University, Turkey

**Installation of Professor Daniela Verducci, Macerata University, as Vice-President of the World Phenomenology Institute**

Anna-Teresa Tymieniecka, World Phenomenology Institute, United States

Tuesday, June 28, 2011

10:00 AM

Onder Oztunali Auditorium

**PLENARY SESSION I**

Chaired by: Daniela Verducci, Vice-President of the World Phenomenology Institute; Macerata University, Italy

**Cosmos, the Meaningful Construct**

Halil Turan, Orta Dogu Teknik Universitesi, Turkey

**Cosmo-Transcendental Positioning of the Living Being in the Universe in Anna-Teresa Tymieniecka's New Enlightenment**

Jadwiga Smith, Bridgewater State University, United States

**Competing Conceptions of Nature, Human Nature and the Cosmic Order**

Oliver W. Holmes, Wesleyan University, United States

**Call of Philosophising as "Dichten":**

**Writing-Voicing-Listening-Reciting in Pace with the Rhyming Pulse of Cosmos as *Tota Simulteitas***

Ercut Sezgin, Istanbul Kultur University, Turkey

**"Cosmos" and Scientific Practices in Ancient Greek and Ancient Chinese Thought: A Comparative Interpretation**

Sinan Kadir Celik, Ataturk University, Turkey

*Afternoon Sessions*

Tuesday, June 28, 2011 14:30,

Room: Amphi - Z - DI

**SECTION I**

Chaired by: Leszek Pyra, Krakow, Poland

**Apel's Project of Cognitive Anthropology for Non-Western World and a Supplement of Muslim Proposal**  
Abdul Rahim Afaki, University of Karachi, Pakistan

**The Rhythmic Horizon of Language (Phenomenological Foundations of Jorge Manrique's *Coplas*)**  
Antonio Dominguez Rey, Universidad Nacional de Educacion Distancia, Spain

**A Subjectivist Inquiry Concerning Intrinsic Value in Environmental Ethics**  
Ayhan Sol *and* Selma Aydin Bayram, Middle East Technical University, Turkey

**Kinds of Guise Bundles**  
Semiha Akinci, Anadolu University, Turkey

**Enmeshed Experience in Architecture: Understanding the Affordances of the Old Galata Bridge in Istanbul**  
Semra Aydinli, Istanbul Technical University, Turkey

**Tuesday, June 28, 2011 14:30,  
Room: Amphi - Z - D2**

**SECTION II**

Chaired by: Danzankhorloo Dashpurev, The Institute of Philosophy, Sociology, and Political Science, Ulaanbaatar, Mongolia

**Plato on Return to the Nature**  
Olena Shkubulyani, Kharkov, Ukraine

**Nature's Value and Nature's Future**  
Leszek Pyra, Krakow, Poland

**The Concept of "Exposed Position" in Emmanuel Levinas as Condition of Definition of Humanity Grounded on Forgiveness**  
Julia Ponzio, University of Bari, Italy

**(Mis)Triangulation of Certain Cosmic and Terrestrial Phenomena as Metaphysical Cultural Forces in Achebe's "Arrow of God"**  
Imafedia Okhamafe, University of Nebraska, United States

**Beyond the Human-Nature Dualism. Towards a Concept of Nature as Part of the Life-World**  
Karen Francois, Free University of Brussels (VUB), Belgium

**Wednesday, June 29, 2011  
9:00  
Onder Oztunaly Auditorium**

**PLENARY SESSION II**

Chaired by: Sinan Kadir Celik, Ataturk University, Turkey

**Nature, Sealing the Humanness. Applying Phenomenology of Life to a Romanian Artistic Work**  
Carmen Cozma, University "A.I.Cuza", Romania

**The Path of Truth: from Absolute to Reality, from Point to Circle**  
Konul Bunyadzade, East-West Research Center, Azerbaijan

**Newton's Phenomena and Malay Cosmology: A Comparative Perspective**  
A.L. Samian, National University of Malaysia

**Peering Through the Keyhole (The Phenomenology and Ontology of Cyberspace in Contemporary Societies)**

J.C. Couceiro-Bueno, University of La Coruna, Spain

**Thursday, June 30, 2011 9:00**

**Önder Oztunali Auditorium**

**PLENARY SESSION III**

Chaired by: Francesco Totaro, Macerata University, Italy

**Mind and Sense as a Frame and Membrane of the Shrine of Life**

Salahaddin Khalilov, East-West Research Center, Azerbaijan

**Method and Intuition in Tymieniecka's Phenomenology of Life**

Olga Louchakova-Schwartz, Institute of Transpersonal Psychology, United States

**What the Lake Said. Amiel's New Phenomenology and Nature.**

Daria Gosek, Jagiellonian University, Poland

**How Can Sisyphus be Happy with His Fate?**

Sibel Oktar, Ozyegin University, Turkey

**Verticality of Spatiality**

Egil H. Olsvik, Polithogskolen, Norway

**Afternoon Session Thursday, June 30,**

**2011 14:30, Room: Amphi - Z - DI**

**SECTION III**

Chaired by: Simen Oyen, University of Bergen, Norway

**The Sullen Skies - Is the Moral Universalism Still Tenable?**

Velga Vevere, University of Latvia

**Places, Spaces, Meaning - Experienced by Three Australian Walks**

Lena Hopsch, Chalmers University of Technology, Sweden *and* Steven Fleming, The University of Newcastle, Australia

**Phenomenology of the Management as the Eco-Empathic Leadership**

Bronislaw Bombala, University of Warmia and Masuria, Poland

**Human Development between Imaginative Freedom and Vital Constraints on the Light of Quantum Phenomenology**

Mamuka G. Dolidze, Institute of Philosophy of Georgia, Tblisi

**Nothing *is* Without Reason: Climate Change and the Planetary Future as Saturated Phenomena**

Wendy Wiseman, Oxyegin University, Istanbul

**Thursday, June 30, 2011 14:30, Room: Amphi - Z**

**- D2**

**SECTION IV**

Chaired by: Halil Turan, Orta Dogu Teknik Universitesi, Turkey

**Interpretations of Suffering in Today's Life-World and Phenomenology of Life**

Maija Kule, University of Latvia

**The Idea of Well-Being in Husserl and Aristotle**

Susi Ferrarello, University of Rome, La Sapienza, Italy

**Heidegger on the Poietic Truth of Being**

Gulsah Namli, Middle East Technical University, Turkey

**Position of Human Being in Existential Philosophy - Between Faith and Atheism**

Grzegorz Gruca, Uniwersytet Jagiellonski, Poland

**The Later Wittengenstein on Certainty**

Aydan Turanli, Istanbul Technical University, Turkey

**Thursday, June 30, 2011 14:30,**

**Room: Amphi - Z - D3**

**SECTION V**

Chaired by: Egil H. Olsvik, Polithogskolen, Norway

**The Primal Child of Nature — Towards a Systematic Theory of Eco-Phenomenology**

Bence Peter Marosan, Eotvos Lorand University, Hungary

**Ontologia e Metafisica del mondo nel Pensiero de Stumpf, Reinach e Carnap**

Giuseppina Sgueglia, La Pontificia Universitas Lateranenensis

**The Truth in Heidegger: An Analysis of Martin Heidegger's Philosophy of Art as it Appears in the *Ursprung des Kunstwerkes* from the perspective of *Sein und Zeit***

Simen Oyen, University of Bergen, Norway

**Creation and Construction of the Knowledge in Learning-Teaching Process**

Klymet Selvi, Anadolu University, Turkey

**Questioning Husserl's Conception of an 'Preceding Endowment' (Ur-stiftung) and Heidegger's Concept of Enowing (Ereignis)**

Eveline Cioflec, University of Fort Hare, South Africa

**Friday July 1, 2011 9:00**

**Önder Öztunaly Auditorium**

**PLENARY SESSION IV**

Chaired by: Carmen Cozma, University "Al.I.Cuza", Romania

**The Modern Ecophilosophy and Phenomenology of Life on Human Positioning in the Cosmos Henryk Skolimowski and A-T. Tymieniecka in Comparison**

Jan Szmyd, University of Krakow, Poland

**The Human Position After Darwin's Theory. Philosophical and Theological Implications.**

Roberto Verolini *and* Fabio Petrelli, Università degli Studi de Camerino, Italy

**The Concept of Responsibility in Environmental Ethics**

Hein Berdinesen, University of Bergen, Norway

**Nature and Cosmos in a Phenomenological Elucidation**

Konrad Rokstad, University of Bergen, Norway

**The Cosmic Matrix: From Spatiality of Things to the World as a Whole**

Tonu Viik, Tallinn University, Estonia



**Afternoon Sessions**

**Friday July 1, 2011**

**14:30, Room: Amphi - Z - DI**

**SECTION VI**

Chaired by: Oliver W. Holmes, Wesleyan University, United States

**Ontopoietic Approach to Human Life-World**

Natalia Smirnova, Russian Academy of Sciences

**The Truth of the Work of Art: Heidegger and Gadamer**

Mara Stafecka, Rockford, Illinois, United States

**Phenomenological Imagination and Sociological Imaginaries in the Analysis of Human Positioning**

Meili Steele, University of South Carolina, United States

**On the Path of Nietzsche and Merleau-Ponty: the Earth and the Life-World**

Ammar Zeifa, Université Paris I, France

**The Cosmic Dimension of Humor**

Anna Malecka, AGH - University of Science and Technology in Krakow, Poland

**The Human Being in Cosmos in Meister Eckhart's Thought - Being Everything Through Reason**

Ilona Kock, University of Bremen, Germany

**Friday July 1, 2011**

**14:30, Room: Amphi - Z - D2**

**SECTION VII**

Chaired by: Maija Kule, University of Latvia

**Kant Between Leibniz and Brentano: Judgment and the Actuality of the World**

Arman Besler, Middle East Technical University, Turkey

**Edmund Husserl on Tradition**

Andrea Carroccio, Graduate Student at the University of Rome - Tor Vergata, Italy

**Dealing With the Wasteland. Jozef Tischner's Concept of Earth**

Piotr Popiolek, Jagiellonian University, Poland

**To What Extent Can I "Doubt": Heidegger's Phenomenology of "Certainty" and "Truth"**

Emrah Gunok, Middle East Technical University, Turkey

**Conception of Classic in Gadamer's Magnum Opus**

Tansu Acik, University of Ankara, Turkey

**Duality: The Ultimate Phenomenon of the Universe As Revealed in Recent Scientific Discoveries**

Tsung-I Dow, Boca Raton, United States

# THE OBSERVATION OF WORLD CONFERENCE ON PHENOMENOLOGY:

## **IV O.P.O. MEETING**

**Razón y Vida. La responsabilidad de la filosofía  
2011, 19-23 SEPTEMBER, Segovia – Spain**

### CONTENTS

- 1- Preface to the OPO IV 2
- 2- A Brief History of the OPO 4
- 3- Abstract Keynote Speech 1 (Roberto WALTON) 8
- 4- Abstract Keynote Speech 2 (Miguel GARCÍA-BARÓ) 9
- 5- Abstract Keynote Speech 3 (Toru TANI) 10
- 5- Abstract Keynote Speech 4 (Hans Rainer SEPP) 11
- 6- Abstract Keynote Speech 5 (Javier SAN MARTÍN) 13
- 7- Abstract Keynote Speech 6 (Thomas NENON) 14
- 8- Conference Programme 15
- 9- List of Participants 24
- 10- Organizing Committee 26

## PREFACE TO THE OPO IV

The great enlargement of the idea of reason that has been achieved by phenomenological philosophy grew out of the powerful rediscovery of human life both as an original event and as a universal source of sense. Contrary to many exclusionary oppositions between human life as an irrational factum and reason as an objectifying principle antithetical to life, phenomenology succeeded in showing how the perceptual experience of a world operates as a basic condition for scientific reason as well as how the movement of human existence lies hidden even under the abstract laws of exact knowledge. The notion of a life-world still remains a fruitful instrument for the phenomenological vocation to unify reason with life, objective truth with first-person experience, and strict knowledge with ethics.

More than one hundred years after the foundation of phenomenology, and after more than four generations of phenomenological reflection on multiple dimensions of individual and social action, the basic link between human life and reason continues to occupy phenomenological thought and to challenge it to develop new approaches. But, among the fundamental aspects which today require renewed clarifications, the question concerning the place and sense of philosophy and philosophical thinking in our current culture and in our technological life-world stands out. Is the idea of philosophical rationality as a radical exercise in self-responsibility still normative and sense-giving, and must such an idea be altogether identified with the telos of reason? Which are the most insightful ways to analyze the subjective, intersubjective, and historical factors that move human life towards theoretical and practical responsibility? In the midst of the massive incidence of all sorts of technologies transforming the life-world, is it reasonable to search for a rational praxis embracing all human culture? Are there spurs for new intellectual and institutional spaces, new social and political proposals, in order to continue the philosophical vocation toward lucidity?

In the fatherland of **José Ortega y Gasset**, the pioneer of phenomenology in Spain and the promoter of ratiovitalism as first philosophy, the Fourth OPO Conference presents a grand opportunity for a genuine dialogue on all these issues, which are crucial for phenomenology and for philosophy and which may also be crucial for the future of human culture.



José Ortega y Gasset (1883-1955)

## ***A Brief History of the O.P.O***

---

The Organization of Phenomenological Organizations (OPO) is the planetary confederation of over 170 local and regional organizations devoted to the study and investigation in phenomenology. It is led by an executive committee composed of representatives from five geographical regions of the planet: Asia-Pacific, Euro-Mediterranean, Latin-American, North-American and Northern-European. Its most important activities include the organization of global conferences held every three years in alternate geographical regions, and the publication of the book series “Post Scriptum O.P.O” developed from the global conference and the *Newsletter of Phenomenology*.

### **OPO I**

The founding conference of the OPO was held 6 – 10 November 2002 in Prague, Czech Republic. It bears the title “Issues Confronting the Post-European World: A Conference Dedicated to Jan Patočka (1907 – 1977) on the Occasion of the Founding of the Organization of Phenomenological Organizations”, organized under the auspices of Center for Phenomenological Research, Prague, and Center for Advanced Research in Phenomenology, Inc., USA (CARP). Over 50 specialists in disciplines with phenomenological tendencies and a grandson of Edmund Husserl took part in this meeting at the Charles University, the Academy of Sciences of the

Czech Republic and the restaurant where Husserl gave his last public lecture which was later developed into the celebrated work *Krisis*. Fifty-three authors contributed to the *Essays in celebration of the founding of the Organization of Phenomenological Organizations*, which is published on the OPO's official website: <http://www.o-p-o.net/>



OPO I, Prague, 2002.

## **OPO II**

The second meeting of the OPO was held 15 – 20 August 2005 in Lima, Peru, with sponsorship by the Peruvian Circle of Phenomenology and Hermeneutics (ClphER), the Latin American Phenomenological Circle (CLAFEN), the Center of Philosophical Studies of the Pontificia Universidad Católica del Perú (CEF – PUCP), and CARP. Dedicated to the Latin American Phenomenologist Alberto Rosales (1931 - ) of Venezuelan origin, the conference brought together over 60 participants, at the campus of the Pontificia Universidad Católica del Perú. Five volumes of essays from the five geographical regions of the OPO with a total of 140 articles were published as e-books and in bound copies under the title *Phenomenology 2005* (Series “Post Scriptum O.P.O”, Zetabooks, Bucharest, 2007).



OPO II, Lima, 2005.

### **OPO III**

The OPO III meeting was held from 15-20 December 2008 in the campus of the Chinese University of Hong Kong (CUHK), Hong Kong, under the auspices of the Edwin Cheng Foundation Asian Centre for Phenomenology, CUHK, and the Department of Philosophy, CUHK, in cooperation with the Organization of Phenomenological Organizations as well as the Center for Advanced Research in Phenomenology, Inc., USA. This meeting was attended by about a hundred participants from the four corners of the world who witnessed some 80 paper presentations on the theme “Nature, Culture and Existence”. This global phenomenological event is dedicated to the centenary of the birth of Professor TANG Chun-I (1909-1978), leader of the Contemporary Neo-Confucianist Movement and one of the most important contemporary Chinese philosophers who was the founding Chair Professor of the Philosophy Department, CUHK and the initiator of philosophy education in Hong Kong.





OPO III, Hong Kong, 2008.

## KEYNOTE SPEECH 1

### ROBERTO J. WALTON

Círculo Argentino de Fenomenología y Hermenéutica

#### **REASON AND ITS LIVING HORIZONS IN EDMUND HUSSERL'S PHENOMENOLOGY**

Husserl rejects the contrast between human life as an irrational factum and reason as an objectifying force that is hostile to life. Hence he moves away from the incompatibility between philosophy as science and philosophy of life. This paper has two purposes. First, it attempts to analyze the sequence of living horizons of reason, i.e., to lay out a progressive bringing-into-play that begins in a primal history linked to instinct, goes through history proper with its manners of practical reason, and reaches its culmination in a second historicity with a teleological development. In his last dated manuscript, Husserl speaks of “the upright, fair reason of the natural, sound human understanding” that plays a role before “the scientific, philosophical reason” (Hua XXIX, 386). Secondly, against this background, phenomenology of

reason is considered as a view that is grounded in passive fulfillments, traces theory back to life, and emphasizes the interpenetration of the various manifestations of reason. It is argued that the relationship between intention and fulfillment pervades the movement from latent to manifest reason, renders possible different modes of rational legitimation, and shows distinctive traits in each mode. With regard to the liveliness of Husserlian reason, a brief epilogue for the Spanish-speaking world deals with some of J. Ortega y Gasset's views on the issue.

## **KEYNOTE SPEECH 2**

### **MIGUEL GARCÍA-BARÓ**

Sociedad Española de Fenomenología/Fenomenología  
y Filosofía Primera

#### **CAN PHENOMENOLOGY TRULY MATERIALIZE AS FIRST PHILOSOPHY?**

The conception of phenomenology as first philosophy has been taken to its greatest extent in Michel Henry's work. It is precisely here that it has been possible to see the limits of this task and to discern a "second philosophy", in the ironic sense that Kierkegaard gave to this term, in which the notion of *event* and the implementation of the action of freedom introduce those factors with which classic phenomenology has never got on well.

## **KEYNOTE SPEECH 3**

### **TORU TANI**

Japanese Society for Phenomenology  
**LIFE AND THE LIFE-WORLD IN *CRISIS***

On March 11 of this year, Japan suffered an unprecedented disaster: a massive earthquake and tsunami which led to a series of accidents at a nuclear power station that had long assured us of its absolute safety. It is obvious that the disaster was a complex mixture of natural calamity and human error. What attitude can phenomenology – whose motto is "to the things themselves" – take with regard



to this rupture in the order of things? It can neither predict an earthquake or tsunami, nor develop a safe way to produce electricity. But I think it is a task for phenomenology to ask how we should use the technology that modern Western civilization has fostered, and how we should live with others in the world. I would like to think about these tasks in terms of “reason and responsibility”.

One of the central notions of phenomenology is “sense.” Now, “sense” has the character of a movement. Accordingly, phenomenology – which is itself a movement – searches for the sense of history. Husserl, Heidegger and Merleau-Ponty did this, although they mostly considered the sense of western history. Japan has been greatly westernized and is usually regarded as being “advanced.” What we in Japan today call “our” destiny is now linked to western history. That is, “we” are not independent of the others who belong to other cultures or civilizations. “We” are not separated from others, although we are neither identical with them nor without differences.

After March 11, I received many emails from colleagues in other lands, and they often wrote: “we are with you.” Maybe this indicates a “we” in the enlarged sense. Although Levinas thematized the “responsibility” of an individual subject toward the other, “we” – as inter-subjective, inter-historical, inter-cultural beings – are together “responsible” for the historical and world-wide situation after March 11. I think it is impossible for “us” to “resolve” the problems that face us now, but that “we” should nevertheless “respond” to them.

## **KEYNOTE SPEECH 4**

**HANS RAINER SEPP**

Eugen Fink Archiv, Freiburg

### **MEASURE, A BASIC QUESTION OF AN OIKOLOGICAL PHILOSOPHY**

The problem of *measure* is central to a philosophical oikology. A *philosophical oikology* based on phenomenological research is the attempt to clarify, on the one hand, the conditions that enable human beings to intervene in the world and in its social and natural contexts and, on the other hand, demonstrates the basic options available for such an intervention. By dealing with the movements that create what we call ‘measure,’ we find that a measure defines a life-worldly realm by using the means of sense. However, what is the condition for this defining or constructing a place for dwelling, a household? At a first glance, one can distinguish between two

kinds of measuring movement: the conditioning movement of establishing a ground for installing a measure and the movements that move within the realm already opened up. On the level of the second movement, the first one is usually forgotten.

A cultural difference can be stated regarding the structure of these movements. Between becoming settled, defining places and installing measures, there is a coherence which may be different from culture to culture and realized in various ways. Here arises a basic problem insofar as a household normally tends to totalize its measure, not only by ignoring the measurements of other households but by having forgotten the conditions of its own. Therefore some cultures developed strategies that try to turn back in order to confront the difference between having a place on earth and the conditions of having received it. One such never-ending strategy is called 'philosophy,' and the common catalyst of all of these movements is obviously the desire for securing life.

We shall analyze the structure of the principal movements of measurement on the basis of the concepts of measure (*Maß*) and its excess (*Übermaß*), of de-measuring as a reduction to the conditions of its function (*Über-Maß*), and non-measure (*Nicht-Maß*) as a result of confronting with an absolute barrier for any measurement and any beginning of constructing a measure. This analysis, then, will move from setting up a measure to the tendencies of exceeding its boundaries and attempts to turn back to what is beyond its site and size. However, the question is whether it is sufficient to refer only to a difference in the medium of sense in order to go back to the conditions for a measure and for measurement at all. Is it not necessary to get a look at what forestalls any development of sense? And is it not our living body that marks the origin of setting up worlds of sense and also of measures by a constant contact with the impenetrability of the real which precedes every formation of sense?

## KEYNOTE SPEECH 5

### JAVIER SAN MARTÍN

Sociedad Española de Fenomenología

#### WHY IS IT IMPORTANT TO CONSIDER ORTEGA Y GASSET AS A PHENOMENOLOGIST ? REASONS AND DIFFICULTIES.

The debate about Ortega's relation to phenomenology has been continuous since the eighties of the last century. Before this date, Ortega's manifestations that he had abandoned phenomenology at the same moment he came to know it were

understood literally, without scrutinising other manifestations of his that he had made on phenomenology, or that his philosophy is similar to that of Husserl's final works. Both manifestations seek to question the previous ones. The text clarifies first the meaning and importance of this polemic for Spanish philosophy, deeply influenced by that of Ortega's, and, secondly, I will set out what are the fundamental phenomenological concepts of Ortega's philosophy.

## **KEYNOTE SPEECH 6**

### **THOMAS NENON**

Center for Advanced Research in Phenomenology

#### **A FUNDAMENTAL DIFFERENCE: HUSSERL AND HEIDEGGER ON THE GROUNDING OF ETHICS**

Ever since the appearance of Heidegger's *Being and Time*, scholars have been discussing the question of the differences between Heidegger's and Husserl's approaches to phenomenology and the fundamental issues in phenomenologically oriented philosophy. In this paper, I will argue that when Heidegger claims that Husserl has fundamentally missed the question of the "meaning of Being," the kind of "Being" that he means is the Being of Dasein, i.e. the essence of human being. Part Two of *Being and Time* shows that Heidegger sees this question not just as a theoretical question, but as the question of Dasein facing or avoiding its unique task of taking responsibility for being the "null ground of the nothing," i.e. as an ethical question. I will argue that one of the most important differences that genuinely separates Husserl and Heidegger is their differing views about the possibility of grounding ethics and ethical claims. An attempt to reconstruct the phenomenological evidence that might support and in some cases call into question some of the claims that each of them in favor of his own position will also serve to help remind us of some of the basic challenges facing any attempt to develop a phenomenological ethics that is based upon or own ethical experiences without the benefit of some overarching foundational principle outside of human experience itself upon which to base it.

---

# CONFERENCE PROGRAMME

MONDAY 19/09/2011

Time	Event
11:15h.	Registration
12h.	<p>REFECTORY</p> <p>Opening Ceremony</p> <p>Lester Embree (Founder of the OPO), Antonio López Peláez (Director Centro Asociado UNED de Segovia), Francisco Mata (Dean of the IE College), Agustín Serrano de Haro (Presidente de la Sociedad Española de Fenomenología)</p>
	<p>REFECTORY</p> <p>Keynote Speech 1: Roberto WALTON</p> <p><i>(Círculo Argentino de Fenomenología y Hermenéutica)</i></p> <p>LA RAZÓN Y SUS HORIZONTES VITALES EN LA FENOMENOLOGÍA DE EDMUND HUSSERL</p> <p>Moderator: Javier SANMARTÍN</p>
14:30h	Cocktail in the IE University courtyard

El título de la intervención aparece en la lengua en que la ponencia será leída  
(The title of the paper appears in the language in which it will be read)

Time	Refectory	Chapter House
17:00h.	Parallel Session A1 Moderator: Ivan CHVATIK	Parallel Session B1 Moderator: Xavier ESCRIBANO
	Lubica UCNIK <i>(The Australasian Phenomenology and Hermeneutics Association)</i> Patocka's Socrates: Care for the Soul	Rosemary RIZO-PATRÓN <i>(Círculo Latinoamericano de Fenomenología)</i> La responsabilidad como fundamento ultimo de la filosofía
	Michael GUBSER <i>(Interdisciplinary Coalition of North American Phenomenologists)</i> Jan Patocka's phenomenology as the History of Freedom	Urbano SIDONCHA <i>(Associação Portuguesa de Filosofia Fenomenológica)</i> Então e a vida? A força escondida da fenomenologia
18:30:	Coffee Break	Coffee Break
19:00h:	Parallel Session A2 Moderator: Toru TANI	Parallel Session B2 Moderator: Carmen LÓPEZ
	Lester EMBREE <i>(The Center for Advanced Research in Phenomenology)</i> The Reflective Analysis of Appearances in Dorion Cairns	Denisa BUTNARU <i>(Romanian Society for Phenomenology)</i> Body Scheme, Body Image. What Challenges for a Logic of Life?
	Daniela Griselda LÓPEZ <i>(Grupo de estudio de Fenomenología y Etnometodología)</i> The notion of "life-world" in Alfred Schutz's project of phenomenological foundation of the social sciences	Luis Román RABANAQUE <i>(Círculo Argentino de Fenomenología y Hermenéutica)</i> Razón, cuerpo, mundo de la vida. Aspectos del arraigo de la razón en la vida según Husserl

**TUESDAY, 20/09/11**

Time	Lecture Room 142	Chapter House	Lecture Room 144
09:00h.	Parallel Session A3 Moderator: Thomas NENON	Parallel Session B3 Moderator: Chang Fai CHEUNG	Parallel Session C3 Moderator: Joan GONZÁLEZ
	Dermot MORAN  <i>(Irish Phenomenological Circle)</i>  Husserl: Problems with the Life-World	Nicolás GARRERA  <i>(Eugen Fink Archiv Freiburg)</i>  Ethics and Contingency. On the Status of Transcendental Phenomenology in the Light of a Phenomenology of Testimony	Masafumi AOYAGI  <i>(Research Center for Intercultural Phenomenology-Ritsumeikan University)</i>  Phenomenological Antinomy and Whole as Idea: Adorno, Husserl and Cornelius
	Tajuki KOBAYASHI  <i>(Research Center for Intercultural Phenomenology-Ritsumeikan University)</i>  The rational construction and the Life-World on Husserl's Phenomenology	Yu Chung-CHI  <i>(Society of Interdisciplinary Phenomenology Taiwan)</i>  Husserl on the Renewal of Spirit	John David BARRIENTOS  <i>(Fenomenología y Filosofía Primera)</i>  La situación intermedia. Sobre la afección y el tiempo en Michel Henry
10:30:	Coffee Break	Coffee Break	Coffee Break
11:00h:	LECTURE ROOM 142 Keynote Speech 2: Miguel GARCÍA-BARÓ <i>(Sociedad Española de Fenomenología/Fenomenología y Filosofía Primera)</i> PUEDE DE VERDAD REALIZARSE LA FENOMENOLOGÍA COMO FILOSOFÍA PRIMERA? Moderator: Francesc PEREÑA		
12:30h.	Pause		

Time	Lecture Room 142	Chapter House	Lecture Room 144
<b>13:00h.</b>	Parallel Session A4 Moderator: Mónica ALARCÓN	Parallel Session B4 Moderator: Carlota SERRAHIMA	Parallel Session C4 Moderator: Jesús DÍAZ
	Andreas Georg STASCHEIT  <i>(Emile-Berliner Institute, Dortmund University of Applied Sciences and Arts)</i>  Music as formal architecture and lived experience	George HEFFERNAN  <i>(Society for Phenomenology, Hermeneutics and Existentialism)</i>  Phenomenology is a Humanism: Husserl's Hermeneutical Struggle for Genuine Meaning of Human Existence in the <i>Crisis</i>	Philip BUCKLEY  <i>(Montreal Workgroup on Phenomenology and Ethics)</i>  Husserl on the "rationality" of religious life
	Carlos OLIVA  <i>(Historia de la Estética en Occidente. La historia de la estética en la filosofía occidental)</i>  Nueva tecnología musical y fenomenología	Lau KWOK-YING  <i>(Edwin Cheng Foundation)</i>  History and the Phenomenological Reduction in late Husserl	Yohei KAGEYAMA  <i>(The Phenomenological Association of Japan)</i>  Alterity and Repetition: Phenomenological Interpretation of the Divinity in late Heidegger
<b>14:30h:</b>	LUNCHTIME		
<b>16:30h:</b>	Parallel Session A5 Moderator: Sonia RODRÍGUEZ	Parallel Session B5 Moderator: Rosemary RIZO-PATRÓN	Parallel Session C5 Moderator: Carmen LÓPEZ
	Mikhail BELOUSOV  <i>(Centre for phenomenological philosophy)</i> Time and factual	Chan Fai CHEUNG  <i>(Edwin Cheng Foundation)</i>  Towards a	Mauricio MANCILLA  <i>(Grupo de Investigación de Fenomenología y Hermenéutica Universidad Austral de Chile)</i>

	life. To the problem of time in early Heidegger	Phenomenology of Loving Experience	Recepción del concepto de <i>Lebenswelt</i> en la hermenéutica de Gadamer
	Rita SERPYTYTE ( <i>Lithuanian Association of Phenomenology</i> )  Reason and Nothingness: Rethinking the “conception” of Nihilism	Cristian CIOCAN ( <i>Romanian Society for Phenomenology</i> )  Notes sur la phénoménologie lévinassienne du corps dans <i>Totalité et infini</i>	Cecilia MONTEAGUDO ( <i>Círculo Peruano de Fenomenología</i> )  Vida y filosofía. Aprendiendo la humildad hermenéutica
18:00	Coffee Break	Coffee Break	Coffee Break
18:30	LECTURE ROOM 142  Keynote Speech 3: Toru TANI  ( <i>Japanese Society for Phenomenology</i> )  LIFE AND THE LIFE-WORLD IN CRISIS  Moderator: Lester EMBREE		

### WEDNESDAY, 21/09/2011

08:00h:	<p><b>REGIONAL ASSEMBLIES OPO BREAKFAST MEETING:</b></p> <p>Asia-Pacific region, Northern-Europe region: Hotel Casa Mudéjar, 8, Isabel la Católica Street (very near Plaza Mayor)</p> <p>Latin-American region: Hotel Infanta Isabel, 12, Plaza Mayor</p> <p>North-American region, Euro-Mediterranean region: Hotel Los Linajes, Doctor Velasco Street, 9 (near IE University)</p>
---------	---



	Lecture Room 142	Chapter House
09:00h.	Parallel Session A6 Moderator: José M <sup>a</sup> MUÑOZ TERRÓN	Parallel Session B6 Moderator: Cristian CIOCAN
	Antonio ZIRIÓN  <i>(Seminario Taller de Estudios y Proyectos de Fenomenología Husserliana)</i>  On the Limits and Horizons of Linguistic Expression	Sara MJ. HEINÄMAA  <i>(The Nordic Society for Phenomenology)</i>  Transcendental Intersubjectivity and Normality: Constitution by Mortals
	Dalius JONKUS  <i>(Lithuanian Association of Phenomenology)</i>  Reason and Life. Phenomenological Interpretations of Don Quixote	Wan-I YANG  <i>(Yang-Society of Interdisciplinarity Phenomenology in Taiwan)</i>  For the Other: the Ethical Meaning Evoked from the Core of Existence
10:30:	Coffee Break	Coffee Break

	Lecture Room 142	Chapter House	Lecture Room 144
11:00h	Parallel Session A7 Moderator: Francesc PEREÑA	Parallel Session B7 Moderator: Pau PEDRAGOSA	Parallel Session C7 Moderator: Graciela RALÓN de WALTON
	Tetsuya KONO  <i>(The Phenomenological Association of Japan)</i>  The disastrous life- world: a	Francisco MATA  <i>(IE University)</i>  A phenomenological	Julia IRIBARNE  <i>(Sección Fenomenología y Hermenéutica CEF en ANCBA)</i> Sobre el verde del

	phenomenological consideration on security, vulnerability and resilience	investigation on the presencing of space	“árbol dorado” de la vida
	Joan GONZÁLEZ <i>(GEF, Societat Catalana de Filosofia)</i>  La crisi de les ciències socials europees: el cas del diner	José VELA <i>(IE University)</i>  Donner lieu: Giving (the) Place of Architecture	Mamuka DOLIDZE <i>(Phenomenological Society of Georgia)</i>  Some Phenomenological and Metaphysical Aspects of Human Creativity
<b>12:30</b>	Pause	Pause	Pause
	<b>Lecture Room 144</b>	<b>Chapter House</b>	
<b>13:00h:</b>	Parallel Session A8 Moderator: George HEFFERNAN	Parallel Session B8 Moderator: Urbano SIDONCHA, Luis Román RABANAQUE	
	James MENSCH <i>(Canadian Society for Continental Philosophy)</i>  Remembering and Forgetting	Luis António UMBELINO <i>(Associação Portuguesa de Filosofia Fenomenologica)</i>  A Música da Vida: Leituras de M. Merleau-Ponty	
	Anita WILLIAMS <i>(The Australasian Phenomenology and Hermeneutics Association)</i>  Knowledge for the sake of Knowledge: Psychology, Phenomenology and Responsibility	Presentation of the tribute book to Roberto Walton	
<b>14:30h:</b>	<b>LUNCHTIME &amp; FREE AFTERNOON</b>		
	Organized visit to the city		
<b>20:30h:</b>	Spanish music concert at the Juan Bravo Theater, by Rivera Duo		

## THURSDAY, 22/09/2011

8:00h.	REGIONAL ASSEMBLIES OPO BREAKFAST MEETING: (Same hotels as Wednesday breakfast caucuses)		
	Refectory	Chapter House	Lecture Room 142
09:00h.	Parallel Session A9 Moderator: Lubica UCNIK	Parallel Session B9 Moderator: Luis António UMBELINO	Parallel Session C9 Moderator: Germán VARGAS
	Ivan CHVATIK  <i>(Center for Phenomenological Research)</i>  The Problem of Intelligence or the Two Sorts of A Priori Knowledge in Plato's Dialogues	An-Bang YU  <i>(Center for Phenomenological Research, National Chengchi Univ.)</i>  Body, Illness and Humanistic Healing: A Cultural-clinical Philosophical Approach	Mariano CRESPO  <i>(Círculo Latinoamericano de Fenomenología)</i>  La razón como motivo ético fundamental en el pensamiento de Edmund Husserl
	Iván ORTEGA  <i>(Fenomenología y Filosofía Primera)</i>  Una línea de continuidad en el pensamiento de Jan Patocka	Agustín SERRANO de HARO  <i>(Sociedad Española de Fenomenología)</i>  Nuevos y viejos planteamientos en fenomenología del dolor	Mariana CHU  <i>(Círculo Peruano de Fenomenología y Hermenéutica)</i>  La objetividad de los valores en Husserl y Scheler. Una disputa fenomenológica
10:30:	Coffee Break	Coffee Break	Coffee Break
11:00h:	REFECTORY  Keynote Speech 4: Hans RAINER SEPP <i>(Eugen Fink Archiv Freiburg)</i> MEASURE, A BASIC QUESTION OF AN OIKOLOGICAL PHILOSOPHY Moderator: Sara HEINÄMAA		

12:30h.	Pause	
	<b>Refectory</b>	<b>Chapter House</b>
13:00h	Parallel Session A10 Moderator: Xavier ESCRIBANO	Parallel Session B10 Moderator: Rafael Lorenzo ALQUÉZAR
	Ion COPOERU (CECAF) La raison en tant que pratique subjective. Vers la reconstruction du sens des comportements socioculturels	Anibal FORNARI (Círculo de Fenomenología y Hermenéutica de Santa Fe-Paraná) El compromiso originario de la razón con la vida según Paul Ricoeur
	Mónica ALARCÓN  (Círculo Latinoamericano de Fenomenología)  Temporalidad y corporalidad. Reflexiones fenomenológicas sobre la danza	Pau PEDRAGOSA  (GEF – Societat Catalana de Filosofia)  La experiencia estética y los estratos de la obra de arte. La estética como la esencia del arte
14:30h:	LUNCHTIME	

Time	Refectory	Chapter House
16:30h.	Parallel Session A11 Moderator: Mariano CRESPO	Parallel Session B11 Moderator: Javier BASSAS
	Pedro E. García RUIZ  (Seminario Taller de Estudios y Proyectos de Fenomenología)  El prejuicio de no tener prejuicios. Fenomenología, hermenéutica y el problema de la racionalidad	Carlos BELVEDERE  (Grupo de Estudio de Fenomenología y Etnometodología)  On “social life”
	Germán VARGAS (Círculo latinoamericano de Fenomenología)  La fenomenología y el ideal de ciencia. En el centenario del	Anjana BHATTACHARJEE (Society for Phenomenology and the Human Sciences)  Introduction to Sanskrit for Practicing Phenomenologists

	artículo <i>La filosofía, ciencia rigurosa</i>	
18:00	Coffee Break	Coffee Break
18:30	<p style="text-align: center;">REFECTORY</p> <p style="text-align: center;">Keynote Speech 5: Javier SANMARTÍN (<i>Sociedad Española de Fenomenología</i>)</p> <p style="text-align: center;">¿POR QUÉ ES IMPORTANTE CONSIDERAR A ORTEGA Y GASSET COMO UN FENOMENÓLOGO? RAZONES Y DIFICULTADES</p> <p style="text-align: center;">Moderator: Antonio ZIRIÓN</p>	
20:30h:	Reception at the Lozoya Keep, courtesy of CajaSegovia	

### FRIDAY, 23/09/2011

08:30h.	OPO General Assembly (Refectory)		
	Refectory	Chapter House	Lecture Room 142
10:00h.	Parallel Session A12 Moderator: James MENSCH	Parallel Session B12 Moderator: Iván ORTEGA	Parallel Session C12 Moderator: Jesús DÍAZ
	Ingo FARIN  ( <i>The Australasian Phenomenology and Hermeneutics Association</i> )  Heidegger's Struggle with History	Alexandre FRANCO DE SÁ  ( <i>Associação Portuguesa de Filosofia Fenomenologica</i> )  Heidegger's Phenomenological Approach to the Concept of Life and the Beginning of Biopolitics	Javier BASSAS  ( <i>Archives Husserl de Paris-CNRS</i> )  Per a una història de la figurativitat: lectura fenomenolingüística de Husserl i J.L. Marion
	Wang WEN-SHENG ( <i>Center for Phenomenology, National Chengchi Univ.</i> )	Michael MARDER ( <i>Society for Phenomenology, Hermeneutics and Existentialism/IKERBASQ UE, University of Basque</i> )	Zdravko RADMAN ( <i>Institute of Philosophy, Zagreb</i> )

	Phenomenological Method of Connection Between Life and Reason: a Comparison between Husserl's and Heidegger's Approach	<i>Country, Vitoria-Gasteiz)</i> The Ethical Ungrounding of Phenomenology: Levina's Tremors	The Background: An Embodied reasoning of Coping in the World
12:00h:	Coffee Break		
12:30h:	REFECTORY		
	Keynote Speech 6 (closing conference): Thomas NENON <i>(Center for Advanced Research in Phenomenology)</i>		
	A FUNDAMENTAL DIFFERENCE: HUSSERL AND HEIDEGGER ON THE GROUNDING OF ETHICS		
	Moderator: Ion COPOERU		
14:30h	Official Closing of the Congress  (Agustín SERRANO DE HARO, Ion COPOERU)		
	Farewell Lunch at the Hotel Casa Mudéjar "El Figón Sefardí" (Isabel la Católica Street, 8, near Plaza Mayor)		

## LIST OF PARTICIPANTS

---

Alarcón Dávila, Mónica	<a href="mailto:tanzphil.alar@yahoo.de">tanzphil.alar@yahoo.de</a>
Aoyagi, Masafumi	<a href="mailto:mat27005@pl.ritsumei.ac.jp">mat27005@pl.ritsumei.ac.jp</a>
Barrientos, John David	<a href="mailto:jdbarri@gmail.com">jdbarri@gmail.com</a>
Bassas Vila, Javier	<a href="mailto:javierbassasvila@yahoo.es">javierbassasvila@yahoo.es</a>
Bhattacharjee, Anjana	<a href="mailto:a.g.bhattacharjee@gmail.com">a.g.bhattacharjee@gmail.com</a>
Belousov, Mikhail	<a href="mailto:mishabelous@gmail.com">mishabelous@gmail.com</a>
Belvedere, Carlos Daniel	<a href="mailto:cbelvede@ungs.edu.ar">cbelvede@ungs.edu.ar</a>
Biswas, Prasenjit	<a href="mailto:prasenjitbis@hotmail.com">prasenjitbis@hotmail.com</a>
Buckley, Philip	<a href="mailto:philip.buckley@mcgill.ca">philip.buckley@mcgill.ca</a>
Butnaru, Denisa	<a href="mailto:denibutnaru@gmail.com">denibutnaru@gmail.com</a>
Cheung, Chan Fai	<a href="mailto:cheung.chanfai@gmail.com">cheung.chanfai@gmail.com</a>
Chu, Mariana	<a href="mailto:mchu@pucp.pe">mchu@pucp.pe</a>
Chung-Chi, Yu	<a href="mailto:ccyuster@gmail.com">ccyuster@gmail.com</a>
Chvatik, Ivan	<a href="mailto:chvatik@cts.cuni.cz">chvatik@cts.cuni.cz</a>
Ciocan, Cristian	<a href="mailto:cristian.ciocan@phenomenology.ro">cristian.ciocan@phenomenology.ro</a>
Copoeru, Ion	<a href="mailto:copoeru@hotmail.com">copoeru@hotmail.com</a>
Crespo, Mariano	<a href="mailto:mcrespos@uc.cl">mcrespos@uc.cl</a>
Dolidze, Mamuka	<a href="mailto:mamuka_dolidze48@yahoo.com">mamuka_dolidze48@yahoo.com</a>
Embree, Lester	<a href="mailto:leembree@gmail.com">leembree@gmail.com</a>
Farin, Ingo	<a href="mailto:ingo.farin@utas.edu.au">ingo.farin@utas.edu.au</a>
Farrarello, Susi	<a href="mailto:ferrarello.susi@tiscall.it">ferrarello.susi@tiscall.it</a>
Fornari, Anibal	<a href="mailto:afornari@santafe-conicet.gov.ar">afornari@santafe-conicet.gov.ar</a>
Franco de Sá, Alexandre	<a href="mailto:alexandre_sa@sapo.pt">alexandre_sa@sapo.pt</a>
García-Baró, Miguel	<a href="mailto:mgbaro@chs.upco.es">mgbaro@chs.upco.es</a>
García Ruiz, Pedro Enrique	<a href="mailto:enriquegr@unam.mx">enriquegr@unam.mx</a>
Garrera Ritvo, Nicolás	<a href="mailto:nicolasgarrera@gmail.com">nicolasgarrera@gmail.com</a>
González Guardiola, Joan	<a href="mailto:phaenom11@hotmail.com">phaenom11@hotmail.com</a>
Gubser, Michael	<a href="mailto:gubsermd@jmu.edu">gubsermd@jmu.edu</a>
Heinämaa, Sara MJ	<a href="mailto:sara.heinamaa@helsinki.fi">sara.heinamaa@helsinki.fi</a>
Heffernan, George	<a href="mailto:george.heffernan@merrimack.edu">george.heffernan@merrimack.edu</a>
Iribarne Tiny, Julia V.	<a href="mailto:juliiarbarne@fibertel.com.ar">juliiarbarne@fibertel.com.ar</a>
Jonkus, Dalius	<a href="mailto:phenolt@yahoo.com">phenolt@yahoo.com</a>
Kageyama, Yohei	<a href="mailto:vogelfaenger_4649@hotmail.com">vogelfaenger_4649@hotmail.com</a>
Kobayashi, Takuji	<a href="mailto:tkt28001@pl.ritsumei.ac.jp">tkt28001@pl.ritsumei.ac.jp</a>

Kono, Tetsuya	<a href="mailto:VYQ05706@nifty.com">VYQ05706@nifty.com</a>
Kwok-ying, Lau	<a href="mailto:kylau@cuhk.edu.hk">kylau@cuhk.edu.hk</a>
López, Daniela Griselda	<a href="mailto:danielagriselda@yahoo.com">danielagriselda@yahoo.com</a>
Mancilla Muñoz, Mauricio	<a href="mailto:mauriciomancilla@uach.cl">mauriciomancilla@uach.cl</a>
Marder, Michael	<a href="mailto:michael.marder@gmail.com">michael.marder@gmail.com</a>
Mata, Francisco	<a href="mailto:Francisco.Mata@ie.edu">Francisco.Mata@ie.edu</a>
Mensch, James	<a href="mailto:jmensch@stfx.ca">jmensch@stfx.ca</a>
Monteagudo, Cecilia	<a href="mailto:cmontea@pucp.edu.pe">cmontea@pucp.edu.pe</a>
Moran, Dermot	<a href="mailto:dermot.moran@ucd.ie">dermot.moran@ucd.ie</a>
Nenon, Thomas	<a href="mailto:tnenon@memphis.edu">tnenon@memphis.edu</a>
Oliva, Carlos	<a href="mailto:carlosoliva@unam.mx">carlosoliva@unam.mx</a>
Ortega Rodríguez, Ivan	<a href="mailto:ivan.ortega.rodriguez@gmail.com">ivan.ortega.rodriguez@gmail.com</a>
Pedragosa Bofarull, Pau	<a href="mailto:pau.pedragosa@upc.edu">pau.pedragosa@upc.edu</a>
Peñalver Gómez, Patricio	<a href="mailto:patricio@um.es">patricio@um.es</a>
Piñero, María Eugenia	<a href="mailto:kairos_doc@hotmail.com">kairos_doc@hotmail.com</a>
R.P. Lerner, Rosemary	<a href="mailto:rosemarylerner@mac.com">rosemarylerner@mac.com</a>
Rabanaque, Luis Román	<a href="mailto:rabanaque@yahoo.de">rabanaque@yahoo.de</a>
Radman, Zdravko	<a href="mailto:radman@ifzg.hr">radman@ifzg.hr</a>
San Martín, Javier	<a href="mailto:jsan@fsof.uned.es">jsan@fsof.uned.es</a>
Sepp, Reiner	<a href="mailto:hr.sepp@web.de">hr.sepp@web.de</a>
Serpytyte, Rita	<a href="mailto:rita.serpytyte@rstc.vu.lt">rita.serpytyte@rstc.vu.lt</a>
Serrano de Haro, Agustín	<a href="mailto:agustin.serrano@cchs.csic.es">agustin.serrano@cchs.csic.es</a>
Sidoncha, Urbano	<a href="mailto:umestre@ubi.pt">umestre@ubi.pt</a>
Stascheit, Andreas Georg	<a href="mailto:andreas.stascheit@kwi-nrw.de">andreas.stascheit@kwi-nrw.de</a>
Tani, Toru	<a href="mailto:tanityk3@mtg.biglobe.ne.jp">tanityk3@mtg.biglobe.ne.jp</a>
Ucnik, Lubica	<a href="mailto:L.Ucnik@murdoch.edu.au">L.Ucnik@murdoch.edu.au</a>
Umbelino, Luis Antonio	<a href="mailto:luis.um@megamail.pt">luis.um@megamail.pt</a>
Vargas Guillén, Germán	<a href="mailto:gevargas@pedagogica.edu.co">gevargas@pedagogica.edu.co</a>
Vela, José	<a href="mailto:jose.vela@ie.edu">jose.vela@ie.edu</a>
Walton, Roberto	<a href="mailto:grwalton@fibertel.com.ar">grwalton@fibertel.com.ar</a>
Wen-Sheng, Wang	<a href="mailto:wswang@nccu.edu.tw">wswang@nccu.edu.tw</a>
Williams, Anita	<a href="mailto:Anita.Williams@murdoch.edu.au">Anita.Williams@murdoch.edu.au</a>
Yang, Wan-I	<a href="mailto:wiyang0905@hotmail.com">wiyang0905@hotmail.com</a>
Yu, An-Bang	<a href="mailto:abyu@gate.sinica.edu.tw">abyu@gate.sinica.edu.tw</a>
Zirión Quijano, Antonio	<a href="mailto:azirionq@yahoo.com.mx">azirionq@yahoo.com.mx</a>



## **ORGANIZING COMMITTEE OPO IV**

---

### COMMITTEE MEMBERS:

Agustín Serrano de Haro, Xavier Escribano, Javier San Martín, Antonio López Peláez, Jesús Díaz, Carmen López, Pau Pedragosa, Joan González, Tomás Domingo Moratalla, María Luz Pintos.

### GENERAL SECRETARY

Carlota Serrahima

### EXTERNAL ADVISORS

Ion Copoeru, Lester Embree, Rose Mary Rizo-Patrón,

### TECHNICAL SUPPORT

Sonia Ester Rodríguez, Joan Molina, Rocío García de Leániz, Agata Bak

## **Razón y Vida. La responsabilidad de la filosofía 2011, 19-23 SEPTEMBER, Segovia - Spain**

### **PAPER ABSTRACTS**

### **WORLD CONFERENCE ON PHENOMENOLOGY: IV O.P.O. MEETING**

## **Razón y Vida. La responsabilidad de la filosofía 2011, 19-23 SEPTEMBER, Segovia – Spain**

### **INDEX**

ALARCÓN, Mónica

«Temporality and Corporeality. Phenomenological Reflections on dance» 9

AOYAGI, Masafumi

«Phenomenological Antinomy and Holistic Idea. – Adorno's Husserl-studies and influences from Cornelius» 9

BARRIENTOS, John David

«The Intermediate Situation. About Affection and Time in Michel Henry» 10

BASSAS, Javier	
«Searching a History of Figurativeness. Phenomenolinguistical Readings of E. Husserl and J.-L. Marion»	10
BATTACHARJEE, Anjana	
«Introduction to Sanskrit for Practicing Phenomenologists»	11
BELOUSOV, Mikhail	
«Time and Factual Life. To the Problem of Time in early Heidegger»	12
BELVEDERE, Carlos	
«On “Social Life”»	12
BUCKLEY, Philip	
«Husserl on the “Rationality” of Religious Life»	13
BUTNARU, Denisa	
«Body Schema and Body Image – What Challenges for a Logic of Life?»	14
CHEUNG, Chan Fai	
«Towards a Phenomenology of Loving Experience»	14
CHU, Mariana	
«The Objectivity of Values in Husserl and Scheler. A “Phenomenological Discussion”»	15
CHUNG-CHI, Yu	
«Husserl on Europe in <i>Kaizo</i> Scripts»	15
CHVATIK, Ivan	
« The Problem of Intelligence or the Two Sorts of A Priori Knowledge in Plato’s Dialogues»	15
CIOCAN, Cristian	
«Notes on Levinas’ Phenomenology of Body in <i>Totality and Infinity</i> »	16
COPOERU, Ion	
«The Reason as Subjective Practice. For the Reconstruction of the Meaning of Sociocultural Behaviors»	16
CRESPO, Mariano	
«Reason as One of the Main Ethical Motives of Husserlian Ethics»	17
DOLIDZE, Mamuka	
«Some Phenomenological and Metaphysical Aspects of Human Creativity»	17
EMBREE, Lester	
« The Reflective Analysis of Appearances in Dorion Cairns»	18
FARIN, Ingo	
«Heidegger’s Struggle with History»	18
FORNARI, Aníbal	
«Paul Ricoeur: Critical Consent of Reason to Life»	18
FRANCO DE SÁ, Alexandre	
«Heidegger’s Phenomenological Approach to the Concept of Life and the Beginning of Biopolitics»	19

GARCÍA RUÍZ, Pedro E.	
«The Prejudice of Having No Prejudice. Phenomenology, Hermeneutics and the Problem of Rationality»	19
GARRERA, Nicolás	
«Ethics and Contingency. On the Status of Transcendental Phenomenology in the Light of a Phenomenology of Testimony»	20
GONZÁLEZ, Joan	
«The Crisis of European Social Sciences: The Case of Money»	20
GUBSER, Michael	
«The Terror and the Hope. Jan Patočka's Phenomenology as the History of Freedom»	21
HEFFERNAN, George	
«Phenomenology Is A Humanism: Husserl's Hermeneutical-Historical Struggle to Determine the Genuine Meaning of Human Existence in the <i>Crisis of the European Sciences and Transcendental Phenomenology</i> »	21
HEINÄMAA, Sara	
«Transcendental Intersubjectivity and Normality: Constitution by Mortals»	22
IRIBARNE, Julia V.	
«On the 'Green' of the 'Golden Tree' of Life»	23
JONKUS, Dalius	
«Reason and Life. Phenomenological Interpretations of Don Quixote»	23
KAGEYAMA, Yohei	
«Alterity and Repetition: Phenomenological Interpretation of the Divinity in the later Heidegger»	24
KOBAYASHI, Takuji	
«The Rational Construction and the Life-World on Husserl's Phenomenology»	24
KONO, Tetsuya	
«The Disastrous Lifeworld: A Phenomenological Consideration on Security, Vulnerability, and Resilience»	25
KWOK-YING, Lau	
«History and Phenomenological Reduction in the last Husserl»	25
LÓPEZ, Daniela Griselda	
«The Notion of "Life-world" in Alfred Schutz's project for phenomenological foundation of the social sciences»	26
MANCILLA, Mauricio	
«Reception of the Concept "Life-world" ( <i>Lebenswelt</i> ) in Gadamer's Hermeneutics»	27
MARDER, Michael	
«The Ethical Ungrounding of Phenomenology: Levina's Tremors»	27
MATA, Francisco	
«A Phenomenological Investigation on the Presencing of Space»	29

MENSCH, James	
«Remembering And Forgetting»	29
MONTEAGUADO, Cecilia	
«Life and Philosophy. On Learning Hermeneutical Humility»	30
OLIVA, Carlos	
« <i>Minima moralia</i> and the New Musical Technology»	30
ORTEGA, Iván	
«A Line of Continuity in Jan Patočka's Phenomenological Thought»	31
PEDRAGOSA, Pau	
«Aesthetic Experience and the Layers of the Work of Art»	31
RABANAQUE, Luis Román	
«Reason, Body, Life-World: Aspects of the Rootedness of Reason in Life after Husserl»	32
RADMAN, Zdravko	
«The Background: An Embodied Reasoning of Coping in the World»	32
RIZO-PATRÓN, Rosemary	
«Responsibility as Ultimate Foundation of Philosophy»	33
ŠERPITYTE, Rita	
«Reason and Nothingness: Rethinking the "Conception" of Nihilism»	34
SERRANO DE HARO, Agustín	
«New and Old Approaches to the Phenomenology of Pain»	34
STASCHEIT, Andreas George	
«Music as Formal Architecture and Lived Experience: Phenomenological Investigations into the Social World from the Perspective of Music»	35
UCNIK, Lubica	
«Patočka's Socrates: Care for the Soul»	35
UMBELINO, Luis Antonio	
«The Melody of Life»	36
VELA, José	
«Donner Lieu: Giving (the) Place of Architecture»	36
WEN-SHENG, Wang	
«On Phenomenological Method of Connection between Life and Reason: A Comparison between Husserl's and Heidegger's Approach»	37
WILLIAMS, Anita	
«Knowledge for the Sake of Knowledge: Psychology, Phenomenology and Responsibility»	37
YANG, Wan-I	
«For the Other: The Ethical Meaning Evoked from the Core of Existence»	38
YU, An-Bang	
«Body, Illness, and Humanistic Healing: A Cultural-clinical Philosophical Approach»	38
ZIRIÓN, Antonio	
«On The Limits and Horizons of Linguistic Expression»	39

IV O.P.O. MEETING 9

## PAPER ABSTRACTS

### **ALARCYN, Mynica**

‡Temporality and Corporeality. Phenomenological Reflections on dance‡

**ABSTRACT.** Human beings are able to compare and distinguish one thing from another. In much the same way they are able to experience and understand the process of their own life and of society in terms of history. The capacity to extend the duration of events beyond their objective temporal extension provides not only the opportunity to contemplate them but also to experience both oneself and the world as being ordered and meaningful.

Humans are able to recognize, precisely in the midst of change, certain relationships and the continuities within them. Discontinuity and chance, like a pause for movement and a silence for sound, are taken into account. Memory implies the 'retention' of the present and as well the expectation of future events, even though this, as soon as it is perceived, passes by and belongs to the past. An art like dance - which has the human body as subject and object of its performance - is a suitable aid to consider some questions of time and body. Dance shows not only a body, but also a body in movement that with its fleetingness seems to forestall a reification of itself. Dance is an argument against an understanding of the body as just a *res extensa*, a material thing. Further, a dancing body demands the understanding of the body as *self-aware* and able to move by itself. This article investigates the possibility of a subjective *bodily* experience of time as a form of body memory.

### **AOYAGI, Masafumi**

‡Phenomenological Antinomy and Holistic Idea. – Adorno's Husserl-studies and influences from Cornelius‡

**ABSTRACT.** In my presentation, I will consider the thought of "non-identity" by Theodor W. Adorno, and the epistemological possibility to know the transcendence. Then I will compare Adorno's Husserl-studies with Husserl's phenomenology.

First, I will take up the phenomenological antinomy. This is not only the starting point of Adorno's Husserl-studies, but also has his holistic thought in it. There are two kinds of antinomy that Adorno pointed out. One is the antinomy of the immanence and the transcendence. There are both assumptions that an object is only in relations with our consciousness and that the object fundamentally transcends our consciousness. The other is the antinomy of immediacy and mediacy. There are both assumptions that our consciousness is directly related to objects and that our consciousness is always mediately or indirectly related to the objects.

Second, I will discuss Adorno's solution of that antinomy. He tried to carry out the thorough immanent philosophy with a gestalt theory. And he tried to point out mediacy in the Husserl's text and to find non-identity between our consciousness and objects.

Third, I will introduce the whole as idea (Idee) and consider the relations between the thought of "non-identity" by Adorno and the holistic thinking. This idea (Idee) is a sort of identity, which immediately relates between our consciousness and objects. And his holistic viewpoint came under influence of Hans Cornelius who was a teacher of Adorno. So I will show that the thought of Cornelius is very significant for the Adorno's Husserl-studies.

### **BARRIENTOS, John David**

‡The Intermediate Situation. About Affection and Time in Michel Henry‡

**ABSTRACT.** When we go back -by means of the epoche of the world, following Michel Henry- towards the originary "how" of all manifestation (*videor*), we stumble once and again upon the phenomenological situation of the body. The body is, then, that originary hinge by means of which I manifest world in a continuous resistance. It will be, as well, within my own body where is always aware of oneself according to my own affection (self-affection, not previously constituted). Thus, the material condition of the body will be that of my *internal body*, or *subjective body* -as Henry initially read in Maine de Biran- or that of *my flesh*, as Henry himself would later say. Bearing all this in mind, we find in the intermediate situation of one's own affection, of this body of mine, with regard to the world and the *videor*, an appropriate medium to attempt a preliminary study of the problematic situation of the internal time of affection. For this purpose, we shall revise the analysis offered by Michel Henry in *Material Phenomenology* and in *Incarnation*, indicating possible aporias, as well as alternatives to these last ones.

### **BASSAS, Javier**

‡Searching a History of Figurativeness. Phenomenolinguistical Readings of E. Husserl and J.-L. Marion‡

**ABSTRACT.** However surprising it may sound, Husserl's texts have been read only partially. The *Husserliana*, in effect, has always been considered a collection of descriptions and arguments at a theoretical level, leaving aside the *textual* dimension of Husserl's work, that is, the Husserlian "praxis of writing" as such. The perspective of linguistic phenomenology that I will apply here will allow me to, instead, transform the *Husserliana* into a phenomenon, into a *text*. With this move, I will be able to describe the *Husserliana* in its different modes of statement- and description-making and to compare it in turn with the work and writing of French phenomenologist Jean-Luc Marion. In my analysis (which includes linguistic changes spanning 100 years of phenomenology) I focus on figurativeness, that is, on one of the possible readings of the Husserlian notion of *Bildlichkeit*. I will thus identify some "laws of figurativeness" articulating a new vision of

the history of philosophy from the point of view of a study of figurative language. A new history, parallel or not to the History of Metaphysics, will then be outlined.

**BATTACHARJEE, Anjana**

‡Introduction to Sanskrit for Practicing Phenomenologists‡

**ABSTRACT.** This aporia work draws on Daniel's (1931) publication of Cleugh's English translation of Ortega's supplementary to *The Modern Theme* entitled "The Historical Significance of the Theory of Einstein" in order to elucidate some terms of Sanskrit word and grammar that may be of relevance to phenomenological practice, and to qualifying practicing phenomenologists in particular. The aporia work takes the form of an installation of a timepiece to be placed on the registration desk over the course of the final three days of the conference, as distinct from a written paper to be given in standard seminar form. The timepiece will be accompanied by a copy of this present abstract, together with a single extracted copy of Daniel's (1931) publication of Cleugh's English translation of Ortega's supplementary, pages 135-152, for the purposes of scholarly fair use. Alternatively, snippets of a digitized copy of this text can be accessed online via Google Books courtesy of its collaboration with the University of California in light of the book itself being currently out of print. The installed timepiece, itself, comprises a detail from the centre of a copper yantra named the *Sri Nath Siddha Yantra* intertwined with a contemporary English 12-hour, batteryoperated, analogue clock face, by way of an instrument for both contemplation and *ad hoc* discussion. This timepiece is one of a series of like timepieces being produced by the participant, as part of a broader exploded jigsaw of works, with each instantiation seeking to foreground/background an aporia of internal time consciousness as against a background/foreground of simultaneously experiencing our possibly taken-for-granted understandings of how we may otherwise pass (or parse) time when "timing" our selves, and (ex)changing our points of view, perhaps.

In particular, each instantiation of a timepiece produced in this series is a limited edition, though commonly entitled "Temporal Relevation", where an act of relevation is considered by the participant to be both necessary and sufficient in resolving the aporia at hand in contradistinction, perhaps, to any act of revelation *per se*. Ortega's (1923) supplementary to "El teme de nuestro tiempo" is thus respecified in Sanskrit translation, albeit by means of an English translation of Ortega's original Spanish in the first instance. In the second, the installation offers an introduction to some possible distinguishing features of Sanskrit - both in its Vedic and otherwise Classical form - as potentially available to practicing phenomenologists - both in our oral and otherwise written tradition - for the time being at least. In Cleugh's (1931) translation of Ortega's (1923) words: "Instead of regarding non-European cultures as barbarous, we shall now begin to respect them, as methods of confronting the cosmos which are equivalent to our own."

**BELOUSOV, Mikhail**

†Time and Factual Life. To the Problem of Time in early Heidegger†

**ABSTRACT.** The paper deals with the problem of time in Heidegger's early texts. It tries to clarify the primary context, which was constitutive for Heidegger's treatment of time and correlation of time and factual life, as it was understood by early Heidegger and puts in comparison setting of the problem in early lecture courses and the one in "Being and time". The author also analyzes the connection between the problem of time and the problem of the responsibility of philosophy, as well as a role of the concept of time in the destruction of the problem of reason in Heidegger's thought.

**BELVEDERE, Carlos**

†On "Social Life"†

**ABSTRACT.** Is it possible to properly speak of "social life"? I will seek a phenomenological answer based on Henry, Schutz, Husserl and Durkheim.

For Michel Henry, life is strictly individual, and the social is nothing else than an abstraction.

For instance, neither politics nor economics find their reality in themselves but in the subjective praxis of the individuals who produce and sustain them.

We can also find this antinomy between individual life and social abstractions in the distinction made by Alfred Schutz between familiarity and anonymity, which is the gradient that orders his social ontology. On the one hand, there is the living present of the Werelationship, in its concreteness and familiarity; on the other hand, there are the highest types and an "abstract Other" under whose control we are submitted. It seems, then, not possible to circumscribe a rigorous phenomenological idea of "social life". This standpoint has been taken by some who consider it counter to Emile Durkheim's sociology, who would conceive society as a specific reality whose laws rule individual life even though they are, as laws, mere abstractions. Thus, it would be nonsense to think that the abstract ("social representations", in Durkheim's sense) rule individual life (reality, in Henry's sense). From this point of view, the words "social life" would not refer to any kind of reality.

Yet, Edmund Husserl refers to a "social consciousness". One could infer from there that there is a "social life", considering that "consciousness" is life. I will show that it is possible to match Husserl's concept of "social consciousness" with Durkheim's concept of "collective consciousness". In order to do so, I will confront the usual interpretations of Durkheim's social things as collective *representations* by showing that representations are only a means of social life which consist not in the abstractions in which they express themselves but in the experiences we share with others.

This is the deepest phenomenological meaning of Durkheim's sociology: collective consciousness is not a consciousness apart from individual consciousness but a region in it – the region of our shared experiences-. That is why it is



phenomenologically meaningful to speak of “social life”: because there is a part of the life of consciousness which we experience not by ourselves but along with others.

**BUCKLEY, Philip**

‡Husserl on the “Rationality” of Religious Life‡

**ABSTRACT.** Hegel famously claims in his *Lectures on the Philosophy of Religion* that “Philosophy is itself, worship; it is religion.” In this paper, I want to suggest that such a claim could also have been uttered by Husserl – but as in the case of Hegel, exactly what such a statement intends is by no means unambiguous, and depends a great deal on what is meant by “religion”. In the first part of the paper, I approach this statement by understanding Husserl’s negative critique of religious tradition as parallel to his critique of the “garb of ideas” that forms the incomplete “rationality” of the natural sciences. In the second part of the paper, I turn to Husserl’s more positive description of the core rationality that can be found in (some) religious “lifeworlds”, and how this allows him to see phenomenology itself as analogous to religious life. In the conclusion, I outline some of the positive aspects, and also some of the dangers, of Husserl’s analogy between phenomenology and religion that is captured in his fundamentally ambiguous description of phenomenological life as “Venunftglauben.”

**BUTNARU, Denisa**

‡Body Schema and Body Image – What Challenges for a Logic of Life?‡

**ABSTRACT.** Claiming the affiliation to the Merleau-Pontyan phenomenology, Shaun Gallagher and Dan Zahavi proposed a revision of the distinction between two key concepts in the analysis of embodiment and of the self’s embodied status. These concepts are those of “body schema” and “body image”. The first has in these authors’ view two basic features, namely “1) the close-to-automatic system of processes that constantly regulates posture and movement to serve intentional action and 2) our pre-reflective and non-objectifying body-awareness” (Gallagher & Zahavi, 2008: 146). The body image refers to “experiences, attitudes and beliefs where the object of such intentional states is one’s own body” (ibid. p. 146). Following this differentiation, I intend to reconsider the Merleau-Pontyan analysis and to show how both these dimensions are rooted in a fundamental regularity which is that of life. Merleau-Ponty’s correlation between logos and life emerges in particular in his analyses on nature (Merleau-Ponty, 1995 [1957-1960]). If nature includes any model of meaning, it also includes any model of life-projection, of which the embodied presence is the clearest example. Therefore before considering any logic of consciousness, the phenomenological analyses should take into account a more basic level, which is that of life (Montavont, 1999: 61). It is this correlation that I intend to stress in relation to the body schema and the body image and show how the regularity upon which they are justified, namely the logic of embodiment can be understood in terms of a logic of life.

**CHEUNG, Chan Fai**

‡Towards a Phenomenology of Loving Experience‡

**ABSTRACT.** Since Plato, love, formulated as *eros-philia-agape*, is one of the most important ideas in the Western cultural tradition. This formulation so conceived, is however, metaphysical and prescriptive in nature. Love is more than an emotion or feeling. Contrasting to the West, traditional Chinese understands love very differently, or more phenomenologically. Love as *Qing* is considered as that something in-between persons but not as a desire of the good or the beauty. This paper proposes that a phenomenological description of the loving experience should be prior to any philosophy of love. As a first descriptive meaning, loving experience is the intentional-affective-valuating-intuitive activity with a propensity of the loving person to be always with the beloved other.

**CHU, Mariana**

‡The Objectivity of Values in Husserl and Scheler. A “Phenomenological Discussion”‡

**ABSTRACT.** In general terms, Husserl’s position regarding Scheler can be summarized as the rejection of a “naive metaphysics”. On the other hand, Scheler’s position regarding the father of Phenomenology can be presented as the disapproval of the “transcendental turn” and of the priority of thought over feeling and valuing. In spite of these irreconcilable differences, Husserl and Scheler agree in the defence of the objectivity of values. In this paper, we will try to draw some general guidelines of what a dialogue between Husserl and Scheler concerning the objectivity of values would be like in order to show how their analyses coincide, and disagree.

**CHUNG-GHI, Yu**‡Husserl on Europe in *Kaizo* Scripts‡

**ABSTRACT.** In regard to the intercultural relationship that Husserl reveals in the *Kaizo* articles my paper discusses the following questions: on what grounds does Husserl think that the philosophical rationality of Europe deserves being recommended to other cultures? How he comes to this conclusion in the discourse on ethics? In order to come to terms with these questions I will unfold the paper in three steps: first I will sketch how Husserl understands of ethics; secondly, explain the connection between ethics and philosophical rationality and thirdly how these ethical thoughts have intercultural relevance.

**CHVATIK, Ivan**

‡The Problem of Intelligence or the Two Sorts of A Priori Knowledge in Plato's Dialogues‡

**ABSTRACT.** The paper investigates the beginnings of thought on what is reason. It reviews the use of the concepts of “*mathēma*” and “*phronēsis*” in Plato's dialogues. It develops the difference between the concept of *mathēma* in deductive disciplines and in the realm of human activity while considering the use of these concepts in the *Meno* and in the Sixth and Seventh Book of *The Republic*. Finally, it attempts to elucidate the role of Socratic dialectic in the foundation of the deductive disciplines, as well as the role of the Idea of Good in this process.

**CIOCAN, Cristian**

‡Notes on Levinas' Phenomenology of Body in *Totality and Infinity*‡

**ABSTRACT.** In this article, my aim is to analyse the problem of body as it appears in the first major work of Emmanuel Levinas: *Totality and Infinity* (1961), starting from the main lines of the interrogation in the early writing of Levinas (1935-1947). I focus on the ambivalent character of body, and this under several aspects –as relation between the body-master and the body-slave, between power and vulnerability, between dependence and independence – insisting upon the Levinasian equivalence of the “ambiguity of body” with “the consciousness”. I analyse then the relation between the body and the world, emphasising the function of the labour in the relation with the element, namely through the constitution of home and habitation. A special interest in this context of the phenomenology of embodiment is devoted to the question of the hand, which opens the problematic of the relation between the body and the other, relation that has two main levels: the ethical one, and the erotic one. I finally analyse the structural modification of the experience of body in the passage from the ethical level to the erotic level (and vice versa), starting from the subtle Levinasian analysis of the phenomenon of caress.

**COPOERU, Ion**

‡The Reason as Subjective Practice. For the Reconstruction of the Meaning of Sociocultural Behaviors‡

**ABSTRACT.** In a modern society the roles of formal knowledge and professional experts are expanding continuously, which makes knowledge a key factor for managing social issues. That's why the focus of philosophers and social scientists shifted lately toward the politics of knowledge – how ideas are created, used and disseminated. It appeared thus that the best way to improve the outcome of knowledge activities is to improve the politics of knowledge, to challenge existing institutions and the way they are configured so they are able to deliver knowledge which fits better the perceived needs of the society and serves the goals and the interests of as many members as possible.

However, this kind of approach, inaugurated in the first half of the last century by the so called „sociology of knowledge”, appeared to encourage relativism and to shatter the epistemic foundations of our worldview and our rational way of understanding the world. In my opinion, that it is not necessary the case. The general goal of this paper is therefore to argue in favor of a “sociology of knowledge”-type approach, showing that it may lead not only to give reason a special place in our lives and in society, but even to offer a more integrative rational framework, in which human purposes and goals find their rational expression.

### **CRESPO, Mariano**

#### ‡Reason as One of the Main Ethical Motives of Husserlian Ethics‡

**ABSTRACT.** One can identify two main motives of Husserlian ethics, namely, what we can broadly call “reason” and love. Our hypothesis is that the ideal of reason, in its universality and formality does not, by it alone, make justice to personal individuality. In this paper we focus on the first motive, namely, “reason”. We will do it by offering a systematic reconstruction and critical assessment of the formal determination of axiological and practical reason made by Husserl. This will be done in three steps: (1) the reconstruction of the analogy between *Verstandesakte* and *Gemütsakte*. Such analogy is guided by the idea that for all kinds of acts and their correlates there are rational laws. So the fundamental task of the philosopher is twofold: on the one hand, the systematic elaboration, in a formal theory, of such kinds of acts and, on the other hand, the formulation of laws for these acts.; (2) the systematical reconstruction of the specific character of the *Gemütsakte* and their kind of intentionality; (3) the systematical reconstruction of the so called “fruitive” or “emotive” intentionality.

### **DOLIDZE, Mamuka**

#### ‡Some Phenomenological and Metaphysical Aspects of Human Creativity‡

**ABSTRACT.** The author gets human creativity to bridge phenomenology and metaphysics. He examines closely the poetical principle of Edgar Allan Poe and considers the artwork (poem) as a phenomenon appealing to the metaphysical beauty. He also considers the problem of freedom in phenomenological and metaphysical aspects of creativity. To harmonize the freedom and phenomenology the author offers to differentiate two kinds of intentionality: “intentionality to” and “intentionality from”. The first is reducible to the purposefulness of events and refers to the constitutive function of consciousness, the latter implies the human creativity and freedom as an act of differentiation of phenomenon from its previous limits. The incipient point of the second form of intentionality seems to be a metaphysical object, which is worth considering as an inexhaustible source of the world of phenomena.

**EMBREE, Lester**

‡The Reflective Analysis of Appearances in Dorion Cairns‡

**ABSTRACT.** It is shown from Cairns's Nachlass how the intending to sensuous appearances differs from the sensing of *sensa* and the perceiving of things, that appearances are neither parts of mental life nor of things in real space and time, that they have functional but not causal relations with the organism and other spatiotemporal things, media, and illumination, that they are necessarily believed in with certainty, and, finally, that they have a role in illusions.

We have seen that automatic or passive intending constitutes more than just *sensa* and objects of sensuous perceiving. Lying as it were between the former and the latter, perspective appearances of physical things are constituted. These too may be liked or disliked and "willed" for and against—at the automatic level and at the spontaneous levels. (Cairns Nachlass, p. 013,663)

**FARIN, Ingo**

‡Heidegger's Struggle with History‡

**ABSTRACT.** I argue that early Heidegger advances three distinct but interrelated concepts of history: the historical situation, personal history, and the existential ground of history in the subject of intentionality. All three concepts attack what Heidegger considers forms of alienation from authentic historicity. The first concept tries to reclaim a proper sense of historical action and praxis that is threatened by historicism and historical determinism, the second concept makes the personal life story the (ethical) cornerstone of historical agency in the world, and the third concept presents the *ur*-historical performance of intentional acts within the subject of intentionality as the ground and origin of all historical beings whatsoever. Heidegger's theoretical aim of providing an ontology of history is accompanied by a very strong practical impetus to reclaim time and history in and for our own lives.

**FORNARI, Anibal**

‡Paul Ricoeur: Critical Consent of Reason to Life‡

**ABSTRACT.** Beginning with the phenomenological dialectic of the voluntary and involuntary, reaching the gates of ontology in oneself-as-another, and taking into account the passage to the metaphysical opening from the implication of the meta-category of alterity in the ipseity's dynamic, Paul Ricoeur develops the facts that request the critical consent to the fundamental experiences of the donation of life. Consent is the most decisive point of encounter between human freedom and reason. Nonetheless, the consent is problematic, because the desiring freedom oscillates between fragility of "flesh" and total request of "meaning" and satisfaction. The human life is a structural "desproportion". If the tension between "flesh and meaning" designates the constitutive "desproportion" that supports the vital opening of the human asking, the sense of the consent should perhaps not direct itself toward another being, that concerns and exalts

the meaning of the "desproportion", instead of calming it down? Life as impetus of ipseity, does not implicate to transcend the abstract horizon of the sens of being, toward the affective-alterative dimension of the living event, that testifies and confirms the unsuspected stature of the human life? From this ulterior perspective of Ricoeur's philosophy is understood the initial question on the consentement and *etre-en-vie*.

**FRANCO DE SÉ, Alexandre**

‡Heidegger's Phenomenological Approach to the Concept of Life and the Beginning of Biopolitics‡

**ABSTRACT.** The present paper starts from Heidegger's increasing resistance to the use of the concept of life in order to characterize the human way of being, between the Twenties and the early Thirties. We will argue that this resistance finds its main motivation in Heidegger's confrontation with the work of Ernst Junger. The deep reflection that Heidegger develops on Junger's concepts takes him close to an understanding of life as something immediately and completely exposed to power, manipulation and mobilization, conducing him to raise a close and unbreakable frontier between the concept of life and the human way of being.

**GARCHA RUHZ, Pedro E.**

‡The Prejudice of Having No Prejudice. Phenomenology, Hermeneutics and the Problem of Rationality‡

**ABSTRACT.** From the programmatic essay, "Philosophy as rigorous science", we analyze the relevance of the conception of rationality "strong" that presents the phenomenology of Husserl against the philosophy of hermeneutics, historicism and vitality of his time. Philosophical matrix of a "strict science" can offer a possible basis of rationality to the rise of contextualist and relativist approaches today.

**GARRERA, Nicolás**

‡Ethics and Contingency. On the Status of Transcendental Phenomenology in the Light of a Phenomenology of Testimony‡

**ABSTRACT.** The aim of my presentation is to put into question, on the basis of an analysis of ethical experience, the claim that phenomenology must be exclusively –or even fundamentally– a transcendental kind of inquiry: not all phenomenological signification amounts to the intelligibility of transcendental structures or transcendental operations of a constituting consciousness. My presentation has three sections. In the first section I describe ethical experience, in Levinasian terms, as an irreducible first-person experience where I become addressed –that is, intimately, traumatically affected in my pathological body (my "flesh")– by the other as an embodied "imperative." This imperative commands me to become responsible for the other's vulnerability and mortality. I call the core meaning of this description "ethical signification." On the basis of

such a characterization of ethical experience, I show the limitations of transcendental analysis to address it adequately (section II). My argument is that, whereas the meaning of ethical signification is *inseparable from each of its concrete effectuations*, a transcendental analysis cannot but elucidate the transcendental meaning of the *other-ingeneral* (an other that is, therefore, already an abstraction). In other words: a transcendental analysis misses the *contingent* character of ethical experience and is impotent, by principle, to make of it an object of its scrutiny. I conclude the second section by establishing that there is no such a thing as a transcendental description of ethical experience proper. In the third and last section of my paper, I examine the possibility of a phenomenological ethics that positively takes into account the contingency character of ethical experience. In a nutshell, my hypothesis is that it is only by opening itself to the plurality of actual ethical testimonies that a phenomenological ethics can “welcome” contingency.

**GONZALEZ, Joan**

†The Crisis of European Social Sciences: The Case of Money‡

**ABSTRACT.** Our aim in this article is to put into practice, in the field of social sciences, the principles that Husserl displayed in his book from 1936, “The crisis of European sciences and transcendental phenomenology”. In that seminal work, Husserl reflected on the mathematization of nature and produced an historical meditation on the essence of geometry. Here we will try to extend the reach of Husserlian postulates in order to deal with economics and, more specifically, with the theory of money. We think that, in certain social sciences, and in particular in those with a clear mathematical penchant like economics, the use of formalization often helps to cover an uncritical use of phenomenologically ungrounded idealizations. This fact ultimately results in a massive concealment of the true sense of some of its principal phenomena –namely, money. It is worth mentioning that this concern does not have its roots only in phenomenology, for even academic monetary theory openly acknowledges that we lack an understanding of the meaning of money which could help us clarify and prevent financial crisis and economic collapses. Crisis, in short, are not the result of a deep understanding of the concept of money; on the contrary, they highlight the fact that we don’t really know what money is. Thus, our goal here is to illustrate the possibilities offered by the phenomenological method in its application to the question of money. It is in this sense that the research taking place here can be understood as a “phenomenological critique of monetary theory.”

**GUBSER, Michael**

†The Terror and the Hope. Jan Patočka’s Phenomenology as the History of Freedom‡

**ABSTRACT.** My paper considers Czech philosopher Jan Patočka’s phenomenology as a philosophy of the history of freedom. I will frame the paper by

considering the relation between his thought and his later dissidence, a link, I maintain, that is more tenuous than some commentators suggest. The body of the paper examines how Patočka's phenomenological concept of worldliness, initially cast within a largely philosophical framework as the domain of human action and transcendence, turned toward a philosophical history of the modern age, which he viewed as increasingly post-European. The paper examines Patočka's hopes for the moral renewal of a fallen modernity, first by non-Europeans after the era of decolonization and then by a "solidarity of the shaken" during the dark 1970s of Czechoslovak normalization. It concludes by asking whether the human rights vocabulary of his Charter 77 defense was an outgrowth of his thought or a strategic language for its day.

### **HEFFERNAN, George**

‡Phenomenology Is A Humanism: Husserl's Hermeneutical-Historical Struggle to Determine the Genuine Meaning of Human Existence in the *Crisis of the European Sciences and Transcendental Phenomenology*‡

**ABSTRACT.** In the *Crisis of the European Sciences and Transcendental Phenomenology* (1936) Husserl expands his horizon to include the question of the meaning of human existence. Understanding the crisis of the European sciences as a symptom of the crisis of European philosophy and an expression of the life-crisis of European humanity, and interpreting European science, philosophy, and humanity as representative of their global-historical counterparts, Husserl argues that the life-crisis of European humanity is reflective of the critical condition of global-historical humanity. The crisis of "European" life emerges as a crisis of *human* existence, and Husserl's phenomenology unfolds as a search for an answer to the question not only about the life-world but also about the meaning of human life. Thus phenomenology, as care for humanity, shares with existentialism, as a humanism in the broadest sense, the conviction that human beings live in a world not in which life makes sense, but in which they must make sense of life. Accordingly, the genuine entelechy of human existence is not passively "given" but actively "taken", for it is a sense constituted in an evidentiary achievement, the result of an existential struggle for meaning against dangerous forms of meaninglessness: irrationalism, positivism, skepticism. This paper examines Husserl's hermeneutical-historical approach to the question of the meaning of human existence, and suggests an understanding of phenomenology as a form of humanism—perhaps even as a unique kind of "existentialism"—an ethical philosophy that takes moral responsibility for the presuppositionless application of reason to life.

### **HEINDMAA, Sara**

‡Transcendental Intersubjectivity and Normality: Constitution by Mortals‡

**ABSTRACT.** For Husserl, the world is an intersubjective accomplishment. The individual ego does not establish the sense of the world by itself but constitutes it in communication with other egos. "Subjectivity is what it is – an ego functioning



constitutively – only within intersubjectivity,” Husserl famously states in *The Crisis*. However, in his manuscripts, Husserl argues that the community which constitutes the sense of the world only includes *normal subjects*. To be true, the world as such contains many different kinds of selves – animal, infant, blind, deaf, sick, and insane – all conscious in their own ways, but not all take part in the constitutive process which gives the world its objective sense as the one and only world shared by all. The aim in my paper is clarify the role of the normal ones in the constitution of the sense of the world and at the same time show that Husserl’s discourse of normality includes several considerations and criteria. The main task is to identify the grounds that Husserl uses for excluding different types of others in the community of co-constitutors. The advantage of such an exercise is that it allows us to see that the excluded others are not treated as one unified group by Husserl but that they have different positions in respect to constitution. Moreover we will see that it is not just the privileged goals of reason and science that direct Husserl’s reflections but also his interest in generativity and temporality.

**IRIBARNE, Julia V.**

‡On the ‘Green’ of the ‘Golden Tree’ of Life‡

**ABSTRACT.**

*Young friend, every theory is grey,  
But green is the golden tree of life  
Goethe*

This study is built up on the following items: In the first step it takes into account the sphere of my “ownness” (according to Husserl’s *V Cartesian Meditation*; next issue is the “living flowing present”; then the study deals with Husserl’s idea of reason; and with the experience of being alive; through Spinoza’s “conatus” as experience; it asks if it is possible to highlight somehow a sort of “green” in Husserl’s idea of life and reason. A quotation from Ortega y Gasset is taken into account to enrich the comprehension of the meaning of “green”.

**JONKUS, Dalius**

‡Reason and Life. Phenomenological Interpretations of Don Quixote‡

**ABSTRACT.** “Don Quixote” is not only a novel which represents Spanish culture. It’s a hero, whose interpretations reveal the relation between life and reason. I will compare two Don Quixote’s interpretations. The first phenomenological interpretation belongs to Ortega Y Gasset and the second to Lithuanian philosopher Algis Mickūnas. Don Quixote’s interpretations are related to the question about an ideal. What is the role of the ideals in culture? Are ideals principles constructed by reason, these principles denying the reality of life, or are ideals related to the self life-world rationality? Then, what means the idealism of Don Quixote? Does it represent the utopian rationality or does it seek to show such values, which aren’t reduced to circumstances? Ortega criticizes Don

Quixote as an idealist, who can't find any ideal values in the nearest environment. Mickūnas suggests to interpret Don Quixote's idealism as a phenomenological bracketing, which allows to doubt the blind dependence to this life-world and questions its value.

### **KAGEYAMA, Yohei**

‡Alterity and Repetition: Phenomenological Interpretation of the Divinity in the later Heidegger‡

**ABSTRACT.** The purpose of this paper is phenomenological interpretation of the various faces of divinity in the later Heidegger and the elucidation of the corresponding human comportment. With this, I will try to provide one necessary logical presupposition for tackling the tension between the polysemy and the univocity of Being in phenomenological ontology, which is one of the most important topics today. Firstly, I will make clear the relation between ontological difference in the sense of the later Heidegger and the various faces of divinity like the last god (der letzte Gott), the gods (Gotter), the godhood (Gottheit), the godlikes (die Gottlichen) and the sacred (das Heilige). Secondly, I will elucidate the place of the divinities in the manifestation of entity in its totality (das Seiende im Ganzen) with considering the role of "the godlikes" in the fourfold (das Geviert). The godlikes have certain priority against the other components of the fourfold, in that the conception of divinity has direct connection with the experience of the difference of Being and entities. However, as the emergence of Being is possible only in relation with entities, the alterity of the divinity shows essential ambiguity in its position in the fourfold. Finally, I will consider the character of human comportment called "founding (Grundung)" with focusing on its relation to the later Heidegger's conceptions of divinity. Here is one possible answer for the repetition of life in the time after profound skepticism against the reason.

### **KOBAYASHI, Takuji**

‡The Rational Construction and the Life-World on Husserl's Phenomenology‡

**ABSTRACT.** In the latter stage, Husserl quested for the genetic-origin of the consciousness in accordance with its historical structure, maintaining his early target, the grounded knowledges in the universal validity as a strict science. In my paper, I would like to focus on a term "Aufbau (construction)" which is not conspicuous in Husserl's description, in order to understand more concretely the structure of experience and its move of teleologicalselfconstruction. As everyone knows, on one hand, the word "Aufbau" means a certain constructed structure itself, and on the other hand, it also means the motion which constructs a certain structure. That is to say, it shows the static character and the dynamic (genetic) character simultaneously within structures of experience. Unfortunately, there seems to be little study on this term in relation to Husserl's Phenomenology. However, there was several philosophers who paid careful attention to Husserl's usage of "Aufbau", respectively. Also referring to them, the usage

of "Aufbau" in Husserl's phenomenology would be classified into the following three characteristic types. First, it means the structure of grounded nexus of scientific knowledges as the strict science. Second, the noesis-noematic layered structure in transcendental field. This prepared the method of "Abbau(destruction)" used as the start of genetic consideration. The third, the hermeneutic-structure of experience in the life world. I would like to picture the teleological move of reason which Husserl showed to the inside of such "Aufbau".

**KONO, Tetsuya**

†The Disastrous Lifeworld: A Phenomenological Consideration on Security, Vulnerability, and Resilience‡

**ABSTRACT.** The lifeworld is, according to Husserl, the horizon of all our experiences, in the sense that it is the background environment of human being's competences, practices, and attitudes. The lifeworld is the intersubjective, pre-given in the ontic sense, and immediately perceived world of everyday life. Although Husserl has distinguished the lifeworld from the objective world that natural science describes with mathematical methods, we cannot divide the world on the practical level into the perceived world of ordinary life and the scientific world. The characteristics of human beings is that they live in the environment which they have enormously changed. Modern science has accelerated this tendency: the contemporary world is constructed so deeply scientifically and technologically. Accordingly, as Ulrich Beck pointed out, the risk of the technologically constructed world is often invisible/ unperceivable. The disaster at Fukushima nuclear power plants is a terrible testimony of this kind of risk. In order for a land to become the lifeworld of meaningful human interactions, the land should be first of all safe and livable for all of us. The risk calculation made by Tokyo Electric Power Company was shown to be sloppy and deceptive. The contemporary techno-science should be democratically governed and watched by all kinds of stakeholders, and never be left it to the specialists of science. That is because the democratization of the techno-science, security, vulnerability, and resilience should be the most important value for establishing the safe, livable, and sustainable environment. These are also the fundamental values of the lifeworld.

**KWOK-YING, Lau**

†History and Phenomenological Reduction in the last Husserl‡

**ABSTRACT.** This paper aims at studying the relation, or rather, the tension between the method of phenomenological reduction and the theme of historical reflection (*historische Besinnung*) introduced by Husserl in his final great but unfinished work *The Crisis of European Sciences and Transcendental Phenomenology*. It is well known that Husserl has criticized philosophy with historicist orientation in the article "Philosophy as Rigorous Science". In this famous article of 1911 Husserl considers that historicism, being a form of relativism, is at the opposite of the Idea of phenomenological philosophy

as a rigorous science. Why then did the last Husserl assign a positive role to historical reflection, a stand apparently contrary to his earlier position? Is historical reflection in conflict with the method of phenomenological reduction? For if the aim of reduction is to proceed in accordance with the phenomenological principle of “freedom from presupposition”, the practice of reduction by the exclusion of all prejudices, including those sedimented in history, implies that we should suspend the usage of doctrines or judgments inherited from history. Understood in this way, the practice of reduction requires us to enact the epoche with regard to history in order to interrupt the influence of history on us. This line of thought will conclude that historical reflection is in conflict with the aim of phenomenological reduction. Yet should we not think in the other way round? In order to interrupt the influence of history on us, should we not rather look clearly into history itself and see how it effectively has affected us? In particular, should we not examine critically how our historical epoch and the historical situation in which we are immersed have limited our activity of understanding and reflection? In other words, the way to liberate ourselves from the effect of historicism consists precisely in undertaking critical historical reflections in order to understand how prejudices of the present historical epoch have covered up the true manifestation of the things or issues in question. Following this line of thought, not only historical reflection and phenomenological reduction are not contradictory in nature, they go hand in hand with one another. In addition, we can even conceive a kind of reduction which serves the purpose of critical historical reflection. That is to say, some kind of historical reduction is possible, though Husserl himself did not use this term. The examination of the necessity and the possibility of historical reduction and its difficulties falls under the domain of philosophy of history, a domain cherished by Ortega y Gasset.

### **LYPEZ, Daniela Griselda**

†The Notion of “Life-world” in Alfred Schutz’s project for phenomenological foundation of the social sciences†

**ABSTRACT.** The issue of the conceptual priority of the life-world in relation to any abstract scientific speculation is a recurring theme throughout the writings of Alfred Schutz. In them, the ontological reflection on the life-world is established as the basis and the foundation for the subsequent formation of scientific concepts in the social sciences. In particular we intend to recover what may be called an 'epistemic claim' of sociology to the life-world. That claim is part of the Schutzian project for phenomenological foundation of the social sciences, which can be traced back to his early work, in the discussions engaged in by the Austrian School of Economics. The reconstruction of this debate will enable us to think about the link between life-world and scientific reason, so as to avoid the reification of social reality by social scientists.

**MANCILLA, Mauricio**

‡Reception of the Concept “Life-world” (*Lebenswelt*) in Gadamer’s Hermeneutics‡

**ABSTRACT.** This paper intends to show the crucial importance of Edmund Husserl’s philosophy; especially, of his concept ‘Lifeworld’ (*Lebenswelt*) for the development of Gadamer’s hermeneutics, an aspect that has generally been neglected by most interpreters. Thus, the main objective is to analyse the different observations in which Gadamer has developed an interpretation of Husserl’s project. Furthermore, his clear sight regarding the philosophical directions taken by the founder of phenomenology and their dead ends will also be considered. This group of texts allows for a coherent vision of how Gadamer interprets Husserl and how his own hermeneutic project is connected with the work of the first. Therefore, the emphasis will be directed towards what Gadamer says about Husserl, how Gadamer interprets Husserl and, in the process, how Gadamer sees himself with regard to Husserl.

**MARDER, Michael**

‡The Ethical Ungrounding of Phenomenology: Levinas’s Tremors‡

**ABSTRACT.** In his iconic essay, “Violence and Metaphysics,” Jacques Derrida writes that “...the thought of Emmanuel Levinas can make us tremble.” This deceptively simple statement demands infinite exegetical and hermeneutical attention, not only for the sake of a careful theoretical interpretation, inquiring into the meaning of a trembling, or, as we would refer to it today, an intense “somatic reaction” provoked by something as ethereal as a thought, but also for the purpose of allowing ourselves to be more thoroughly shaken—both practically and theoretically—by placing ourselves right at the epicenter of the tremors radiating from Levinas’s philosophical tour de force. Those who wish to live up to this demand must be capable of experiencing the gravity of the exceptional thought, which, far from being immaterial and ethereal, induces a violent response of trembling in the totality of our Being, affecting us “body and soul.” More precisely, along the hermeneutical lines Derrida’s characterization already anticipates, it is necessary to ask, Who or what trembles in us, when we are exposed to the unsettling thought of Levinas? In what ways and across what channels are its reverberations transmitted to everything and everyone it touches, from the philosophical tradition it destabilizes to the readers who come across it? How to interpret the effects it can have on our bodies and minds, leveling the distinction between the two? And, finally, what is the sense of ethical potentiality, residing in this modal verb devoid of potency or power? The “thought of Emmanuel Levinas can make us tremble,” above all, thanks to awakening in us the very attitude it describes, namely the non-indifference of ethical existence turned, in a heteronomous and unwilling fashion, toward the other. Formally, Levinasian ethics can provoke this awakening because it occupies the place of the other, the Hebraic stranger, the destitute outsider vis-a-vis the Hellenistic ontological tradition it shakes up, but an other who or that insinuates itself intus et in cute —“inside and under

the skin” of the same, inhabits the tradition’s core, and makes it quake from within, in the manner of the deep movements of the Earth’s mantle that presses upon and occasionally displaces the outer crust. Deconstructing a series of oppositions between causes and effects, the originary and the derivative, inside and outside, ethical thought (irreducible to a formula and uncontainable by any conceptual molds) quivers in its non-identity with itself and in the non-adequation to the other toward whom it orients itself, and it is this quivering that sends the shock waves rattling the foundations of the onto-metaphysical tradition. One of the most proximate witnesses to the tremors provoked by Levinas is phenomenology, where the desire to re-ground human knowledge, action, and existence on new and secure foundations coincides with a persistent emphasis on the literal ground, the Earth, to which even the most abstract geometrical and mathematical conceptions are indebted. The thinking-of-the-other will not compete with phenomenology for the dubious title of the true ground for existence. If ethics, in the Levinasian rendition, emerges as *prima philosophia*, more ancient than ontology itself, it is not because the relation to the other at its core is somehow more basic or deeper in its foundational capacity but, rather, because, following the deconstruction of the sequential ordering of the “primary” and the “secondary,” this relation both accompanies, as their indispensable underside, and dismantles all ontological and logical operations that obfuscate it. The fate of the subject, too, is determined by the seismic event of ethical thought. Tremors neurologically connote an uncontrollable and unintentional behavior that, commencing on the periphery of the nervous system, puts in question the authority of the brain as the sovereign and central command structure governing the body. Transcendental constitutive subjectivity, allotting a crucial function to intentionality and to pure consciousness, is powerless when confronted with such unintentional and unintended experience, which betrays the constituted nature of constitutive subjectivity. Or, alternatively, tremors may be associated with the destitute condition of someone whose basic needs have not been met, someone who shivers of cold, hunger, or fear, having been reduced to nothing more than the material, bodily, naked dimension of existence. Still more passive than the passive synthesis of time, elaborated most fully in Edmund Husserl’s lectures on transcendental logic, the abjection of the shivering and trembling body shakes the indifferent facade of autonomous subjectivity, portending its own finitude and death. Although both G.W.F. Hegel and Martin Heidegger respectively have highlighted this very passivity of being shaken in the slave’s apprehension of its mortality and in the anxiety experienced in the face of being-toward-death, Levinas modifies their reflections on finitude by interpolating the other in the structural place of death and by showing that time itself is constituted as diachronic in a relation to alterity. To have time is to be already related to the other and, therefore, to be shaken—in Levinas’s words, “obsessed”—by the ethical demand that, not unlike the relation to one’s own death in Heidegger, individualizes the I. The obsession with the other turns into the paradigm of a non-intentional experience, which remains outside of conscious reach, yet produces shock waves and reverberations in the sphere of consciousness. The ethical

ungrounding of phenomenology does not betoken the dissolution of psychic life but, on the contrary, its resuscitation and reinvigoration thanks to the other who or that shocks, shakes it up, and animates it in the first place.

**MATA, Francisco**

‡A Phenomenological Investigation on the Presencing of Space‡

**ABSTRACT.** In this paper the author explores certain fulfilling personal experiences that he describes as the presencing of space, i.e. the way by which an individual's spatial involvement may put him in contact with reality as a whole. After investigating these experiences from a phenomenological perspective, and highlighting the differences between them and other similar experiences, such as that of the sublime or topophilia, a neologism is introduced: topoaletheia (from the Greek topos, space understood as region, and aletheia, disclosure) to name a distinctive type of spatial experience. This concept is analyzed in relation to Heidegger's ideas about space, in order to explore how such experiences may be purposefully achieved by means of arranging the boundaries of both physical and symbolic dimensions of space in certain ways. The aim is to draw some possible implications of those experiences for architecture and urban design, with the hope of resulting in more fulfilling built environments.

**MENSCH, James**

‡Remembering And Forgetting‡

**ABSTRACT.** As Derrida observes, the ideal of a perfect memory has a spectral quality. The desire to achieve it is like the wish of Hanson, the fictional archaeologist, to go beyond the physical remains to grasp the past itself. Seeing the Gradiva's footprint in Pompey's ashes, Hanson dreams of grasping Gradiva herself at the moment that she made the imprint. What seduces us to the ideal of the perfect memory is the thought that remembering is like mechanical reproduction. An old photograph of us appears to collapse the present and the past as does a recording. We forget, however, that a photograph does not remember what we looked like any more than a recording remembers the sound of our voice. Only a living being can remember. Seen in this light, the ultimate problem of the ideal of a perfect memory is that it abstracts remembering from the context in which it functions. In this paper, I argue that this context is that of our embodied being-alive, with all the limitations that this implies. Such limitations impose a teleological structure on our remembering. They determine how memory functions on both an individual and a collective level.

**MONTEAGUDO, Cecilia**

‡Life and Philosophy. On Learning Hermeneutical Humility‡

**ABSTRACT.** At the 51<sup>st</sup> anniversary of the publication of Hans-Georg Gadamer's *Truth and method* (1960), this paper will approach the articulating thread between the

hermeneutical project—initially formulated as an investigation that aims to rethink the phenomenon of understanding in as much as it concerns to all our vital experience—and its characterization as *practical philosophy* under the categories of plurality, dialogue and responsibility. In other words, we will show how Gadamer, in the context of ours technological times and under a phenomenological influence, defines hermeneutics as the ‘praxis’ of understanding the other. This ‘praxis’ must be conceived at the same time as a ‘learning of humility’, capable of helping us to construct ‘*a reasonably ordered and comprehensible world where we are bound to live*’. To this extend we will concentrate ourselves in Gadamer’s rehabilitation of some topics of Greek philosophy, that will allow him formulate his concept of ‘praxis’ in opposition to its modern meaning as well as to the expert culture of contemporary society.

### **OLIVA, Carlos**

#### ‡*Minima moralia* and the New Musical Technology‡

**ABSTRACT.** The paper focuses on the problem about the relationship between music and phenomenology and the thesis that I want to support is: Music shows us, in a special manner, the complex of the technological interference on our lives and the difficulties of a reconstruction of rationality. An important thesis of Theodor W. Adorno showed that with Berlioz music started a new epochal technology. The fact of this is the total submission of the means to the ends. With Berlioz, then, would take place a real subsumption of music to technology, because this subsumption abolishes the gap between technology and the meaning of composition. Exploring this thesis is possible with phenomenological tools. In this way, we can do the following questions: How is the musical description possible since the universe open from Berlioz? What is the role of the conscience in that description? Is this process analogous to some aspects of our life? What is the rationality in this kind of music, the music open from Berlioz, and how much is similar to the rationality in our lives?

### **ORTEGA, Iván**

#### ‡A Line of Continuity in Jan Patočka's Phenomenological Thought‡

**ABSTRACT.** Jan Patočka’s phenomenological thought is frequently characterised as having a clear discontinuity in its evolution. Thus, two distinct phases are indicated. The first phase is characterised by Patočka’s acceptance of the basic points of Husserl’s transcendental phenomenology, whereas the second phase is marked by Patočka’s not supporting anymore transcendental phenomenology and by an orientation towards a phenomenology of the finite existent and of the autonomous sphere of appearance. This description is undoubtedly true. However there are also elements that show a basic continuity between these two phases. Furthermore, we believe that this fundamental continuity makes understandable the discontinuities and the evolution in Patočka’s Phenomenology. Finally, we believe that the philosophical evolution of Patočka is highly relevant in contemporary debates regarding how to think subjectivity.



**PEDRAGOSA, Pau**

‡Aesthetic Experience and the Layers of the Work of Art‡

**ABSTRACT.** The subject of this paper is to claim that the aesthetic experience is the essence of the experience of the work of art. I argue against the view hold by Arthur C. Danto, according to which modern art does not require the aesthetic experience any more and that this fact means the end of art. The end of art implies that the aesthetic experience is a historical contingency, and not part of the essence of art. The aesthetic experience allows explaining only the art made between the Renaissance and the XIX century. The modern work of art of the XX century can only be explained conceptually, not aesthetically. What really matters in the modern work of art is the conceptual meaning that conveys the truth of art, and therefore a philosophy of art is required to make that content explicit and clear. To defend the aesthetic status of the work of art I will show that the aesthetic experience identifies itself with the phenomenological experience. This means that the aesthetic experience makes us aware of the difference between the content of the work and the sensible lived experience in which this content appears. The appearance and what appears are the two poles of Intentionality and the two fundamental layers of the work of art. Through the phenomenological approach I will make clear that the work of art does not exclude the conceptual content at all. This content has to be necessarily embodied. It is not philosophy that has to disclose this content but the aesthetic experience alone.

**RABANAQUE, Luis Rom6n**

‡Reason, Body, Life-World: Aspects of the Rootedness of Reason in Life after Husserl‡

**ABSTRACT.** In contrast with widespread reductionistic conceptions of reason, Husserl's analyses stress both its multifarious manners of givenness, i.e. its multidimensionality, and its intertwining with life, such that reason is rooted in life and life is from the outset rational. Multidimensionality accounts for distinguishable theoretical, practical and affective-valuing aspects of reason, while rootedness refers to the anchoring of these aspects in 'anonymous' experience 'prior' to thinking. This means that experience is rational insofar as it displays an inner constitutive structure organized as a system of levels and strata, by means of which it points to active rationality. Following the lines of a threefold articulation of phenomenological reflection in static, genetic and life-worldly levels, this paper aims to show that, together with this pointing to an implicit teleology, which calls for a continuity between life and reason, such analyses also unveil the necessary role played by the Body in this rootedness. Reason is rooted in life by means of Bodily experience, in virtue of the 'bridging' function of the Body as a material thing and as the stratified 'organ' of the Ego's sensing and moving. Thus theoretical reason is related to the strata of sensibility and kinaesthesia, practical reason is related to the kinaesthetical and volitional strata, and axiological reason is related to the twofold strata of affection and feeling, which underlie and motivate valuation. This constitution

takes on new forms in the transit from egology to intersubjectivity and to the full-fledged life-worldly experience, whereas rootedness can be further illustrated with the case of the Earth as basis-place for Bodily experience.

### **RADMAN, Zdravko**

†The Background: An Embodied Reasoning of Coping in the World†

**ABSTRACT.** The paper is concerned with the idea that the essential feature of the background (knowledge) is not only that it is holistic and hidden but also that its capacities provide potentiality for human being (or rather acting) in the world in a way that does not require a recourse to consciousness, thought or deliberation. Such a backgrounded reason serves as a tool of effortless and efficacious coping with the world without contemplation. Since we nowadays know that only a very small portion of the mind is realized in consciousness and that by far the greatest part remains salient in its backstage it subsequently means that the philosophical ambition to understand and define the mind exclusively in terms of conscious thought and deliberation cannot be adequate any more; it must take into account and explore the ‘invisible’ mechanism of background ‘reasoning’ that facilitates much of our behaviour, motor and mental.

### **RIZO-PATRYN, Rosemary**

†Responsibility as Ultimate Foundation of Philosophy†

**ABSTRACT.** Husserl’s phenomenology has been frequently referred to as a “philosophy of ultimate foundation and radical self-responsibility.” Yet here we will examine philosophy’s notion of “ultimate foundation” as “radical self-responsibility.” The “idea of philosophy” that Husserl proposes as a “universal and rigorous science” of “ultimate foundation” has been grossly misinterpreted by his contemporary critics, who have not paid heed to his clarification that this idea is “to be realized only by way of relative and temporary validities and in an infinite historical process,” nor to the fact that he has already recasted the traditional Modern notion of reason. That philosophy is called upon to provide an ultimate foundation to every accomplishment of reason, as well as its own justification, means that it is ultimately responsible for every sense and validity in general, and for itself. However, the active conscious ego, with its rational –cognitive, volitional and emotional– accomplishments, as the “absolute foundation of all my validations,” is preceded by a deeper, pre-conscious, irrational, and passive stratum of emotional and desiderative tendencies, impulses, instincts and strivings towards consciousness and rationality. Thus every “evidencing” and *Geltungsfundierung* is finally absorbed within *Genesisfundierung*. Ultimately no rational “evidence” can ever be “adequate,” but is essentially open-ended, and inadequate. Husserl’s much criticized “absolute consciousness” is in fact an “absolute” rooted in a “more definite and true absolute,” namely, the identity and difference of the static-fluent living present belonging to a finite, temporal, perspectivist, incarnate and intersubjective being. The defense of reason and of “foundational discourse” is for Husserl a question of “humanity’s survival”

and its preservation from barbarity. Yet it is not a “permanent acquisition” but the responsibility of an “infinite task.” Thus philosophy is an “all-embracing science grounded on an absolute foundation (...) though of course in the form of an endless program.”

**ŠERPITYTE, Rita**

‡Reason and Nothingness: Rethinking the “Conception” of Nihilism‡

**ABSTRACT.** The paper tries to question the meaning (“essence”) of nihilism from the perspective of its relation to phenomenology. If one considers nihilism as a historical phenomenon, one focuses on its very description, namely on understanding of this phenomenon ‘as such’. Based on this presupposition the following question can be raised: what do different historical forms of nihilism have in common? But one might ask even more fundamental question – to what extent phenomenology functions as a strategy dealing with the relation between Western thought and nihilism? Is it possible to consider phenomenology as a way to overcome the nihilism itself? Hence phenomenology is not accredited as “a treatment” from maladies of Western “spirit” (from nihilism), but as an ultimate case of “nihilist” Western thought itself. It is through the analysis of Sartre’s and Heidegger’s thinking, phenomenology discloses itself as an attempt to overcome the immanentism of consciousness as well as to review the limits of this overcoming. In light of what is said during the conducted research the ontological “immanentism” of Western thought reveals itself as being the “logic” of Nihilism.

**SERRANO DE HARO, Agustín**

‡New and Old Approaches to the Phenomenology of Pain‡

**ABSTRACT.** Ortega y Gasset’s old lament that no one had so far attempted a rigorous phenomenology of pain no longer holds since the appearance of Christian Gruny’s recent monograph *Zerstört Erfahrung. Eine Phänomenologie des Schmerzes*. Gruny argues for the use of phenomenological categories from Merleau-Ponty in order to understand physical pain as a “blocked escape-movement” (“blockierte Fluchtbewegung”), concluding that corporal suffering makes impossible both a clean distinction and a pure identification between the lived body and the physical body that I am. In my paper, I would like to suggest some improvements in Gruny’s approach through the utilization of the category of selfaffection, as the material phenomenology of Michel Henry has developed it. But in addition to the radical immanence, where hyle, noesis, noema get unified in a “carnal cogito”, I argue that the painful self-affection needs to be thought not only as a sensitive excess whatever, as Gruny posits, but also as a mutation of the sensitive excess into the intra-tactile sphere of sensibility, which endorses the Husserlian insight that makes tactility the primordial structure of sensibility.

**STASCHEIT, Andreas Georg**

‡Music as Formal Architecture and Lived Experience: Phenomenological Investigations into the Social World from the Perspective of Music‡

**ABSTRACT.** The paper discusses phenomenological consequences derived from the complex relationship between music as a work of art – a composition created on basis of musical reason, like counterpoint as one example – and musical performance as lived experience. Taking the concept of life-world as coined in the context of Alfred Schutz' phenomenology of the social world as exemplary case of reference, the paper presents an analysis of how phenomenological inquiry into the foundations of social relationship has been influenced by music – that is: by experience of music, by making music together and by reflection on musical behavior and experience. In phenomenological research on sociality and the social world, the concept “Life-World” has gained prominence through Alfred Schutz' book “The Structures of the Life-World”, posthumously revised and edited by Thomas Luckmann and published in 1973. Throughout this book, and along with the phenomenology of Edmund Husserl, Alfred Weber's “Verstehende Soziologie” is continuously co-present in the background, as it is in the whole work of Alfred Schutz.

**UCNIK, Lubica**

‡Patočka's Socrates : Care for the Soul‡

**ABSTRACT.** In this paper, I will consider Jan Patočka's claim that the Greek heritage on which Europe was built is the idea of ἐπιμέλεια της ψυχης – the care for the soul. To care for the soul is to acknowledge not only our responsibility for our living but also our human contribution to the history of thinking. According to Patočka, care for the soul has been consigned to oblivion in our modern age, leading to a spiritual crisis of European thinking when the primacy of human responsibility for knowledge is overlooked by privileging the use of the formalised language of science. There is no doubt that formalised science is successful in its own domain; however, the scientific method that has proved successful in researching inanimate nature cannot be applied straightforwardly to explain human existence. Hence, the turn towards formalisation of knowledge is concomitant with forgetting the importance of caring for our soul. To reconsider the idea of care for the soul is to revisit the Ancient Greek heritage and Socratic space of questioning.

**UMBELINO, Luis Antonio**

‡The Melody of Life‡

**ABSTRACT.** In this paper we aim to meditate on the concept of Life as it was meditated by M. Merleau-Ponty on his *Notes de Cours sur le concept de Nature*. In this context our work will be organized in two moments: a) First of all, we will try to show the range of that concept in the horizon of the dialogue maintained by the French

philosopher with biological sciences; b) and second we'll make an effort to demonstrate the importance of that concept of life in the development of Merleau-Ponty's Onto-phenomenological project.

**VELA, Josñ**

‡Donner Lieu: Giving (the) Place of Architecture‡

**ABSTRACT.** What is really given when we say “giving place”? Could we say “delivering place”? What is given, then, in architecture? A gift? Of course these first questions need a preliminary note on translation... In Spanish, as well as in French, “dar lugar”, “donner lieu” has at least two meanings. On one hand, “dar lugar”, in its more common sense, means something like to produce, or to lead (in)to, in the sequential order of one thing that leads to another, that produces another subsequent state, in some ways a mean to an end. “Dar lugar”: something induces a state of things to change into another one, determining a chronological priority as well as a logic priority (not to say an ontological one). On the other hand, considering the literal meaning of the words, “dar lugar” means “give place”. Of course this is not the common usage of the expression; nevertheless this meaning resonates behind its common meaning, the right sense being transformed in a kind of metaphorical sense. Of course, two questions arise by now, the question of place and the question of giving, that is, also, the question of the gift (again: “donner” relates to donation, in a genealogy that we could trace to Marcel Mauss *Essai sur le don*). What interest me, from the point of view of architecture, is exploring this very concept of donner lieu, of giving place, trying to determinate what is really given and what gives itself in architecture (if something). From this point I'll try to explore the role space takes in this operation, how is transformed from a kind of transcendental preexistence to a closed engagement with which appears or what is given, and how it affects architecture or is affected by architecture. Of course the whole program is related with the closely knitted concepts of phenomenon and event, which I'll try to elucidate in its architectural form delving both into Jean-Luc Marion's phenomenology of donation and Jacques Derrida deconstructivist thought of the event, with Husserl's transcendental phenomenology as the (not so) long distant horizon.

**WEN-SHENG, Wang**

‡On Phenomenological Method of Connection between Life and Reason: A Comparison between Husserl's and Heidegger's Approach‡

**ABSTRACT.** If we let the implied meaning of our life be expressed, we need reflection, which is based on the reason. One of the purposes of our expression is to communicate with others and to be understood by others. Phenomenologists often take notice of whether our expressions are far from the implied meanings of our life, and that means whether they are far from the life itself. Phenomenologists also take notice of the method of how we can connect life and reason. Many phenomenologists know Husserl discusses this method in his *Logical Investigations*, and just at begin of the “First

Investigation". However, what Heidegger regarding this problem discusses, and as the method of "formale Anzeige (formal indication)" proposes, is still rare to be noticed, except by some Heideggerians: Theodore Kisiel, Eric Sean Nelson, John van Buren, James Smith etc. My paper aims at discussing the difference between Husserl's and Heidegger's approach to that problem. A comparison of them is going to refer to the difference of what they understand about life, expression and reason, consequently of what they understand of how reason expresses life. So my paper will focus on their different understanding and requirement of expression: Husserl emphasizes Zeichen (sign) that can express the clear and distinct meanings; Heidegger emphasizes Anzeichen (indication) that can indicate the profound meaning of Being.

### **WILLIAMS, Anita**

‡Knowledge for the Sake of Knowledge: Psychology, Phenomenology and Responsibility‡

**ABSTRACT.** In this paper, I will reflect upon the nature of the psychological experiment to suggest that in psychological experiments the mistreatment of research participants is a widespread and unacknowledged problem. Drawing upon phenomenological philosophy, in this paper I will address the unacknowledged mistreatment of research participants in psychological experiments by considering the nature of the 'experiment' as such. The psychological experiment is borrowed from the domain of modern natural science and seeks to investigate humans as objects. My claim is that by making use of the modern natural scientific experiment to investigate ourselves, we forget that experimentation in nature and experimentation with human beings are not equivalent processes. Humans are not objects: we are moral and responsible human beings. Using Husserl's important insight, I will argue that we remain unable to account for ourselves as moral agents as long as we continue to unwittingly adopt the natural scientific method to investigate ourselves.

### **YANG, Wan-I**

‡For the Other: The Ethical Meaning Evoked from the Core of Existence‡

**ABSTRACT.** After the era of nihilism, ethical issues have been gradually focused on how to rebuild a value of "Being." Thinkers tend to reaffirm the significance of one's own Being and try to find a way of existence in order to resist against nothingness. In such an epoch, Levinas contends that the ethics "for the Other" and the existence are inextricably linked. Furthermore, he notes that the value of existence is not revealed against the nihilism, but realized with the ethics "for the Other" in one's act of assuming the burden of existence. The meaning of "Being" is thus revealed in the effort of "for the Other" and in the noble will of making the sense of responsibility beyond ones' own Being to reach the Other.

**YU, An-Bang**

‡Body, Illness, and Humanistic Healing: A Cultural-clinical Philosophical Approach‡

**ABSTRACT.** The purpose of this study is for the advancement of phenomenological psychological research in Chinese society. In terms of Taiwanese women's conceptions of the body, self, and illness experience, this paper proposes the idea of humanistic clinical studies (humanistic clinic), base on the ideas of clinical philosophy, as the foundation and direction to facilitate the reform of humanistic healing, clinical practice and research. Bio-psychological models of body and self have been seriously criticized by adherents to cultural psychological approaches in recent decades. In this study, following the cultural psychological approach, the researcher participated in one family's daily life for more than one year, taking the mother as the major informant in the family. Through narrative analysis, results of this study show that Taiwanese women believe that psychological diseases are caused by multiple factors or elements, such as dirty "Chi," ancestors' punishment, or a weak body. In addition, it was found that the concept of self/person among Taiwanese women is rooted in and constructed through the experiencing of body and illness. Finally, this study points out that a psycho-ethnographic methodology will be a fruitful alternative in studying body, self, and illness experience of Chinese people. Some dialogue with Western theories or concepts of self are also discussed.

**ZIRIYN, Antonio**

‡On The Limits and Horizons of Linguistic Expression‡

**ABSTRACT.** It will be presented an attempt to reflect about the issue stated in the title on the basis of certain theses about the linguistic expression established by Husserl in the First Book of his *Ideas*. In particular, an exploration is made on what is deemed as the main limit of language (in the sense of speech, *Rede*), i.e., the ineffability which goes hand in hand with the universality of linguistic expression, determined as ineffability of the full individual livedexperience. It is proposed, on the other hand, the thesis of the expressibility of any part (particular element or moment) of a lived experience, and a discussion is opened concerning the possibility of other kinds of ineffabilities and of the non-linguistic expression of ineffability in general. Also, an exploration is initiated on the Husserlian notions of horizon and potentiality regarding several context of speech, and in this connection some related ideas that have been expounded within the phenomenological movement (from Merleau- Ponty, Gendlin, and Tengelyi, and if the time permits also Richir and Levinas) will be critically discussed.

ყოველწლიური საერთაშორისო ჟურნალი “კულტურა და ფილოსოფია”  
(ინგლისურ ენაზე)

ჟურნალის დამფუძნებლები:  
ფილოსოფიურ პრობლემათა და ღირებულებათა კვლევის საბჭო  
(ვაშინგტონი, აშშ)

საქართველოს ფენომენოლოგიური საზოგადოება  
(თბილისი, საქართველო)

ჟურნალის გამომცემლები:

ჯორჯ მაკლინი  
(ამერიკის კათოლიკური უნივერსიტეტი)

მამუკა დოლიძე  
(თბილისის ივანე ჯავახიშვილის სახელობის უნივერსიტეტი)

2011 წელი