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**Scientific-Educational Institute of Philosophy at the
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*The present issue is dedicated to the memory of
famous Georgian Composer Mary Davitashvili*

ჟურნალის ეს გამოცემა ეძღვნება ცნობილი ქართველი
კომპოზიტორის მერა დავითაშვილის ხსოვნას



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THEMATIC INTRODUCTION

The issue of the journal is dedicated to the memory of the famous Georgian composer Mary Davitashvili. “The creativity of Mary Davitashvili is not only music, it is revelation;” these words belong to the great Russian composer Dimitry Kabalevski. Indeed, her creative life proved to be a revelation of poetry of music animated through her unforgettable songs, that have laid a strong foundation for the musical education of children. The intimate, emotional melodies of her creative art embellished and lit up the world of our childhood. The all-encompassing love for the homeland, for Georgian people, for our sons and grandsons seemed to inspire her for the famous musical achievements. They were charged with lyrical tenderness and deep emotional phenomena combined with logical clearness of dramatic thought unfolded through the stream of the national music. The songs for little ones were saturated with joy and sadness and created a sunny world of happiness, a brilliant world of the beginning of life.

The musical heritage of Mary Davitashvili is vast: classical form, vocal music, two operas, wonderful songs for children, symphonic poems, well-known melodies for cinema, marvellous music for theatrical performances... this immense ocean of unceasing inspiration made the treasures of Georgian culture being open to the cultural values of the whole world. At the end of her life she wrote a book and this book of memories appeared to be the continuation of her heartfelt music. Through the words and melodies of the composer were shown beautiful landscapes of Georgia and the sunny world of our childhood in which we dream to stay forever. The life and creative works of Mary Davitashvili seem to form one inseparable whole – it is the soul of the composer devoting her ingenious talent to her dreamy homeland.

* * *

Father George McLean, professor of Catholic University of America (Washington D. C.) in his fundamental philosophical work “The Role of Imagination“ reveals the imaginative function of human consciousness and shows the tight-rope between subjectivity and objectivity encompassing the wholeness of human experience in the light of intercultural relations.” ...in the new experience called globalization we found ourselves at the juncture of objectivity and subjectivity” remarks professor McLean. He considers this problem in the light of the history of philosophy (Plato, Aristotle, Thomas Aquinas, Locke, Kant) and on the basis of XX century philosophy (Husserl, Hiedegger).

The journal offers the readers the philosophical work presented at the 62nd Phenomenological Congress held in Paris, at *Lucernaire Centre National d'Art et d'Essai*. The topic of the congress was as follows:

The Forces of Cosmos and Ontopoetic Genesis of life

The heated debates of this international meeting touched phenomenological problems of the modern cosmology in the light of biblical interpretation of the world's genesis. Critical remarks on the famous theory of "Big Bang" made the central point of the congress. Philosophical treatment of cosmology offers an opportunity to explain the extension of galaxies as a realization of subjective forces of life through the phenomenological process of sense-formation. This cosmological problem implies questions of human existence concerning the place and destination of a man in everlasting life of the universe.

Professor **Lali Jokhadze** in her work "**Cognitive concept-words in intercultural translation from one language into another**" considers the potential field of artistic word, which as a metaphor has endless dimensions and sometimes plays a role of a cognitive concept which expresses the voice of the author. Translators should take into account this immense distance of cognitive concept-word. It is the central task of translation since it transforms the previous text according to the structure of the new language and at the same time keeps its identity with the original text.

Political philosophy is presented by the article of **Demuri Jalagonia** "**Identity as a Given Social Matter and Vital Experience of Man**". The author shows that the sense of identity is formed together with the individual development of a man and represents the result of socialization, and personal integration.

Researchers point out that there is not any precise definition of identity as of a notion. Unfortunately in the social science a general theory considering identity as a given social matter and process is less worked out.

LITERARY SUPPLEMENT contains the articles about recent cultural events and creative works of Georgian literary art. The fragments of the book **by Mary Davitashvili** "**The Memories of bygone days**" contain the memories of her private and public life, concerning the meetings with salient people of art and literature – writers, poets composers art critics, painters.

Georgian writer **Vakhtang Javakhadze** presents an essay about the life of the great Georgian poet Galaktion Tabidze. The author considers the landscape of his poetical visions on the background of the cultural life of Tbilisi in the middle of the 20th century. It was the golden age of modern Georgian poetry and fiction.

The writer and painter **Revaz Adamia** considers art of the great Georgian artist Niko Piroshmanashvili as unique, and thus impossible to perceive and examine this phenomenon on the basis of the traditional art criticism. Mystical vision seems to be the only way to grasp the uniqueness of this marvellous artistic world of the painter.

The Chief of the Department of Social Service and Culture at Tbilisi City Hall **Shota Maglakelidze** Offers us his research work in social sciences as the review of the historical life of Tbilisi in the period of Mongolian invasion.

The Doctor of Philological Sciences, **Ketevan Trapaidze** presents her investigation about the significant process of the contemporary world – globalization of the culture. She considers some special aspects of this process in the light of development of the contemporary Georgian cultural traditions.

Doctor of Philosophical science, Professor **Natela Maisuradze** presents her work in phenomenology – **Philosophy of Love for Life**

The intellectual poetry of **Lia Sturua** translated by **Dalila Gogia** is presented as a very interesting poetical experience reflecting the thoughtful mood of the poetess and her new vision of the contemporary world. Lia Sturua's poetry is based on the post-modern tendency of the 20th century thought and constitutes a significant branch of present day Georgian literature.

The journal presents Mamuka Dolidze's play "Lodgers" (translated by Maya Kiasashvili) and his short stories. They are saturated by allegorical style of figurative sense in order to hide and at the same time, to make clear the soviet ideological pressure upon the writers and general oppression experienced by the spirit of an individual. The play "Lodgers" was several times staged in Georgia and abroad (in Germany). It became the winner of the literary competition Eurodrama in Paris for 2013 (address to Mr. Dominique Dolmei – coordinator Eurodrama - email; markveselava@yahoo.com). The movie according to this play became the winner of the film competition in Montpellier (1993).

* * *

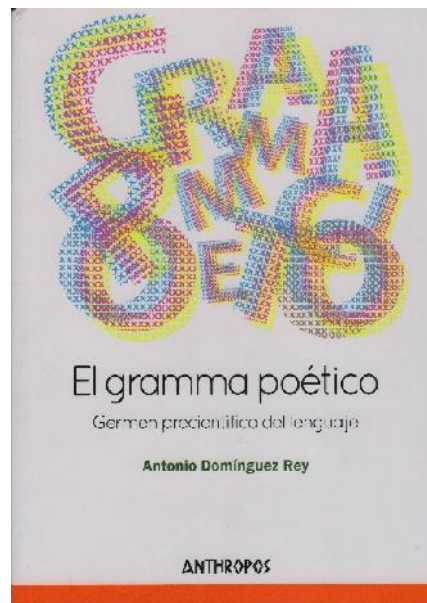
The philosophical works and the observations of cultural life of Georgia represent a picture of the mental and creative activity of modern thinkers participating in the global process of the scientific and artistic interactions and making their contribution to the development of the spiritual wealth of the contemporary world.

Concerning this important goal we regard appropriate to publish new achievements of the present day Georgian literature which has been inundated with allusions and symbolic contexts because of the ideological pressure of the soviet system. The chaotic state of the post-Soviet political reality was mirrored in the stories,

plays and novels at the beginning of the XXI century. We have to be aware that this period of ethnic conflicts within the ruins of the Soviet empire requires some distance of time to be evaluated in the right way, in order to express the reasons and hidden motives leading to the external conflicts. Therefore the artefacts and works of literature appearing before “Perestroika” had more predictable nature in terms of foreseeing the political events of the forthcoming conflicts. Philosophy of Nietzsche, arising from the artistic vision of the future of mankind emphasized metaphorical thinking as a way of predicting historical events which are impossible to be calculated from the present state of things. Quantum physics unveiled the probable nature of the scientific prediction. Phenomenological philosophy puts this probabilistic vision in the subjective essence of the creative thought. Therefore it is not accidental that modern philosophers and philosophers of the XX century referred to the art of literature, since artistic thinking seems to complete philosophical thought reflecting the collisions of modern time. Contemporary wholeness of philosophy and literature inspired us to add the literary supplement to our journal in order to complete more full and profound landscape of the cultural world at the beginning of new millennium.

Finally, we would like to congratulate Spanish philosopher, linguist and poet professor Antonio Domínguez Rey (national university of Madrid) with publication of his new book - “*El gramma poético*”.

The book presents the fundamental philosophical and linguistical investigation about the prescientific origin of language, where the reader can find the special section of phenomenology of linguistics.



PHENOMENOLOGICAL PHILOSOPHY AND SCIENCE



THE ROLE OF IMAGINATION

GEORGE F. MCLEAN

Council for Research in Values and Philosophy at the Catholic University of America – Washington D.C.

Method

In turning to the study of the symbol and its role in the development and appreciation of cultures and identities in the new human experience called globalization we find ourselves at the juncture of objectivity and subjectivity. This juncture is both personal and historical. Personally it is a point at which global interchange forces us to look at ourselves as well as at other persons and peoples and to do so not merely as so many objects, but as possessed of the properly human powers of self-determination that constitute unique self identities. Historically, it is a point at which we become newly aware of how this self-definition is not only an arbitrary choice, but the response to the ecological and economic context as well as to the political and informational influences. Through these have been formed the cultures and civilizations in and by which we see and interpret, suffer and succeed. Here we would like first to apply Martin Heidegger's method for situating the juncture between objectivity and subjectivity at which we stand and to understand this juncture more deeply by a study of the imagination as a human capacity foundational to the understanding the nature of the symbol as situated as well at the meeting of spirit and matter.

Heidegger points out that at each major crisis in human civilization people are forced to choose the terms in which they will respond. For ages after these terms receive attention, while alternate factors are left relatively unattended. Hence traditions form in philosophy which are echoed in the manner of interpreting and responding to future crisis; this is what we know, it is in this that we are experienced; hence it is in such terms that we struggle and survive.

In the confusion of ancient Athens which killed even its Socrates, Plato chose to look not inward with the sophists, but outward to separated ideas as objects above man by which to guide the life of the polis.

Modernity began with a radicalization of this objective reason turning it into a rationalism. All that was not clear and distinct was put under doubt, erased in order to achieve Locke's blank tablet or smashed as a idol according to Bacon. All became an epistemological object, even the self. Kant heightened the importance of the categories of the mind. As these needed to be universal and necessary the uniqueness

and hence the freedom of the person were sacrificed in favor of scientific structures. Man could be autonomous, but only in obedience to the one and same categorical imperative. It was not long before all would be systematized by Hegel and turned into totalitarian ideologies that recognized neither freedom nor identity.

Our present generation now faces challenge of recuperating from this excess emphasis upon abstract objectivity. According to Heidegger's model this means stepping back to recuperate the subjectivity that was left undeveloped by Plato. Promising recent avenues to this can be seen in the discovery of intentionality by such diverse traditions as those of Wittgenstein and Husserl. But just as objectivity without subjectivity led to a scientific depersonalization of human kind – to “the mass man” – similarly subjectivity without objectivity would lead to a solipsistic subjectivism. Where all is relative to the particular person or people, these are thereby isolated from one another. This loss of meaning may be the reason why the present state of philosophy has no other name than the relative terms, “post modern”.

We find ourselves then in a dilemma. We need not less of reason but more than is offered by the necessitated concepts of science without freedom. We need the creativity of a mind and initiative of heart which adds to matter the wisdom of the spirit; yet this human spirit must be immersed in matter and time which it is able to shape and transform. Neither machine nor spirit, neither beast nor angel, but properly human, we create and live in terms of symbols that are more inclusive than concepts and more physical than ideas, yet more exalted than sensation. What are these, and what in the human make up enables us to generate them?

In search of an answer to this problem I would like to turn to Aristotle. His *de anima* is constituted of his studies regarding not only the non-living physical (*physis*), nor what is not essentially transphysical (*metaphysics*), but that range of life from vegetative and sensitive which depend essentially on matter to the intellectual life not thus dependent. It is just at this meeting of the material and the non-material in what is simply neither but rather uniquely human, that we find first Aristotle's discussion of the imagination and later, on an enriched metaphysical basis, its role in personal and cultural identity. It is to these that I would turn in order to lay some groundwork for the treatment of symbol. This will be extended to a consideration of the role of the imagination in the first and third critiques of Kant in order to illustrate further its role in the aesthetic as contrasted to the scientific order.

THE IMAGINATION IN THE GREEK PHILOSOPHY OF FORM

The Term

‘Imagination’ should be traced, of course, to its Latin equivalent *imaginatio*, whose root, *imago*, had meant a copy or likeness. In Virgil and Cicero this was used broadly for a statue, signet or spirit, but Cicero gave it also the more technical and

psychological meaning of “an image of a thing found in the mind, a conception, a thought, an idea.”^[i]

In this the Latin reflects the Greek term *eikon*, meaning image or copy. Hence, etymologically imagination corresponds to the Greek, *eikasia*, coming from *eiko*, “to be like.”^[ii] The Greek had also the term *phantasia* from *phaino*, “to appear or to be apparent.” This was derived, Aristotle notes, from *phaos*, or light, which enables one to see.^[iii] Neither *phantasia* nor *eikasia* originally referred to anything on the part of the subject rather than on the part of the object. However, through Democritus’ clarification of the distinction between sensation and its stimulus, there arose a greater consciousness of the work of the subject in imagining. From the time of Aristotle this was reflected in the technical use of *phantasia*, rather than *eikasia*, in discussions of the process of knowledge. Hence, though ‘imagination’ can be traced etymologically to the more objective *eikasia*, its meaning corresponds more properly to *phantasia*, as expressing a process of the soul or *psyche*.

Plato

The imagination appears throughout the works of Plato according to the contexts of the various dialogues. Of the four levels of human knowledge, the *Republic* places *eikasia* as the lowest level of knowledge where images are treated. Its limitations suggest the prison-house in his allegory of the cave. In the *Phaedo*, imagination appears in the context of remembering that which had been known by the *nous* in a better and higher life.

Images here are taken in the objective sense of that which stimulates the mind; they can be either intellectual images concerned with universal meanings or sense images related to particulars. In the *Sophist*, Plato would seem to suggest that God creates not only the concrete objects, but their images.^[iv] This raises the issue of art: “Shall we not say that we make a house by the art of building, and by the art of painting make another house, a sort of man-made dream produced by those who are awake?” And, if so, do we make our particular dreams by revelation (to which he refers in another context, *Timaeus* 71E) by reason or by some mixture of sensation and opinion?

In brief, though Plato introduced many elements relating to the imagination in various contexts, he did not take up a direct discussion of the imagination itself; this remained to be contributed by Aristotle. He treats the nature of the imagination in his work on the *Soul (De Anima)*, and its role in various aspects of human life in his works: *Rhetoric*, *Memory and Reminiscence*, and *Dreams*. His systematic approach in *De Anima* locates this power in relation to the other human faculties and provides some controlled insight into its nature and distinctive capabilities. Here we shall treat first the

soul as the foundation of the imagination, then its special independent and creative character, and finally its role in relation to thought, practice and art.

Aristotle

Substance. After surveying alternate opinions in Book I of the *De Anima*, Aristotle begins in Book II the positive work of constructing the science of the soul by treating it in terms of First Philosophy. In this light, the soul is the first act or substance of a natural body which potentially has life. By laying down this substantial basis, Aristotle distinguishes the soul from things which exist in, or as functions depend upon, others. He thus provides for the basic autonomy and uniqueness of persons in themselves and opens the way for an understanding of that uniqueness in action which can be called creative.

A first and basic characteristic of the moral subject and, indeed, of any substance is that it has its identity in its own right rather than through another. Only thus could a human being be responsible for one's action. Without substances with their distinct identities, one could envisage only a structure of ideals and values inhabited, as it were, by agents without meaning or value. In this light, the task of moral education would be merely to enable one to judge correctly, according to progressively higher ideals. This, indeed, would seem to be the implicit context of Kohlberg's focus upon moral dilemmas, which omits not only the other dimensions of moral development, but this personal identity as well. Aristotle points instead to the world of persons realizing values in their actions. In their complex reality of body, affections and mind, they act morally and are the subjects of moral education.

Secondly, as the basic building blocks in the constitution of a world, these individuals are not merely undetermined masses. As the basic points of reference in discourse and the bases for the intelligibility for the real world, these individuals must possess some essential determinateness and be of one or another kind or form. The individual, then, is not simply one unit indifferently contrasted to all others; he or she is a being of a definite – in this case, a human – kind, relating in a distinctively human manner to other beings, each with their own nature or kind. Only thus can one's interior senses, such as the imagination, as well as one's life in the universe, have meaning and be able to be valued.

Thirdly, being of a definite kind, the individual has its own proper characteristics and is able to realize a specific or typical set of activities. These activities derive from, or are "born of" (from the Latin, *natus*), the specific nature of the thing. The determination of what activity is moral and of the role to be played in this by the imagination will need to include not only the good to be derived from the action, but respect for the agent and his or her nature.

Levels of Life. This work of First Philosophy, in laying down the general substantial basis, grounds the autonomy and uniqueness of the person and, hence, of his or her actions. This is essential, but not sufficient, in order to understand the human person. The science of the soul must proceed to identify the distinctive nature of this substance which is the soul, its various levels and its relation to the body. For this, Aristotle employs an inductive approach, examining the actions of the person and deciphering through them the nature of the soul as living at the level of plant, animal or human life.

This reasoning follows a number of steps, beginning where possible from the object attained by a particular type of life activity, for the level of the object defines the level of the activity. This, in turn, shows the level of the power from which the actions come. Finally, the level of these powers or faculties manifests the level of the soul to which they pertain. For example, from acts of speech one can learn that the agent has the power or faculty of speech and, in turn, that his or her soul is of a rational nature. (Note that it is not the faculty which acts, but the substance: it is not, e.g., the intellect that judges, but the person who judges by his or her intellect.)

On this basis, it is possible to distinguish in a general manner three levels of objects: e.g., food as the object of the power of nutrition food, color as an object of the senses and natures as objects of the intellect, as well as a corresponding three levels of soul. We should be able to learn about the imagination by seeing how Aristotle situates it in relation to these three.

The Independent Character of the Imagination

Within the threefold distinction of levels of life, Aristotle locates the imagination on the second or sense level, rather than in the first or physical level of life. There is a peculiarity to the imagination, however, which we shall see constitutes both its strength and its weakness: namely, the imagination does not have a proper object; by itself it does not know any external thing. Instead, it works upon the object of sensation to generate an image: it is “that in virtue of which an image arises in us.”^[v] Hence, in order to delineate the nature of imagination, Aristotle proceeds not by way of its object, but rather by contrasting it to intelligence above and sensation below. He carries out this procedure deftly, opening thereby a broad field of human creativity which, in some broad ways, corresponds to Sartre’s notion of the hole in being required for freedom.^[vi]

First, he contrasts the imagination to the level of intelligence, which consists of science, prudence and opinion. Having the least firm grasp on truth, opinion is the lowest dimension of the intelligence and, hence, is most proximate to sensation. Thus, Aristotle’s first step in delineating the realm of the imagination is to contrast it to opinion in two ways.

(1) Whereas opinion is directed toward truth and, hence, does not leave us free, imagination “lies within our own power whenever we wish (e.g., we can call up a picture... by the use of mental images).”^[vii] Imagination, then, is especially dependent upon the will and hence is more fully at the disposition of the person.

(2) Our opinions are what we really incline to hold. Hence, if we opine something to be threatening, we become frightened, and the like. In imagining, however, we need not consider ourselves involved, but can “remain unaffected as persons who are looking at a painting of some dreadful or encouraging scene.”^[viii]

In imagination, then, though we are on a lower level of consciousness than opinion, we retain a greater degree of independence or autonomy than in opinion, both as regards the object and as regards our affective reactions.

Having described, as it were, the upper limits of imagination by contrasting it with opinion, Aristotle next proceeds to establish the lower limits of imagination by contrasting it to sensation in three ways.

(1) As with the contrast to opinion, once again imagination is marked by a special degree of autonomy. Whereas sensations such as sight are always subject to reality and remain in a potential state until they receive a form, imagination carries its own forms within it and, hence, is simultaneously both in act and in potency: it is always determined even though not always fully in act. This independence vis a vis the object appears also in terms of duration, for whereas sensation must cease when the object is no longer present or, e.g., one’s eyes are closed, imagination can continue to function.

(2) If the task of knowledge is considered in realistic terms, however, such independence can also appear to render the imagination less perfect. Whereas sensation is always true, the autonomous character of the imagination means that it is less determined to the environment. In this sense, it is frequently or even “for the most part” false. Thus, imagination approaches imperfect or unclear sensations which enable us to say only “it seems that . . .”

(3) Conversely, however, it is in just such difficulties of sensation that the imagination, by testing out and comparing alternate possibilities and combinations, can aid sensation to achieve greater surety. Performing some of the steps delineated by Francis Bacon and developed subsequently with endlessly augmenting sophistication, it repairs and improves imperfect sensation.

From Aristotle’s deft delineation of the imagination through its contrast to opinion and sensation, there emerges a curiously independent dimension of the person. From the point of view of a realistic epistemology, this independence can be read as a weakness, inasmuch as the imagination is not bound to the external object. However, it uses this weakness to remain not merely in a potential state, but in one which is always informed and ready – as it were, on low alert. Further, it can continue

to work on things after they are no longer present to the senses. Finally, without being captivated emotionally by the situation, it can work aggressively and with some independence to make up for the limitations of the senses.

The Creative Character of the Imagination

This enables Aristotle to move to a proper definition of the imagination and above all to open the road to an appreciation of its creative character, which already had been foreshadowed in the special degree of objective and subjective freedom that distinguished it from opinion and sensation. This he does in a number of steps, each of which points in the direction of the autonomy introduced above.

While remaining on the level of sensation, each step liberates the imagination progressively from domination by the senses. Thereby is established an interiority of nature and of operation which approximates on the sense level the creative life of the spirit.

The first step in this liberation follows from what has been said above, regarding imagination as a special type of knowledge. It is not a transitive or objective act with its own distinct object in a reality beyond itself. Instead, it concerns the product of sensation of which knowledge it is a further elaboration; its finality is, if anywhere, within itself. The knowledge in which imagination consists is a movement resulting from sensation:

When one thing has been set in motion another thing may be moved by it, and imagination is held to be a movement and to be impossible without sensation, it concerns only things experienced [object] and belongs only to those who have sensation [subject].^[ix]

Since imagination is dependent upon sensation, it cannot be the first movement, which is the sensation itself, but is a derivative movement: it is a movement of a movement. Its becoming or development is situated properly within the order of knowledge itself with no fixed point outside.

Imagination then is the very flow of consciousness, a *fluxus* within higher or perfect animals with the power of sensation. The flow is composed of relations between contrary notions derived from the senses. The process of relating them implies “a subject beyond the contraries capable of bearing them”^[x] and appreciating their relations as such. The life of the imagination is, then, one of dialectical movement, and the faculty of imagination is the power or capacity had by the soul to execute this movement.

Secondly, inasmuch as imagination depends upon sensation and cannot surpass what has been received by the senses, properly it is knowledge on the sense level. Nevertheless, it differs from the work of the external senses or the other internal senses (common sense and memory) in that it works not only to receive or remember

what has been received, but to elaborate and undergo many images, both true and false. It is this active character (*poiesis*), rather than receptive character, which distinguishes the imagination and provides the basis for its creative contribution. To understand this further, we need to consider to what this active power is applied.

Aristotle approaches this in terms of error: what is it in the senses which makes possible deviation from or progress beyond the external reality which he considers normative. He notes that error is excluded when the proper sensible (e.g., white) is present but becomes increasingly possible when imagination concerns the accidental sensible (*this white*) or the common sensible (the *movement* of this white). Here the problem lies not in the work of the imagination itself but in the complexity of the sensible, which is derived from sensation and initiates the movement of the imagination.

To see how and in what sense this opens the possibility of multiple relations, including some which are erroneous, one must consider what this movement concerns. Sensation receives from material things form without matter:^[xi] sensation concerns the forms of material things. Imagination goes beyond this: "Images are like sensuous contents except that they contain no matter."^[xii] By not focusing upon matter, but being concerned only with pure sensible forms, the imagination is freed from the sources of its forms and their conditions. It is able instead to interrelate forms purely according to their internal content. One might call this error if one is focused upon knowledge of the concrete situation. Otherwise, it is liberation from the concrete and actual, an opening to the full range of the possible dialectical interrelations of available forms.

Thirdly, having thus freed the imagination from determination by or to any external object, our horizon can shift radically. What becomes of interest is not correspondence to an object, but the fruit which is produced by the work (*poises*) of the imagination. This is precisely the image or phantasm as a form or complex of forms. As M.-D. Philippe keenly observes, in this context the issue is no longer one of subject and object, as in Aristotle's analyses of levels of consciousness which was directed toward identifying the ontological level of the living substance or soul. Instead, the focus is now upon the productive exercise of the imagination itself. Being without object, this has no final cause; consequently, it must be understood only in terms of the efficient cause. This constitutes in the human person a unique combination of freedom, at least to the degree that freedom can be understood in terms of indeterminateness and of action, at least on the sense level. This combination of freedom and productive action rightly is called creativity.

This is not to say that there will not be combinations of these two on the higher level of intellect and will; later philosophers may extend the term 'imagination' to that level. For the medieval Aristotelian school, however, with its strong sense of the reality of the physical universe, the incarnation of spirit and the unity and integrity of the

person, it will remain important to identify the creative capacity of the material or sense level as it reaches toward the spirit. This capacity will be crucial to the integration of the human person and to creative action in society.

Aristotle himself traces the basic lines of this role in other parts of his *De Anima*, as well as in his works on memory, dreams and rhetoric. We shall draw upon these while extending our horizon also to the medieval development of Aristotelianism on the basis of an enriched notion of the person and of being within the Christian philosophical horizon. Here we shall focus briefly on three roles of the imagination in relation, namely, to concept formation, to affectivity and to art, i.e., to the orders of theory, praxis and aesthetics.

THE IMAGINATION IN THE MEDIEVAL PHILOSOPHY OF EXISTENCE

As our interest is especially the role of the imagination in the creation of human identity and culture, it is important to move beyond Aristotle and his philosophy of form which first gave scientific structure to Western philosophy to medieval thought and its philosophy of existence, and thence to Kant, who perhaps more than any other structured the modern mind.

The first is the impact of Christianity upon Western philosophy. One of the nuclear elements of this impact was to deepen the sense of being, that is, of what it means 'to be.' Because the Greeks presupposed that matter had existed always, the horizon of their sensibilities extended as far as the forms according to which matter was of this, rather than that, type. Hence, for Aristotle the most manifest realities were things precisely as changing from one form to another; he analyzed these in his *Physics*. Hence, in the *Metaphysics* his search for the richest manifestation of being sought out the substance according to which a thing was constituted in its own right. This was primarily a search for being as autonomous (*autos*);^[xiii] 'to be' meant primarily to be itself, identity or unity. In this sense, one can gauge the importance of independence, which shaped his analysis of imagination as described above. But is independence as rich a notion as freedom?

If there were limitations to the project of Aristotle – if in the future the notion of being needed to be deepened in radically new ways in order for a new sense of freedom to be opened – this would require radical development of the fundamental horizon of the Western mind. This is precisely what took place under the impact of Christianity. By applying to the Greek notion of matter their Judeo-Christian heritage regarding the complete dominion of God over all things, the Christian Church Fathers were able to open human consciousness to the fact that matter too depended for its reality upon God. Thus, before Plotinus, who was the first philosopher to do so, the

Fathers already had noted that matter, rather than simply being considered eternal, needed also to be explained.^[xiv]

As a result, the horizons of human sensibility were vastly expanded and deepened. It was no longer merely the Greek question of how beings had this, rather than that, form, or even of the identity of a being in contrast to all others; it became the much more radical issue of being as existing, rather than not existing. Quite literally, “To be or not to be” had become the question.

For human beings with self-awareness and will, this meant consciously to assume and to affirm one’s existence, and, hence, to be and to act freely. What are the characteristics of this newly appreciated freedom? First, self-affirmation is no longer simply a choice of one or another type of object or action as a means to an end, but a radical self-affirmation of existence itself. Secondly, self-consciousness no longer is simply self-directed after the manner of Aristotle’s absolute “knowing on knowing”; instead, the highest consciousness knows all that it creates, and more limited instances of self-awareness transcend themselves in relations with others. Finally, this new human freedom is an affirmation of existence as sharing in Love Itself, the creative and ultimately attractive divine life – or in Indian terms, ‘Bliss’ (*ananda*).

This new sense of being and of freedom reflects the radical character of the Christian mysteries. Expressing far more than a transition from one life-style to another, they are based in Christ’s death and resurrection to new life. Hence, Christian baptism is a death to the slavery of selfishness and a rebirth to a new life of service and celebration with others. This is carried out by divine grace but is no less a radically free option for life on one’s own part; this is the new life of freedom. This means, of course, combating evil in whatever form: hatred, injustice and perhaps especially, the oppression of freedom; but it is not centered upon negations. Its heart is rather in giving birth in this world to the goodness of being and in bringing this to the level of human life that is marked by love and beauty.

As Aristotelian this will be still an objective, rather than phenomenological, investigation. Yet a search into this link of sense and intellect and of appetite and will based on *esse* rather than on form promises insight into how a physical symbol can bear the integrated human meaning that constitutes a culture and how this can live and evolve in the economic, political and informational conditions of our global times.

Imagination and Thought, Theory

In order to carry out his realist project, Aristotle criticized Plato’s notion of remembering as the source of the content of concepts and replaced this by the process of abstraction. This was a basic turn away from any form of innate ideational content in the mind or any ability of the intellect to educe or deduce its content therefrom. On the contrary, he would insist that there is nothing at all in the intellect which was not

previously in the senses in the form of phantasms. But this is the field also of the imagination that can generate phantasms or forms without matter.

All content had to be drawn from the external world by way of the external and then of the internal senses: first, common sense which shapes the initial sense presentation of the object, and then memory and imagination. The abstractive intellectual process is not one of adding, but of omitting the individuating material factors in order that its nature might be available to be grasped by the intellect without material delimitations. Thus, for Aristotle the intellectual work of reason and contemplation presupposes phantasms (and hence, the work of imagination and other internal senses); whence are abstracted the intelligible forms which figure in judgments regarding natures.

Aristotle recognizes the role of imagination in the generation of language as well, for voice is not only a matter of producing sound, but “sound *with a meaning...* for which the soul must be accompanied by an act of the imagination.”^[xv]

These general themes are elaborated further by Thomas Aquinas^[xvi] who is concerned not only with realism, but even more with the metaphysical unity of the human being. For this, it is important that human acts not be those of a disintegrated spirit, but always belong to the composite (Aristotle’s *synolon*) of spirit and matter, soul and body. In Thomas this is ultimately the unity or identity of a unique act of existence. Hence, the internal senses do not provide merely a one time noetic conduit from the external world and senses to the intellect; rather, all intellectual acts of conceptualization take place by intimate and continued reference to the phantasm. The reception of really new content via the external senses is but a small part of this intellectual activity. The work of reflection, by which we variously inspect, unfold and elaborate our ideas, is a vastly more extensive and continuing effort which is carried out in repeated reference to the phantasm. No human intellectual act takes place without an accompanying phantasm.

This has great importance for understanding the role of the imagination in knowledge. First, the relation of abstract intellectual concepts back to the phantasms opens the way for their further reference to the external source of that phantasm in the concrete individual.^[xvii] Hence, we are not caught in the dilemma faced by Kant. On the one hand, he confronted a Leibnitzian rationalism without concrete content, which today would translate into systems and structures which have no place for the uniqueness and freedom of the person. On the other hand, he faced a Humean positivism without meaning, which today would convert into a clash of blind market forces, again leaving no place for authentic human concerns.

By intimately binding the distinctive work of the intellect to the phantasms in the internal senses, including the imagination, the intellect is kept open to recognizing the

reality of the uniqueness of the person without being able to exhaust this. The person remains ever a mystery which must never be forgotten but always promoted.

Secondly, the imagination plays a crucial role. For, if the capacity of the human mind is limited in abstracting meaning from a phantasm, then it will be important that it have not merely one phantasm for any one act of sensation, but that its object be able to be presented in multiple manners, from many angles as it were, according to its multiple aspects and possible relations. For this, the active work of the imagination is required so that the meaning of a sense experience can continue to unfold.

Thirdly, if the mind were limited only to the number of things experienced, its ability to develop new meaning and open up new possibilities would be severely circumscribed. It is precisely here that the imagination plays its most creative role, by providing, in ever new patterns, phantasms and series of phantasms each of which opens a new possibility for insight, understanding and creative planning. This can be seen in reverse in the effect of central economic planning that is unable to take account of the multiple local circumstances or new possibilities, or of a political party which, having been in power too long, is unable to keep pace with changing times. Both are examples of the importance of imagination and, hence, of the difference it makes in human life at all levels. If all human insight is limited and time bound, then the power to vary our insights endlessly and to sketch out ever new responses to changing circumstances is central to human life.

Imagination and Action, Praxis

This is not merely a matter of speculative insight, however; it is crucial in the practical order as well. Thus, Aristotle points to a close bond between desire and imagination. Wherever there is change imagination is needed in order to know what to desire and what to avoid. This extends through the range of activities and related desires from the lower to the higher. Thus, Aristotle speaks not only of sensible imagination, but of rational imagination when it works with the intellect. At times, he calls the latter, “deliberative imagination.”^[xviii]

In the *Rhetoric* Aristotle considers the relation of the imagination to the emotions. Having defined pleasure as the sensation of a certain emotion, since imagination is a (feeble) type of sensation, it is tied to experiences of pleasure or its contraries. Hence, when in the act of remembering or expecting one produces an image or phantasm of what is remembered or expected, then pleasure and/or other emotions follow.^[xix]

This could be a matter of our own self-image. Aristotle notes how this can be affected, if through friendship, the love of another and the pleasure it induces “makes a man see himself as the possessor of goodness, a thing that every being that has a feeling for it desires to possess: to be loved means to be valued for one’s own personal

qualities.”^[xx] Conversely, imagination could provide the basis for pleasure in thoughts of revenge or the experience of anger and thus push one toward imprudent actions and loss of self-control.

For this reason, control of one’s imagination becomes important for the conduct of a moral life. This can be done by humans in contrast to animals precisely because humans can relate their imagination to the universal horizons of the intellect and will.^[xxi]

This interplay of imaginative self-control and self-direction was, of course, a large part of the science of the saints developed in the Christian period as reflected in the second part of the *Summa* of Thomas Aquinas. In his dynamic existential sense of being, every apprehension is followed by an appetite or inclination on the sense and/or the intellectual level.

The control or direction of these appetites is not directly a matter of the imagination, for that does not judge good from bad or truth from error. For animals, the estimative sense discerns, in sense terms, the suitability or lack thereof of alternate courses of actions presented by the imagination.^[xxii] In the case of humans, it is the intellect which discerns what is true or false, while the will directs the actions which follow.^[xxiii] It is very important for Thomas and his tradition that this direction by man’s higher or intellective faculty be recognized and realized in practice.

Imagination and the Aesthetic, Art: Creating Identities, Personal and Cultural

In the more Platonian spiritual traditions, this has been depicted as a battle against the senses. In such works, the imagination, though not itself a choice of the physical, can figure badly. It can be seen especially as presenting attractive physical goods which then powerfully disorient the will from its focus upon higher goods. This concern was not unknown to Aristotle and is commented on by Thomas.^[xxiv]

However, the special focus of moral development points rather in the opposite direction. As the human person has some control over his or her imagination, this can be oriented by the will. Indeed, Aristotle refers to imagination as coming from thought as well as from sense: “In fact, the organic parts dispose the passions harmoniously and sensitively, whereas imagination makes the apt disposition for desire. But the latter is engendered either by thought or by sensations.”^[xxv] Thus, the development of a pattern of habits and virtues becomes important for the orientation of our imagination: “The imaginations of virtuous men are better.”^[xxvi] A well-oriented imagination can enable the intellect to appreciate the circumstances of others more concretely and work out new patterns of human action and interrelation.

To grasp the importance for moral life of the relation of habits and virtues to the imagination we should note that the work of conscience is not a merely theoretical judgment, but the development and exercise of self-possession through one’s actions. In this, one’s reference to moral truth constitutes one’s sense of duty, for the

action that is judged to be truly good is experienced also as that which I ought to do. As this is exercised or lived, patterns of action develop which are habitual only in the sense of being repeated. They are modes of activity with which we are familiar. In their exercise – along with the coordinate natural dynamisms they require – we are practiced, and with practice comes facility and spontaneity. These constitute the pattern of our life – its basic, continuing and pervasive shaping influence. For this reason, they have been considered classically to be the basic indicators of what our life as a whole will add up to or, as is often said, of what we will “amount to.” Since Socrates, the technical term used for these specially developed capabilities is ‘virtues.’

It is possible to trace abstractly a general table of virtues required for particular circumstances in order to help clarify the overall terrain of moral action. As with values, however, such a table would not articulate the particulars of one’s own experience, exhaust the inventiveness of one’s imagination, or dictate the next steps in one’s project toward personal realization with others in relation to the Good. This does not mean, however, that such decisions are arbitrary; con science makes its moral judgments in terms of real goods and real structures of values and virtues. Nevertheless, through and within the breadth of these categories, it is the person who must decide. In so doing one molds progressively his or her unique store of virtues. No one can act without courage and wisdom, but each exercise of these is distinctive and typically one’s own. Step by step, they shape the flow of the imagination and the set of habits which I draw upon and apply the imagination in the exercise of my freedom, enabling it to become more mature and correlatively more unique. This often is expressed simply by the term: more ‘personal.’

As a result, a person’s values reflect not only his or her culture and heritage, but within this what he or she has done with its set of values to guide the creative flow of the imagination. One shapes and refines one’s values through one’s personal and, hence, free search to realize the good with others in one’s world. Hence, they reflect not only present circumstances which our forebears could not have experienced, but our own creative imagination and our related free response to the challenges to interpersonal, familial and social justice and love in our days.

In the final analysis, moral development as a process of personal maturation consists in bringing my pattern of personal and social virtues into harmony with the corresponding sets of values along the vertical pole of transcendence. In this manner, we achieve a coordinated pattern of personal capabilities for the realization of our unique response to the Good.

This interplay between imagination, intellect and will can open important roads for moral growth in which the aesthetic plays an important role.

THE IMAGINATION IN KANT’S PHILOSOPHY OF FREEDOM

This transformation – of the Greek notion of independence of choice between forms to the Christian sense of radical freedom in being – is rightly considered the dividing point in human history. As the divine Word is essentially communication and proclamation, it reechoes in ever new ways throughout the ages. Therefore, one might expect its more ample expression in human thought, especially once the Renaissance had directed new attention to the creativity of the person.

For Descartes, as for Locke, the object of knowledge no longer would be Aristotle's substances as things in themselves, but ideas in the human mind. The self no longer would be manifest only indirectly in function of its knowing other things, but would be the focus of direct attention. And though for Descartes the epistemological subject was still an organ for objective knowledge, for Descartes,^[xxvii] human consciousness was now directed primarily to the inner workings of the person. When Kant extended this beyond issues regarding knowledge and focused upon uncovering the will, the way was opened for dramatic new steps regarding the reality of human freedom. Indeed, proceeding in an architectonic manner somewhat reminiscent of Aristotle, based upon his insight into freedom, Kant enriched our understanding of the whole of being in which human freedom and the human imagination play central roles. Thus, this search for the role of imagination in freedom turns now to Kant's *Critique*.

The Critique of Pure Reason

It is unfortunate that the range of Kant's work has been so little appreciated. Until recently, the rationalist impact of Descartes directed almost exclusive attention to the first of Kant's critiques, the *Critique of Pure Reason*, which concerned the conditions of possibility of the physical sciences. Its rejection of metaphysics as a science was warmly greeted in empiricist, positivist and then materialist circles as a dispensation from any search beyond the phenomenal or inherently spatial and/or temporal.

Kant himself, however, insisted upon going further. If the terms of the sciences were inherently phenomenal, then his justification of the sciences was precisely to identify and to justify, through metaphysical and transcendental deductions respectively, the sets of categories which enable the phenomenal world to have intelligibility and scientific meaning. Such *a priori* categories belong properly to the subject inasmuch as it is not material.

We are here at the essential turning point for the modern mind where Kant takes a definitive step in identifying the subject as more than a wayfarer in a world encountered as a given and to which one can but react. He shows the subject to be an active force engaged in the creation even of the empirical world in which one lives. The meaning or intelligible order of things is due not only to their creation according to a

divine intellect, but also to the work of the human intellect and its categories. If, however, man is to have such a central role in the constitution of his world, then certain elements will be required, and this requirement itself will be their justification.

First, there must be an imagination which can bring together the flow of disparate sensations. This plays a reproductive role which consists in the empirical and psychological activity by which it reproduces within the mind according to the forms of space and the amorphous data received from without time. This merely reproductive role is by no means sufficient, however, for since the received data is amorphous, any mere reproduction would lack coherence and generate a chaotic world: “a blind play of representations less even than a dream.”^[xxviii] Hence, the imagination must have also a productive dimension which enables the multiple empirical intuitions to achieve some unity. This is ruled by “the principle of the unity of apperception” (understanding or intellection), namely, “that all appearances without exception, must so enter the mind or be apprehended, that they conform to the unity of apperception.”^[xxix] This is done according to such abstract categories and concepts of the intellect as cause, substance and the like which rule the work of the imagination at this level in accord with the principle of the unity of apperception.

Secondly, this process of association must have some foundation in order that the multiple sensations be related or even relatable one to another, and hence enter into the same unity of apperception. There must be some objective affinity of the multiple found in past experience – an “affinity of appearances” – in order for the reproductive or associative work of the imagination to be possible. However, as such this unity does not exist in past experiences. Rather, the unitive rule or principle of the reproductive activity of the imagination is its very productive or transcendental work as “a spontaneous faculty not dependent upon empirical laws but rather constitutive of them and hence constitutive of empirical objects.”^[xxx] Though the unity is not in the disparate phenomena, nevertheless they can be brought together by the imagination to form a unity only in certain manners if they are to be informed by the categories of the intellect.

Kant illustrates this by the examples of perceiving a house and a boat receding downstream.^[xxxi] The parts of the house can be intuited successively in any order (door-roof-stairs or stairs-door-roof), but my judgment must be of the house as having all of its parts simultaneously. The boat is intuited successively as moving downstream. However, though I must judge its actual motion in that order, I could imagine the contrary. Hence the imagination in bringing together the many intuitions goes beyond the simple order of appearances and unifies phenomenal objects in an order to which concepts can be applied. “Objectivity is a product of cognition, not of apprehension,”^[xxxii] for though we can observe appearances in any sequence, they can

be unified and hence thought only in certain orders as ruled by the categories of the mind.

In sum, it is the task of the reproductive imagination to bring together the multiple elements of sense intuition in some unity or order capable of being informed by a concept or category of the intellect with a view to making a judgment. On the part of the subject, the imagination here is active. Ultimately, however, its work is necessitated by the categories or concepts as integral to the work of sciences that are characterized by necessity and universality.

The Critique of Practical Reason and the Foundations of the Metaphysics of Morals

Many materialist philosophies of a reductionist character, such as positivism and the materialistic dialectic, are happy to leave the matter there. The necessity of the sciences gives control over one's life, while their universality extends this control over others. Their hope is that once, by means of Kant's categories, the concrete Human facts have been suffused with the clarity of the rationalist's simple natures, Descartes' goal of walking with confidence in the world may yet be achievable.

For Kant, however, this will not do. Clarity which comes at the price of imposing necessity may be acceptable and even desirable in digging ditches, building bridges and the back-breaking slavery of establishing heavy industry, but it is an appalling way to envisage human life. Hence, in his *Foundations of the Metaphysics of Morals* and his *Critique of Practical Reason* Kant proceeds to identify that which is distinctive of the moral order. His analysis pushes forcefully beyond utilitarian goals, inner instincts and rational scientific relationships – precisely beyond the necessitated order which can be constructed in terms of his first *Critique*. None of these recognizes that which is distinctive of the human person, namely, one's freedom. To be moral, an act must be based upon the will of the person as autonomous, not heteronomous.

This becomes the touchstone of his philosophy; everything thenceforward will be adapted thereto, and what had been written before will be recontextualized in this new light. The remainder of his *Foundations* will be composed in terms of freedom; his entire *Critique of the Faculty of Judgment* will be written to provide a context that enables the previous two critiques to be read in a way that protects this freedom.

First, in the *Foundations* he rearticulates the whole notion of law or moral rule in terms of freedom. If all must be ruled or under law, and yet in order to be free the moral act must be autonomous, then my maxim must be something which I as a moral agent give to myself. This, in turn, has surprising implications; for if the moral order must be universal, then my own maxim must be fit to be a universal law for all persons.^[xxxiii] On this basis freedom emerges in its true light. It is not whimsy; it is not despotic; it is not the clever self-serving eye of Plato's rogue.^[xxxiv] Rather, as the highest

reality in all creation, freedom is power that is wise and caring, open to all, and bent upon the realization of “the glorious ideal of a universal realm of ends-in-themselves.” It is, in sum, free men living together in righteous harmony.^[xxxv]

Critique of Judgment^[xxxvi]

Despite its central importance, I will not remain on practical reason because the role of the imagination is not played there. It is rather in the *Critique of the Faculty of Judgment* that the central importance of the freedom, uncovered in the *Foundations*, becomes the basis for a new elaboration of imagination. Or, perhaps it should be said the other way round, namely, the elaboration of the imagination in the third *Critique* enables the freedom previously discovered to unfold its truly pervasive social and cosmic significance.

Kant is so intent not merely upon uncovering the fact of freedom, but upon reconceiving all in its light that he must now recontextualize all the work he has done thus far. For he faces squarely modern man’s most urgent question, namely, what will be the reality of his newly uncovered freedom when confronted with the necessity and universality of the realm of science as understood in the *Critique of Pure Reason*? Will the scientific interpretation of nature trap freedom within the inner realm of each person’s heart and reduce it at best to good intentions or to feelings towards others? When we attempt to act in this world or to reach out to others, must all our categories be universal, and hence insensitive to that which marks others as unique and personal; must they be necessary, and hence leave no room for freedom? If so, then public life can be only impersonal, necessitated and anonymous. Finally, must the human spirit be reduced to the sterile content of empirical facts or to the necessitated and, in its materialist mode, violent unfolding of the dialectic? If so, then philosophers cannot escape the suicidal choice between either comic irrelevancy as traffic directors in the jungle of unfettered competition or tragic complicity as jailers in the gulag of the mind. Freedom indeed would have been killed; it would pulse no more as the heart of humankind.

Though subsequent ideologies of liberal capitalism and totalitarian collectivism were willing to accept as total such laws of the market place or of the dialectic, Kant’s answer would be a resounding, “No!” Taking as his basis the reality of freedom – so passionately if tragically affirmed at the end of the 20th century by Gandhi, Martin Luther King and the events from the Berlin Wall to Tienanmen Square – Kant proceeded to develop his *Critique of Judgment*. He did so precisely in order to provide a context within which freedom and scientific necessity could coexist, indeed in which necessity could be the support and instrument of freedom.

In the face off between freedom and necessity his refusal to compromise freedom both leads him to affirm the teleological character of nature as the broader

context of scientific necessity and provides the justification for his affirmation. For if there is to be room for human freedom in a cosmos in which man can make use of necessary laws – if science is to contribute to the exercise of human freedom — then nature too must be directed toward a goal; it must manifest throughout an intent within which free human purpose can be integrated. In these terms, nature no longer is alien to freedom, but expresses divine freedom and is conciliative with human freedom. Though Kant’s system will not enable him to affirm that this teleological character of reality is a metaphysical reality, nevertheless, we must proceed “as if” it is teleological precisely because of the undeniable reality of human freedom in this ordered universe. This is the second part of his *Critique of Judgment*, the “Critique of Teleological Judgment.”^[xxxvii]

But if teleology in principle provides the needed space, how can freedom be exercised; what mediates it to the necessary and universal laws of science which the first *Critique* sought to ground? This is the task of Part One of the *Critique of Judgment*, its “Critique of the Aesthetic Judgment,”^[xxxviii] and it is here that the imagination reemerges to play its key integrating role in human life. From the point of view of the human person, its task is to explain how one can live in freedom with nature. For this purpose, the first critique had discovered only laws of universality and necessity: how a free person can relate to an order of nature and to structures of society in a way that is neither necessitated nor necessitating.

Above, we saw how the *Critique of Pure Reason* saw the work of the imagination in assembling the phenomena not simply as registering, but as producing the objective order. However, this productive work took place in relation to the abstract and universal categories of the intellect and was carried out under a law of unity which dictated that such phenomena as a house or receding boat must form a unity – which they could do only if assembled in a certain order. The objective order was a human product, but it was a universal and necessary one for the related sciences were valid both for all things and for all people.

Here in the “Critique of the Aesthetic Judgment,” the imagination has a similar task of constructing the object, but not in a manner necessitated by universal categories or concepts. Nonetheless, there are essential similarities. As in the first critique the approach is not from *a priori* principles which are clear all by themselves and are used to bind the multiple phenomena into a unity. On the contrary, under the rule of unity, the imagination moves to order and reorder the multiple phenomena until they are ready to be informed by a unifying principle on the part of the intellect – the appropriateness of which emerges from the reordering carried out by the productive imagination.

In the “Critique of the Aesthetic Judgment,” the imagination in working toward an integrating unity is not confined by the necessitating strictures of categories and

concepts or their structures. Instead it ranges freely over the full sweep of reality in all its dimensions to see whether relatedness and purposefulness can emerge. Hence, it might stand before a work of nature or of art; it might focus upon light or form, sound or word, economic or interpersonal relations – or, indeed, upon any combination of these such as a natural environment or a society, which may be encountered either as concrete realities or as expressed in symbols.

Throughout all of this, the ordering and reordering by the imagination can bring about numberless unities. Just as the range of materials is unlimited, so is the range of the unities which can be elaborated by the productive imagination. Unrestricted by any *a priori* categories, it can integrate necessary patterns or dialectics within its own free production and integrate scientific universals within its own unique concrete harmonies. This is the properly creative work of the human person in this world.

In the third critique, the productive imagination continues a true unity by bringing the elements into an authentic harmony. As this cannot be identified through reference to a category because freedom then would be restricted within the laws of necessity of the first critique, it must be recognizable by something free. To extend the realm of human freedom to the whole of reality, this harmony must be able to be appreciated not purely intellectually in terms of relation to a concept, but aesthetically by the pleasure or dis pleasure of the free response it generates. It is our contemplation or reflection upon this which shows whether a proper and authentic ordering has or has not been achieved.

Hence, the aesthetic judgment is concerned not with a concept,^[xxxix] but with the pleasure or displeasure, the elation at the beautiful and sublime or the disgust at the ugly and revolting, which flows from our contemplation or reflection. One could miss the integrating character of this pleasure or displeasure and the related judgment of taste^[xii] by looking at it reductively as a merely interior and purely private matter, taking place at a level of consciousness unrelated to anything but an esoteric, indeed stratospheric, band of reality. That would ignore the structure of Kant's work, which he laid out at length in his first "Introduction" to his third critique.^[xii] He conceived his critiques of the aesthetic and teleological judgments not as merely juxtaposed to the first two critiques of pure and practical reason, but as integrating both in a richer whole.

Hence, in the aesthetic imagination one works with and includes both the necessary relations of nature and the free interrelations of persons. This may be exemplified through one's reaction to the exploitative housing of migrant workers. To respond in disgust is to go far beyond the cool, technical judgments of "unsafe" or "unsanitary" made by the engineer or health specialist at the level of the first critique. It may be true that, as far as he went, Churchill was correct in saying that "Freedom does not consist in the dream of independence of natural laws, but in the knowledge of those laws and in the possibility thus afforded of making them work systematically

toward definite ends.”^[xliii] But it would be obscene to speak of the squalor of the migrant housing as having been dictated by market forces or of the events of Tiananmen Square as confirming one’s theory. Kant’s concern in his third critique is much deeper and provides a context within which “definite ends” can be framed. For this, it reaches beyond anything that could be stated in terms of Lenin’s definition of matter as “that which, acting on our organs, produces sensation,” beyond Marx’s periodization of history, and beyond all that can be stated in the terms of the first critique.

Indeed, it goes beyond even the objective judgments made by economic analysts, legal advisors or social critics at the level of the second critique. Though abundantly true, it would be grossly inadequate to say only that the civil rights of the migrants or the requirements of justice were being violated.

In the third critique the work of the productive imagination variously “turns over,” models and inspects all these factors from the scientific and moral levels on which the migrant labor camp has just been considered. But it goes further to situate them as multiple modes of destructive personal violence with regard to the full dignity of the concrete persons involved, including not only their physical well-being, but their human dignity; not only elements which are common to all, but those which are unique to particular persons in the family; as well as social commitments which constitute their search for meaning and fulfillment.

Finally, the productive imagination working at the aesthetic level does not merely tally all of these once and for all as might an accountant, but considers endless points of view and patterns of relationships which do or could obtain between these factors. It reflects, in other words, upon the level of harmony or disharmony, of beauty or ugliness of the whole. On the part of the object then, the aesthetic judgment is characterized by all-inclusiveness.

On the part of the subject, this judgment is profoundly personal, for it is based upon one’s deepest, richest and most passionate response as an integrated person – body and spirit. This does not make one’s judgment solitary or arbitrary, however, for it corresponds to real harmony or disharmony. Hence, developing new degrees of aesthetic sensitivity enables one to take into account ever greater dimensions of reality and creativity and to image responses which are more rich in purpose, more adapted to present circumstances and more creative in promise for the future.

This is manifest in a good leader such as a Churchill or Roosevelt. Their power to mobilize a people lay especially in their rare ability to assess the overall situation, to express it in a manner which rings true to the great variety of persons, and thereby to evoke appropriate and varied responses from each according to his or her capabilities. As personable, free and creative, such work of the aesthetic judgment is not less, but more inclusive in its content, applications and the responses it evokes from others.

Such experiences of aesthetic taste, passed on as part of a tradition, become components of a culture. Some thinkers such as William James and Jürgen Habermas,^[xliii] fearing that attending to these free creations of a cultural tradition might distract from the concrete needs of the people, have urged a turn to the social sciences and their employment in pragmatic responses or in social analysis and critique. Kant's third critique points in another direction. Though it integrates, it does not focus upon universal and necessary scientific social relations or even directly upon the beauty or ugliness of concrete relations. Its focus is rather upon our contemplation of the integrating images of these which we imaginatively create as manifesting the many facets of beauty and ugliness – actual and potential.

Note that here the focus is not directly upon the beauty or ugliness as in things themselves, but upon our contemplation of our freely created integrating images of these things. This contemplation, in turn, is appreciated in terms of the free and integrating response of pleasure or displeasure, enjoyment or revulsion it generates most deeply within our whole person.

In this way one's freedom at the height of its sensibility serves as a lens presenting the dense block of reality in varied and heightened ways: it is both a spectroscopy and a kaleidoscope of being. Even more, freely, purposively and creatively, our imagination weaves through reality, focusing now upon certain dimensions, now reversing its flow, now making new connections and interrelations. In the process, reality manifests not only its forms and their potential interrelations, but its power to evoke our free response of love and admiration or of hate and disgust. In this manner, our freedom becomes at once the creative source, the manifestation, the evaluation and the disposition of all that we imaginatively can propose.

What emerges finally is that all is purposive, that all has been created out of love and for our personal evaluation and response. As free, our task is to assess and choose among the many possibilities, and through our imagination creatively to project them into the flow of actual being. In this manner, we enter into that teleology called Providence by which all are drawn to Resurrection and new Life.

NOTES

[i] *Harper's Latin Dictionary*; and Livingston Welch, *Imagination and Human Nature* (Cambridge: Severs, 1935), pp. 25-26.

[ii] M. D. Bundy, *The Theory of the Imagination*, pp. 11-12.

[iii] *De Anima*, III, 3. Cicero would translate *phantasia* by the technical stoic term *visum*, meaning an individual impression or grasp by the mind rather than a power of the mind (Welch, p. 25).

[iv] Bundy, pp. 265-67; Welch, pp. 28-29.

- [v] *De Anima*, III, 3, 428a 1.
- [vi] J. P. Sartre, *L'imaginaire* (Paris, 1940), p. 26; *The Psychology of the Imagination*, B. Frechtman, trans. (New York: Washington Square Press, 1948).
- [vii] *De Anima*, III, 3, 427b 17-22.
- [viii] *Ibid.*, 23-24.
- [ix] *Ibid.*, 428b 10-11.
- [x] M.-D., Philippe, "Phantasia in the Philosophy of Aristotle," *Thomist*, 35 (1971), 14-15.
- [xi] *De Anima*, 8, 431b 29.
- [xii] *Ibid.*, 432a 9.
- [xiii] Aristotle, *Metaphysics* VII, 4 1029b 13. A mark of substance is "What is said to be *propter se*."
- [xiv] G. McLean, *Plenitude and Participation: The Unity of Man in God* (Madras: The University of Madras, 1978), pp. 53-57.
- [xv] *De Anima*, 8, 420b 31-34.
- [xvi] Thomas Aquinas, *Summa Theologica*, I, q. 75-86. See also his commentary on the *De Anima* (*The Soul*, J. Rowen, trans. [St. Louis: Herder, 1949]).
- [xvii] R. Allers, "The Intellectual Cognition of Particulars," *Thomist*, 3 (1941), 95-163.
- [xviii] *De Anima*, III, 9-10.
- [xix] *Rhetoric*, I, 11, 1370a 27-30.
- [xx] *Ibid.*, 1371a 19-22.
- [xxi] *Nic. Ethics*, H 8 1147b 4-5.
- [xxii] *Summa Theologica*, I, 81, 3 ad 2.
- [xxiii] *Ibid.*, 82, 3 ad 2.
- [xxiv] *De Anima*, III, lect. 15, 819.
- [xxv] *The Motion of Animals*, 8, 702a 19.
- [xxvi] *Eud. Ethics*, B 1, 1219b 24.
- [xxvii] Gabriel Marcel, *The Philosophy of Existence*, trans. M. Hurari (London: Harvill, 1948), pp. 1-30.
- [xxviii] Immanuel Kant, *Critique of Pure Reason*, trans. N. K. Smith (London: Macmillan, 1929), A 112; cf. A 121.
- [xxix] *Ibid.*, A 121.
- [xxx] Donald W. Crawford, *Kant's Aesthetic Theory* (Madison: University of Wisconsin, 1974), pp. 87-90.
- [xxxi] Kant, *Critique of Pure Reason*, A 192-93.
- [xxxii] Crawford, pp. 83-84.
- [xxxiii] Immanuel Kant, *Foundations of the Metaphysics of Morals*, trans. R.W. Beck (New York: Bobbs-Merrill, 1959), Part II, pp. 38-58 [421-441].
- [xxxiv] Plato, *Republic*, 519.
- [xxxv] *Foundations*, III, p. 82 [463].
- [xxxvi] Cf. Hans Georg Gadamer, *Truth and Method* (New York: Crossroads, 1982), Part I, pp. 1-2; pp. 39-73; and W. Crawford, especially Ch. 4.
- [xxxvii] Immanuel Kant, *Critique of Judgment*, trans. J. H. Bernard (New York: Hafner, 1968), pp. 205-339.
- [xxxviii] *Ibid.*, pp. 37-200.
- [xxxix] See Kant's development and solution to the autonomy of taste, *Critique of Judgment*, nn. 57-58, pp. 182-192, where Kant treats the need for a concept; Crawford, pp. 63-66.

- [xi] See below the paper of Wilhelm S. Wurzer “On the Art of Moral Imagination” for an elaboration of the essential notions of the beautiful, the sublime and taste in Kant’s aesthetic theory.
- [xli] Immanuel Kant, *First Introduction to the Critique of Judgment*, trans. J. Haden (New York: Bobbs-Merrill, 1965).
- [xlii] F. Engels, *Anti-Düring*, I, 11.
- [xliii] William James, *Pragmatism* (New York: Washington Square, 1963), Ch. I, pp. 3-40. For notes on the critical hermeneutics of J. Habermas see G. McLean, “Cultural Heritage, Social Critique and Future Construction” in *Culture, Human Rights and Peace in Central America*, R. Molina, T. R eaddy and G. McLean, eds. (Washington: Council for Research in Values and Philosophy and The University Press of America, 1988), Ch. I. Critical distance as an essential element requires analysis by the social sciences of the historical social structures as a basis for liberation from internal determination by, and from dependence upon, unjust interests. The concrete psycho- and socio-pathology deriving from such dependencies and the corresponding steps toward liberation therefrom are the subject of the chapters by J. Loiacono and H. Ferrand de Piazza in *The Social Context and Values: Perspectives of the Americas*, G. McLean and O. Pegoraro, eds. (Washington: Council for Research in Values and Philosophy and The University Press of America, 1988), Chs. III, IV.

SUMMARY IN GEORGIAN

წარმოსახვის როლი

ჯორჯ მაკლინი

ფილოსოფიურ ღირებულებათა კვლევის საბჭო, ამერიკის კათოლიკური უნივერსიტეტი, ვაშინგტონი ა.შ.შ.

რეზიუმე

პროფესორი ჯორჯ მაკლინი წარმოგვიდგენს მეტად საინტერესო, ფუნდამენტურ გამოკვლევას წარმოსახვის როლის შესახებ ადამიანის ცნობიერების სფეროში. ეს მრავალმხრივი პრობლემა გაშუქებულია ფილოსოფიის ისტორიის ქრილში, კერძოდ პლატონის, არისტოტელეს, ქრისტიანული ფილოსოფიის – თომას აქვინელის, შემდეგ კი კანტის ფილოსოფიურ მოძღვრებათა საფუძველზე, ასევე განხილულია XX საუკუნის ფენომენოლოგიის (ჰუსერლის) და ახალი ეგზისტენციალური ონტოლოგიის (ჰაიდეგერის) თვალსაზრისით.

ემყარება რა მარტინ ჰაიდეგერის მეთოდოლოგიას ავტორი გამოთქვამს მოსაზრებას, რომ კულტურათა გლობალიზაციის პროცესში ჩვენ ვიმყოფებით ბენვის ხიდზე სუბიექტურობასა და ობიექტურობას შორის. აქ წარმოსახვა თამაშობს ორსახოვან როლს. პერსონალური ცხოვრების სფეროში წარმოსახვის გზით ხდება ადამიანის, როგორც პიროვნების იდენტიფიკაცია საკუთარ თავთან. საზოგადოებრივ-ისტორიულ პლანში კი წარმოსახვა არეგულირებს თვითდეტერმინირებული პიროვნების სწორ მიმართებას ეკოსისტემასთან, სოციალურ ცხოვრებასთან და პოლიტიკურ-ისტორიულ რეალობასთან.

რაც შეეხება ანტიკურ ფილოსოფიას, ავტორი შენიშნავს, რომ პლატონი ყურადღებას ამახვილებს მეხსიერებაზე და ცოდნის თეორიაში შემეცნება წარმოადგენს მოგონებას თანშობილ იდეათა შესახებ, ხოლო არისტოტელე უპირატესობას ანიჭებს წარმოსახვას, როგორც აბსტრაქციის აქტიურ ქმედებას. დიდია წარმოსახვის როლი ფორმის შემოქმედების აქტში, ამიტომ შეიძლება ითქვას, რომ სწორედ წარმოსახვის ძალით ხდება კონსტრუირება და აღქმა იმ სამყაროსი, რომელიც ფორმის ფორმით არის გასხხივოსნებული და გახსნილი ადამიანის წინაშე.

წარმოსახვის არსებით ფუნქციაზე გვესაუბრება კანტიც. წმინდა გონების კრიტიკაში და მსჯელობის უნარის კრიტიკაში ლაპარაკია იმის შესახებ, რომ წარმოსახვა თამაშობს გადამწყვეტ როლს რათა დროსა და სივრცეში გაფანტული გრძნობადი ქვრეტის საგნები ლოგიკურად შეაკავშიროს ერთმანეთთან და მოაქციოს ისინი კატეგორიათა სისტემის ერთიან ქსელში.

ქრისტიანობას ავტორი განიხილავს როგორც მარადიული სიცოცხლის რელიგიას, სადაც მნიშვნელოვან როლს თამაშობს ადამიანის თავისუფალი ნება. თავად მაცხოვარი საკუთარი ნებით ირჩევს ჯვარცმას, როგორც ძის შეწირულობას კაცობრიობის ხსნისათვის. თავისუფლება როგორც უფლის წყალობა, ადამიანის წარმოსახვას მომავლის ქვრეტის ტელეოლოგიურ პერსპექტივაში განათავსებს.

ფილოსოფიის ისტორიიდან მკვლევარი კვლავ თანამედროვეობას უბრუნდება და შენიშნავს, რომ წარმოსახვას ენიჭება მეტად რთული ფუნქცია – შეინარჩუნოს ბალანსი სუბიექტურობასა და ობიექტურობას შორის. წარმოსახვის უნარი გვიჩვენებს ადამიანის ცნობიერების დამოუკიდებლობას გარე სამყაროსგან (სუბიექტური ასპექტი) და ამავე დროს, ცნობიერების ეს თავისუფალი თამაში არ წყდება სინამდვილეს და არ იკეტება საკუთარ თავში (ობიექტური მხარე). თუ კი ბალანსი დაირღვა, და ვთქვათ, ობიექტურობამ იმძლავრა, მაშინ მოხდება დეპერსონალიზაცია და მივიღებთ მასიურ ადამიანს, როგორც ეს მოხდა სამეცნიერო ტექნიკური რევოლუციისა და კულტურის ინდუსტრიის ეპოქაში. თუკი სასწორი სუბიექტურობისკენ გადაიხარა, გვექნება თანამედროვე პოსტ-მოდერნის სიტუაცია, სადაც პიროვნების თვითიდენტიფიკაცია შემთხვევითი მოვლენაა, იგი მოკლებულია ობიექტურ საფუძველს და პასუხისმგებლობას სოციალური რეალობის წინაშე. ავტორი დასკვნის სახით, ერთხელ კიდევ ხაზს უსვამს, რომ წარმოსახვა, როგორც ცნობიერების თავისუფლების ფენომენი სწორედ თავისი თავისუფლებისა და სუბიექტურობის გამო არის ობიექტური და აქტიურად მონაწილეობს ადამიანის სამყაროს ქმნადობისა და განვითარების შემოქმედებით პროცესში.

ARROW OF TIME AND PHENOMENOLOGICAL APPROACH TO INTELLIGIBILITY OF COSMOS

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It is not accidental that the cosmos serves as the area of my imagination, fantasy and dream. The very fact of coordination of my subjectivity with the celestial sphere means that the cosmos cannot be exhausted by interactions of physical-celestial bodies. The moon is the source of my poetic inspiration, the sun symbolises the joyfulness and happiness of life, stars accompany my dreams. All these phenomena of my psycho-emotional life have the roots in the metaphysical mystery of cosmos. I always used to get confused finding explorations revealing the tremendous scale of the mega-world – the distance millions and millions of light years, time leading in a huge number of centuries... My imagination is unable and my words fail to express the incredible scale of cosmic forces. Theoretically I can calculate the great number of the stars and embrace the immense diversity of galaxies but let me be sceptical concerning phenomena which I cannot actually comprehend. (1)

Indeed, my terrestrial being is far to be compared with the great distances and forces of cosmos, but I have consciousness which makes my being deal with the spiritual sphere and thanks to this relation I am a subject who perceives and cognizes cosmos. Therefore, there should be some accordance between the subject and object of this cognition. If cosmos presents a comprehensible system of objects, I as a subject should be comparable with the cosmos and the huge celestial events calculated from the data of the cosmic experiment yet going beyond my comprehension would be elusive.

To clearly recognize the problem let's emphasize what kind of a subject we are speaking about. Subject, as a source of vital spiritual energy is worth mentioning here. He looks like the subject of quantum measurement which participates in the process of making sense of atomic objects. Therefore, the subject appearing in cosmos is not only the observer, he presents the vital agent of some energy acting as the creator on the stage of the celestial phenomena.

When I speak about the cosmological theory of "Big bang" leading to the expansion of the distance between the galaxies I am not the vital narrator of the history of cosmos. My suggestions are based on the data of the cosmic experiment according to the logic of classical causality. Here I imply that the universe has a mono-logical and

continual structure which makes me free to extend endlessly my classical knowledge. I do not take into account that I am the subject who acts, like the quantum measurement in the dualistic (polyphonic) spheres of being.

Discontinuity of the matter rejects the mono-logical structure of the universe and hence I should restrict usage of the classical causality in cosmos. Classical physics does not take into account attendance of vital consciousness in the cosmos which deals with the stream of some intellectual energy participating in making the sense of the cosmological order.

Theory of “Big bang” reveals the incipient explosion of the superdense matter resulting the extension of the system of the galaxies. The theory of relativity implies the cognoscibility of the universe (2). Both conceptions make the cosmological viewpoints according to physics. To speak about the metaphysical aspect of space in the sphere of genesis of the being we also need a philosophical approach.

Phenomenological philosophy assists us to grasp the universe in the dynamic process of becoming the being. It takes into account the sense-forming acts reflecting the process of the cosmic development . Phenomenology embraces the motion of cosmic forces in its integrity with human consciousness. Such a complicated problem is far from the physical viewpoint. To the physicist cosmos presents the area of physical –celestial bodies and cosmic relations are reducible to interactions of the physical objects. Even if we shared the position of Einstein concerning the intelligible nature of the cosmos it would be the intelligible space from the viewpoint of the physicist – who considers the cosmological concepts and ideas as the ideal, stable, basic forms which determines objectively the physical objects and the relations in between. Einstein’s viewpoint implies that order of the cosmos has absolute character and all the cosmic phenomena eventually are reducible to the some intellectual position of the system of knowable concepts and ideas. In other words, there is some possibility to unfold the cosmos completely according to the logical concepts and the development of human mind shares with this intellectual position. Professor Ash Gobar analyzes this position on the background of dialectical realism (3).

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

Such a position echoes with the cosmological ideas of the phenomenology of life which are developed in the work of Professor Tymieniecka A-T - "Human Development Between Imaginative Freedom and Vital Constraints." (4)

How can we reconcile the metaphysical aspect with the physical order of the cosmic phenomena?

Cosmos is knowable and intelligible since it has a geometrical structure and it is penetrated with ideas. We can imagine the cosmic ideas as the ideal particles which are involved in wave-particle dualism of quantum physics. The interaction of these ideas makes a vital language of the cosmos and presents the process which saturates the universe. But cosmic order is not completely intelligible and absolutely clear, it has some hidden uncertainty since it has been provided by the creative process of sense-formation. Thanks to this positive uncertainty the cosmic order has a changeable and creative character in the perspective of endless development.

Thus we suggest that the universe is penetrated with ideas and confines the sense-forming process which is responsible for the development and order of the cosmos. Our suggestion derives from the basic thesis we have expressed it in spirit of Heidegger (5) that the being (existence) is related to itself and hence it has an intentionality of self-reflection. Thanks to this existential intentionality, in primordial chaos we can assume the occurrence of some intellectual energy of becoming the being. Chaos has an inborn intentionality toward the being which would be self-reflected. Therefore chaos partially and step by step turned into the cosmos which thanks to the incipient intentionality would be constituted as an intelligible system of the beings on the point of being reflected through the consciousness. Emergence of human consciousness is an indispensable step in the development of the cosmos and we can emphasize once more: there should be some accordance between the intentionality of human consciousness and intelligible nature of space.

Thanks to this essential accordance, cosmic disorder should be accompanied by the disturbance of human consciousness. One can see the signs of cosmic disaster in the estrangement of human consciousness leading to self-alienation of man and to the ecological catastrophes. Being has a potential striving for self-reflection, that means that the being presents a self-ordering system. (Otherwise, in a state of disorder it cannot be reflected on its own.) Emergence of life which through the adaptation reflects the environment, is the first step of realization of this hidden potential of the being. If some celestial body burst into the system of the galaxy and broke its order it would mean that the being had lost its striving for self-reflection (and hence, the tendency to self-ordering) and life and consciousness as the fruitless phenomena should be destroyed. Therefore the crisis of human consciousness leading to the destruction of life should anticipate the cosmological disaster... This problem needs special investigation going beyond our paper.

To come back to our phenomenological approach it should be noted that intentionality of human consciousness in alliance with an intelligible nature of space makes vital wholeness of a subject-object relation and the heterogeneous order of the cosmos is based on this vital stream of intentionality. Therefore there must be some correlation and balance between the consciousness as an intentional, subjective phenomenon and the cosmos which presents the object of human investigation. Man as an intentional subject is comparable with his object and the cosmos is not incredibly big. It is great but not as matchlessly great as compared to human consciousness.

Primordial chaos which anticipates and limits the cosmos is the area of Brownian movement. Brownian movement presents the in-deterministic, non-predictable rambling of particles which can be expressed through the principle:

there is always the threat of braking the interaction between two particles by the accidental invasion of the third particle.

Scrutinizing this principle we have come to the point that there is no sense of time in Brownian movement; time can be measured through the duration of some movement, but this duration cannot be objectively established, because the movement always can be accidentally interrupted by the invasion and clash with a new wandering particle. Therefore it is impossible to determine the period of time in Brownian chaos and the time loses its sense.

The similar logical judgment is true for the law of causality: the link between the cause and effect always can be destroyed because of a sudden invasion of accidental particle. So we have an in-deterministic chaos of the particles which is devoid of the senses of time and causality.

Considering the primordial chaos as Brownian movement of the celestial bodies, we should take into account that our analogy is not completely identical. Chaos giving birth to the cosmos coincides and at the same time differs from Brownian movement, since it has had some inner, spiritual energy of self-reflection. This intentional energy eventually makes within the chaos the order and some wholeness of the system of beings. It would be an indivisible whole which prevents the objects from the accidental invasion of wandering celestial bodies. Within this system the time gains its existential sense and the law of causality commences to work. That is the cosmos which begets in itself the life and develops the consciousness to realize its potential tendency to self-reflection.

Phenomenological intangibility of the cosmos means that the cosmic order has openness toward disorder of chaos. It embraces therefore some uncertainty which phenomenology considers in the positive sense – as the perspective of creative development of the world. The upper-land presents the sphere of some suggestions, ideas and hypotheses excluding in principle the exact science about the cosmos. The speculative character of cosmic knowledge is not the result of lack of corresponding

information or failure of the cosmological theory; it derives from the real uncertainty thanks to metaphysical openness of the cosmos. Like the ontological probability of micro-phenomena, the events of the mega-sphere also are partly unpredictable as the events of the creative forces keeping the balance between chaos and the cosmos.

Here is a very important link between the objective reality of the mega-sphere and some kind of subjective being which roots in the speculative diversity of the cosmological models. It would not be strange that all these subjective phenomena serve also as a source of mythological interpretation of the celestial world. Description of Genesis of the world according to the Bible appears to contain the true information concerning the incipient point of being. The word, which presents God, existed before centuries, i. e. before time, and hence, belongs to the primordial chaos. The very first day of Genesis the divine word created the light and separated it from darkness. It was not the physical light which was the light of day (which he separated from the night), it was the shining of Logos, the light of the absolute mind, the substance for arising the sense (6). Our suggestion echoes such biblical understanding of beginning of the world; Brownian movement confines some intentionality of Logos which makes first of all the sense of being and then realizes the world we call it the cosmos.

This intentionality is an inner, potential ability of the universe striving for being reflected through the consciousness. Of course, Genesis of the world in accord with Bible is more obvious and visual, than our philosophical suggestion. The suggestion as a scientific idea assumes the incipient intentionality of being which explains scientifically the appearing of the cosmos and emergence of life from chaos. But logical chain of scientific explanation needs to be extended endlessly, so we must spread it beyond the origin of being and answer the question – why the primordial chaos has the intentionality of self-reflection?

Even if we found the answer it would evoke a new question concerning the genesis of a new commencement and so on endlessly...

The description of the world's genesis according to the Bible escapes this difficulty. Vital experience of the language shows that a word is inexhaustible for all its meanings and the word as the subject of expression anticipates the object which it expresses. The existence of the vital word as the inexhaustible subjective energy of expression is the fact, it is the phenomenological givenness and it does not need any foundation and explanation. Therefore, the word as the subject is worth considering as the absolute commencement of the world.

If we followed the biblical description of Genesis of the world and assumed word-subject as the origin of being, we could not refer to the scientific – objective explanation of cosmological events. We should describe the history of the world in the concepts of subjective being. Therefore the Holy Bible contains the history of Hebrew's

nation but thanks to the mythological expansion, this description goes beyond the historical introspection and refers to the cosmological sense of incarnation of God.

The biblical interpretation and the scientific – cosmological explanation both appear to be the equivalent descriptions of genesis of the world, they complete each other.

Phenomenological approach seems to try to synthesize both – the objective-scientific and the subjective introspections of becoming the world. It keeps but at the same time takes the scientific explanation in brackets taking into account Genesis of the world according to the Bible.

Eventually we come to the dualistic vision of the nature of cosmos. The celestial order should be in alliance with the creative imagination of consciousness which must be taken into account as a subjective phenomenon. The scientific description of the cosmos has been restricted by the viewpoint leading us to the development of human consciousness on the background of creative uncertainty of ubiquitous life.

Phenomenology of life differentiates two main abilities of human mind: constitutive function and creative activity. (7) The first refers to the rational power of mind which establishes the deterministic structure of the cognizable world. Under the spell of rational authorities of mind we involuntarily come to the absolute cognoscibility of cosmos – to the close system of interactions between the physical-celestial bodies.

The creative impulse inserts the freedom of intentionality as a weapon against the monster of rationality. Creative activity of mind appeals to the sense-forming process which furtively saturates all the heterogeneous diversity of upper-land. Creative impulse versus to analytical thought - that is the motto which drives not only the inner working of mind but it also develops the propulsion of the cosmic forces beyond physical matter to the vital intentionality of chaos. Openness of the cosmos toward primordial chaos provides the human mind with the creative condition.

Heterogeneous world of heaven is responsible for the devaluation of the concept of causality for the benefit of the idea of freedom. The link between cause and effect is played down thanks to the cosmological duality of the spirit and the matter. We assumed the area of uncertainty where the inborn intentionality of self-reflection acts as the subject and creates the light as the shining sense and then makes the order of cosmos which can be reflected through human consciousness. This uncertainty could be identified with infinite darkness which God separated from the spiritual light. It is the positive darkness impregnated by light of Logos; it is a precondition of arising the world. (6)

This creative uncertainty is not the object of scientific - analytical thought. It is the sphere of phenomenological description where the integrity of subject and object would be unfolded in terms of subjective being, as the biblical history of mankind with cosmological sense of incarnation of God.

* * *

These ideas derived from the results of comparative analysis of the work of professor Tymieniecka A-T (7) and our work (8). In order to find the existential basis of human consciousness we gradually used the method of phenomenology and removed the claim of being from the inner strata of mind. This process of ousting (bracketing) the existence had been ended eventually; we came to the basic procedural level of the content with undeniable existential claim. It was the irreversible process of sense-forming acts, which had been embracing some mutually exclusive, conjugate couples of the phenomena, like the spirit and matter, the wave and particle (in quantum physics), The particle and anti-particle (the electron and positron) the essence and existence, the being and becoming, continuity and discreteness etc. Although these phenomena were mutually exclusive, they needed and completed each other since the one provided another with existential sense and vice versa. To explain this paradox we interpreted the phenomenon of freedom as the result of devaluation of deterministic – causal link. The mutually exclusive phenomena of conjugate pairs annihilated each other as the causal events, they were manifested and unfolded as free phenomena and thanks to this freedom they gained the existential sense in the ubiquitous river of sense-forming acts.

We used our model in different spheres of phenomenological inquires. It resolves for instance the paradox of wave behavior of the quantum particle. Only in continuity of wave-state, which excludes the discontinuity of particles the deterministic factors of local micro-object are devaluated and the quantum particle displays itself as a free, in-deterministic phenomenon. Thanks to this freedom the quantum particle gets its physical sense since the freedom is an inevitable condition of arising the sense. Therefore, if atomic particle had not behavior of wave it could not exist as a particle and vice versa: If quantum wave was not considered as a stream of micro-particles it could not exist as a wave.

If we expanded this phenomenological approach on the cosmic sphere, we would come to the point that chaos and the cosmos both are mutually exclusive, conjugate states of the universe. They provide each other with an existential sense. Through the inborn intentionality of chaos the cosmos gets its sense of being. Why? Because the physical order of cosmos devaluates the causal structure of primordial intentionality, the latter turns into a free phenomenon and this creative freedom provides the cosmos with existential sense.

On the other hand the causality and necessity of the cosmos are played down in eternal endlessness of chaos. Cosmic order deals with creative freedom and thanks to this freedom the intentionality of chaos obtains its ontological sense of divine existence and the cosmos is worth considering as the creation of God.

Such phenomenological approach helps us out from the problems arising not only in the history of micro-physics (concerning the principle of uncertainty in quantum theory) but also in the mega-sphere of celestial events. Philosophical –speculative – scientific – hypothetical explanation of the universe completes the biblical description of Genesis. Indeed! they are mutually exclusive yet equal and correlative approaches to the great problem of becoming the being which drives the development of philosophical thought.

Our conception of freedom seems to be acceptable to Genesis according to the Bible. – The word dwelling before the centuries, hangs upon the chaos as a play and freedom and creates the world. We must take the beginning of the world through our belief in God without any analytical explanation. This religious position echoes with the phenomenological approach that the sense of being dwells beyond causality in the sphere of freedom and anticipates genesis of the world.

If chaos had an inborn intentionality of self- reflection and if this intentionality established the physical order of the cosmos, first of all it would establish the transcendental condition of arising the sense of this order. The sense of the cosmic order appears to be in the area of a creative uncertainty between the chaos and the cosmos. It basis the physical order of cosmos but at the same time it refers to the hidden nucleus of the chaos – to the intentionality of becoming the being. Therefore there would be complicated, many-fold relations (and even divergence) between the sense of the order and the actual cosmological order and the latter (and hence the currency of natural events) could be changed and destroyed according to this hidden, cosmological sense, if it reveals the intentionality of God.

That is our phenomenological explanation of the miracles of God.

* * *

Now we would like to examine more closely the hidden self – reflection of chaos leading to the cosmological order. As we mentioned elsewhere the miracle of arising life crowns itself with emergence of human consciousness and presents the final accord with the realization of the inborn, celestial intentionality.

The cosmos arranged itself so that it can be reflected through the consciousness. The latter plays a role of a vital agent participating in the sense-forming process, which establishes first of all the forms of space and time for the celestial phenomena. As far as the consciousness is the fruit of primordial intentionality, which arranges chaos and unfolds cosmos, we cannot consider it in the Kantian sense, as a transcendental-ideal basis of the human world; rather it would be presented in spirit of phenomenology of life as the issue of self-interpretation of matter which shares with Logos of life thanks to the creative activity of subjective forces.

It is impossible to enter the river Heraclitus twice but the Logos of life makes possible to enter it at once. That means that although uniqueness of life is a non-periodical stream, life avoids the accidental state of chaos thanks to intentionality of Logos. Logos attaches to the life-river some periodical sense of similarity. Thanks to this sense, the unique particles of life are integrated in the one and the same stream of wave, which makes the indivisible period of time, we call it the “present time”. I can enter the river of life at once, because Logos, through the sense of similarity organizes the duration which exists and awaits me as the present time. Here, we think is acceptable our model of conjugate pairs we have worked out through the phenomenological approach; The continuity of wave and the discreteness of particles both organize the mutually exclusive, conjugate pair; they provide each other with existential sense.

Indeed, the stream of life, like the river of Heraclitus exists as an interplay of waves but the continuity of wave (making the indivisible period of present time) gets the sense of being through the discontinuity of unique particles of life and vice versa – if Logos would not attach the periodical sense of similarity to the uniqueness of life, inserting the order and law in the chaos, life could not exist as the unique phenomenon.

Thus, instead of the network of Kantian categories, concepts and ideas, which arrange the close system of the world, restricted by the metaphysical “thing in itself”, we refer to the phenomenology of life and consider genesis of the world according to the vital intentionality of the universe, which as Logos of life provides chaos with sense-forming process and connects the cosmic order with human vital consciousness and opens the creative perspective of the development of the world toward the positive uncertainty of metaphysical sphere.

* * *

The problems arising here are worth considering in the light of “The Brief History of Time.” - A brilliant cosmological inquiry by Stephen Hawking.(2) The author deems the beginning of the universe in accordance with the theory of the “Big Bang”. He argues that the starting point of the universe is the explosion of the superdense mass resulting the infinite extension of the galaxies. It would be the way of increasing the entropy – the way leading from the incipient order to the disorder. Stephen Hawking asserts that the arrow of time has emerged after the explosion thanks to increasing the entropy from the order to disorder. He distinguishes three directions of this intentionality - the cosmological explosion accompanied by the extension of the galaxies (the universe is expanding rather than contracting), then the thermodynamic arrow of time – the direction of time in which disorder of entropy increases, and the psychological arrow of time – the direction in which we feel how time passes and hence, we remember the past but not the future.

The author argues that life presents the act of increasing the entropy – we digest some food and turn it into an energy of life; this thermodynamic energy arises thanks to destruction of the previous order we have accepted as a food. Therefore, the emergence of life (and hence, the appearance of human consciousness) as an act of increasing the entropy, is compatible with the cosmological process of the extension of the galaxies which commenced from the explosion of the superdense mass according to the theory of “Big Bang”. The process of contracting the universe would be accompanied by the opposite arrow of time, when the effect anticipated the cause and we could remember the future but not the past. Life and consciousness would be non-compatible with such absurd state of things. (The particular case of contracting the entropy – the crystallization of stars and planets under the forces of gravitation he considers as a divergence from the total cosmic extension which cannot change the general arrow of time).

Although “The Brief History of time” by Stephen Hawking seems to be a very significant and marvelous inquiry of the world’s genesis, from the position of the phenomenological philosophy it deserves some critical remarks: this work brings to light cosmic development according to the viewpoint of physics. The author does not take into account that the emergence of the sense of being anticipates and differs from the process of the realization of being which manifests and unfolds itself as a cosmos. Yes, indeed, the arrow of time is the result of increasing the entropy (from the order to disorder) but we suggest, that the sense of time which anticipates the real stream of time arises due to the Logos of life which attaches the sense of similarity to the unique, vital particles of the river of life, making indivisible, instant period of present time. This sense-forming act of the present always provides the real stream of time with intentionality from the past to the future (the Logos of life makes the sense of actual time connecting the previous (past) vital particle with the next (future) one but not vice versa.).

Therefore the sense of time which basis the intentionality of real time is a free phenomenon and it is independent from the general state of the universe. If the universe changed its orientation and instead of unfolding began to contract, time would keep its intentionality from the past to the future thanks to independence and resistance of the sense of time, deriving from Logos of life. Hence the existence of intentionality of time is not the argument for benefit of theory of “Big Bang” since the sense of time has been compatible to both – the unfolding and contracting states of the universe and the absurdity of the contracting state (when time passes from the future to the past) can be abolished.

The second argument for the theory of “Big Bang” is based on the emergence of life. Life presents the act of increasing entropy from the order to disorder (we digest some food and turn it into the thermodynamic energy of life). But if the physical life is

compatible with the unfolding state of the universe, (where entropy also increases) the sense of life needs the contracting cosmological process. Truly, if we used our phenomenological model of the mutually exclusive, conjugate pairs, we would come to the point that life as an act of increasing the entropy would get its sense of being through the opposite, contracting state of the universe where the entropy decreased. Only in this contracting cosmological state the deterministic factors of life are devaluated, life appears to be a free phenomenon and thanks to this freedom life gets its existential sense. Emergence of physical life which derives from the sense or Logos of life shows that both – the unfolding and contracting states of the universe are possible and thus, the theory of “Big Bang” does not correspond with genesis of the world.

The explosion of the superdense mass resulting in extension of the galaxies is the explanation of the very beginning of the universe through the concepts of causality and necessity. However if time presented the result of explosion, causality, basing on the arrow of time also would emanate after the Big bang and it could not embrace the beginning of this process. On the other hand, the chain of the cause and effect is limitless and it needs to be spread endlessly. Therefore, the question arises concerning the cause of the incipient explosion, which needs as for it the previous cause and so on...

The phenomenological model of decreasing entropy from chaos to cosmos refers to the freedom and contingency as the conditions of arising the sense of the world. The vital word dwelt in the chaos as the intentionality of self-reflection. There were neither time nor causality in Brownian movement of primordial chaos (so we could not set a question concerning the previous causal state of chaos.) But the incipient chaos was not senseless. It was Brownian movement of the celestial particles with an intentionality of self –reflection. Therefore there was a probability that some part of chaos accidentally would arrange itself and could establish cosmos. The existence of the sense of chaos made the possibility of accidental arising of the cosmos. Thus the sense and the hidden intentionality of chaos both were the one and the same phenomena.

Openness of the cosmos toward the metaphysical sphere of chaos means that both- the unfolding and contracting states of the galaxies are possible but the intentionality of time, from the past to the future must be kept in both cases according to primordial Logos of life. The destruction of the arrow of time and changing its orientation from the future to the past means that our observation goes beyond the cosmos and deals with illusive celestial order that is really disorder of chaos.

The theory of relativity seems to be dealing with such an illusive celestial order. Because of definite velocity of light the observation of any cosmic event needs some periodical interval. During this time we can see the celestial event which has already

passed and does not exist now. Hence we can only perceive the past event and the present time is always elusive for our observation. Einstein avoids this destruction of the present time asserting that simultaneity does not exist objectively and thus we cannot match the time of observation with the time of a cosmic event. (It is the result of relativity of time). All the mathematical equations and principles of the theory of relativity keep the intentionality of time from the past to the future owing to the absolute constant of the velocity of light.

Indeed, the velocity of light could not be exceeded. Otherwise, according to the formulas of the theory, time would pass from the future to the past, the effect would anticipate the cause and we could fall in a senseless state of the not-being.

However, recently, in a new experiment on elementary particles (9) the velocity of light has been exceeded; the speed of neutrino surpassed the spreading of light and yet the time and the causal link have kept their normal intentionality from the past to the future. What does it mean? It means that physical quantity (namely the velocity of light) cannot serve as an absolute basic constant for the theory. We think that the new limit of the maximal speed could also be surpassed.

The constant of the velocity of light supported the normal intentionality of time in the theory of relativity. But this constant has been exceeded. We interpret this fact as a devaluation of absoluteness of all the physically measurable constants. Even if we assumed that there had been an error in OPERA experiment (9) and the new datum of neutrino speed was not reliable, the very fact of arising this experiment would show that the absolute value of velocity of light could be doubtful, it was useful only in sphere of cosmic-physical reality and we should find the new constant for phenomenological description of the universe,

Positive intentionality of time appears to play a role of this absolute constant.

Therefore, instead of a physical phenomenon now we should find some metaphysical basis for saving this arrow of time and for keeping the sense of simultaneity.

In the physical reality of space absolute simultaneity does not exist. It is not a technical problem of identification of the different moments of time; simultaneity is impossible objectively, because the cosmos presents the creation of intentionality of life which penetrates all the universe and inserts the uniqueness in the world; but on the other hand simultaneity as a sense of similarity is admissible thanks to Logos of life which makes the time step we call it the present time. Therefore, we can match the previous state of a cosmic event with a moment of observation if both moments belong to the one and the same period of the present time - slice. The latter has some duration which can embrace the different points of the event -perception and we can enter the cosmic river at once. To save the arrow of time, we need not introduce some pseudo-absolute physical constants. Although time is relative (it depends on a reference

system) intentionality of time is unchangeable and absolute since it has referred to the sense of present time arising thanks to the Logos of life, through the connection of the past and the future (but not vice versa).

The doctrine of positive arrow of time is based on the creative action of Logos of life which always makes the quantum of the present through the sequence of the past and the future.

However this doctrine seemed to be broken in quantum physics, namely in spatio-temporal interpretation of the quantum theory by Richard F. Feynman. (10)

Feynman formulated mathematical description of quantum theory so that the anti-particle could be considered to follow the negative arrow of time from the future toward the past. He focused on the effect of arising the couple - electron (particle) and positron (anti-particle i. e. electron with positive charge). In this effect the positron was a short-life particle. It would immediately clash with the other electron. Both mutually annihilated themselves resulting the emanation of Gamma-rays.

Instead of two particles (electron and positron) with normal intentionality of time, Feynman offered to consider only one particle – electron moving by turns in alternative streams of time. Positron could be at one with electron if the latter changed its intentionality from the future toward the past. Electron would keep its negative charge but thanks to opposite temporal direction eventually we would receive the positive energy of positron. Instead of trajectories of electron and positron Feynman considers one tangle trajectory of electron.

Thus in this model, time was reversible. Quantum events were described with the precedent of negative intentionality of time.

However phenomenology of the quantum physics offers different interpretation of this paradoxical effect. Our model of conjugate couples considered above, shows that we cannot reduce the coexistence of two particles (electron and positron) to the existence of one particle (electron) which would move by turns in opposite streams of time. Electron cannot obtain the physical (existential) sense without conjugate relation to its anti-particle. If we removed the positron from the picture of micro-objects electron would lose its sense of being and description would turn into the formal model of imaginary phenomena.

The short life of the positron, because of the external collision reveals the presence of other electrons surrounding this individual effect. After the positron's death electron keeps its physical sense through the interaction with other electrons making the stream of discrete particles, which, according to the principle of uncertainty would behave itself as a continual wave.

Thus the short life period of anti-particle is truly the period of becoming the existential (physical) sense of the particle. This duration coincides with the duration of

the present moment when micro-object enters the existential river of time and we can use it as a unit of time in the micro-world.

The quantum principle of uncertainty determines the relation between the elements of this conjugate (particle-antiparticle) couple: more the first element acquires the physical sense, more the second one loses it and vice versa. Positive arrow of time is essential condition of such an effect of arising the physical sense.

It is our conviction to draw an analogy between wave-particle duality of quantum effects and cosmic phenomena. Therefore, we can replace in Feinman's picture the pair of particle-antiparticle (electron- positron) by the couple of star and "black hole". If star emitted the beams "black hole" as a celestial body with super-dense mass (2), would absorb the light and in this respect we could consider them as a conjugate couple of particle-antiparticle. The appearance of "Black hole" with existence of star supports the positive arrow of time in cosmos. If "Black hole", like a Feinman's positron would be considered as a shining star, the positive intentionality of time would change in negative time and star, turning into illusive phenomenon would lose its physical sense.

Existence of Black holes provides stars with a sense of being and keeps the normal intentionality of time throughout cosmos.

Thus, we suggest that the wave-particle duality goes beyond quantum physics and embraces all the universe. If we considered this duality according to our model of conjugate couples, we could make an argument against the theory of "Big Bang".

The theory of "Big bang" is based on the experimental data of shifting the red-line in spectrum of cosmic rays, which points out the expansion of distance between the galaxies. Yet this permanent expansion of the galaxies is not the sufficient argument for the suggestion about the incipient explosion of super-dense mass.

Phenomenology of quantum physics is worth offering another explanation. (11) We mentioned elsewhere that the quantum particle would gain the physical sense if it behaved as a continual wave. Hence we can explain the extension of galaxies without referring to the starting explosion.

Starry order, which we call cosmos has been formed under the forces of gravitation as a discrete system of celestial particles. According to our model of conjugate couples, this system could not gain the physical sense if it did not behave itself as a quantum wave resulting the endless expansion and dispersion of the system. Therefore cosmic galaxies as a parts of this system are in state of permanent expansion striving to turn into the continual wave which would be spread endlessly. Otherwise the cosmos, the discrete system of celestial bodies would lose its sense of being.

In case of quantum physics wave –particle duality used to derive from the quantum-measurement situation, which was not exhausted with objective physical

interactions. It was penetrated with subjectivity since it had presented the situation of arising the physical sense of quantum system.

Accordingly, in space, wave-particle celestial duality derives from the state of the universe which is penetrated with the subjective forces of arising the existential sense of cosmos. We call it the inborn intentionality of life - the word of God which always has referred to the positive arrow of time.

* * *

Thus on the background of wave-particle duality, our analogy between quantum physics and cosmos supports the doctrine of positive time and makes clear that temporal intentionality is irreversible for all the physical reality. Negative arrow of time involves us in a dreamy kingdom of imaginary things leading to chaos.

Hence it is possible to speak about the comprehensible distance and limits of the cosmic world. It would be the celestial sphere where time and causality tend to keep their intentionality. If we observed some cosmic event which could not be identified with actual time of observation and leads us to the past of the event (accordingly, the causal link changes its orientation from the effect to the cause), that would mean that the intentionality of time is ruined, observation goes beyond the cosmos and the visual event might be involved in disorder of chaos.

The inseparable wholeness of the present time-slice roots in the subjective and metaphysical forces of Logos of life. Human consciousness, in the daily routine, through the awareness of self makes the integrity of present time-slice, in which it identifies the perception with its external object; that is the basis for cognition of the mundane world. To establish the present time –slice for the cosmic observation we also appeal to the subjective forces of life-logos resulting the psychological influence of the celestial events on the spiritual state of self. Here we meet some uncertainty since the subjective influence of Logos, making the cosmic present time cannot be objectified and measured. Although it has some duration (which embraces the moments of the past and the future), this duration cannot be established objectively, since it has subjective sense of simultaneity under the sign of the present. For instance, the influence of horoscope (through the twelve constellations) on our psychological self is considered to be instant and if we restricted the cosmic speed by the velocity of light (or by the other measurable constant) this sense of simultaneity would be devaluated and the integrity of the present would disintegrate and fall to pieces of the past and the future. That would ruin the temporal intentionality and hence we would lose the existence of time. Therefore Einstein rejected the idea of simultaneity, excluded the instant influence of subjective forces and believed in absolute cognoscibility of space. But this position eventually led him to the close and completely objective system of celestial interactions without positive uncertainty of the creative development.

In the astrologer's consideration, the most important part of the sky is the sign of Zodiac which emerged at the moment of a child's birth. That makes the individual horoscope of man and establishes his psychological nature. Instead of Zodiac, astrophysics gets the activity of sun to determine our psychological self. In both cases, at the moment of child's birth the influence of constellation (or the sun) through the position of the earth (around the sun), is instantaneous although it has some duration. Indeed, to keep the actual relation between the cosmic state of stars and the moment of birth, this influence should have the sense of momentary interaction, but on the other hand it has some duration. This duration plays a role of an individual temporal interval for each person. Therefore, "momentary duration" of starry influence is uncontrollable, immeasurable; it cannot establish itself objectively. We think that it is the period of interaction of the cosmic subjective forces rooting in primordial Logos of life. It coincides with the cosmic present time –slice which is given from the heaven to the individual as a standard of his psychological time.

According to this standard the individual can enter the river of life at once and identify his perception with an external world. Thanks to this standard he keeps the intentionality of time with a normal causal link, not only in his daily routine but throughout of cosmic interactions, where he participates as life. It is the individual standard of the present time- slice which determines his subjective self, since the activity of sun or the position of earth toward the sign of Zodiac, both are unique at the moment and place of his birth. Therefore every individual quantizes the time subjectively, on his own way keeping the idea of simultaneity through the integrity of present period and following in general the intentionality of time from the past to the future.

It is very important to consider the cosmic order in accord with individualization of life and subjective activity of human consciousness. The idea of simultaneity supports our belief that the every physical speed can be exceeded in a new cosmic experiment. Therefore, it would not be senseless to speak about a "metaphysical duration" of the present moment. That is the unique gift of heaven which helps us to enter the river of life. In the sphere of subjective cosmic forces we can save the arrow of time and keep the causality thanks to the individual standard of time. if we examined closely the influences of constellations on our psychological self we would determine the standard of our time. Beyond the cosmic boundaries the wave of present time disintegrates, the self cannot enter the vital cosmic river and the sense of simultaneity (the accordance between the celestial event and the state of self) would be lost and chaos absorbs everything.

Neither astrophysics nor astrology can establish the metaphysical sense of time. The thing is that a horoscope, determining an Individual standard of present time derives from the natural position of stars. According to our model of conjugate pairs, a

natural cosmological state needs some supernatural event which would make the freedom for arising the metaphysical sense of time. Therefore we need some supernatural phenomenon through which Logos of life makes the sense of “metaphysical duration” of the present tense. This phenomenon would be individual and at the same time general.

Christmas star arising as the mark of birth of Messiah was a brilliant evidence of the miraculous accordance between the celestial and terrestrial events. At the moment of the incarnation of God the basic present time - slice deriving from the incipient intentionality of life was established. The subjective cosmic force provides with momentary connection the Christmas star and the birth of Messiah. Individual standard of the present time is reducible to this basic present time and hence the grace of God as the positive energy of entering the cosmic river is accessible in our mundane life.

An individual self is determined by the standard of the present time. We receive it as a cosmic gift through the momentary contact with the state of constellation in our birth day. That is a very significant moment of becoming the being when we enter the river - life at once. But this cosmic influence determines our life under the sign of destiny and we need God’s assistance to turn our destiny into freedom. That would be possible, if we connected the individual standard of time with basic present time arising at the moment of appearance of God.

Astronomers have made several attempts to link Christmas star to unusual astronomical events such as the conjunction of Jupiter and Saturn or arising the supernova nearby Andromeda nebulous. Some astrophysics argue that at that moment Jupiter and Saturn were in a triple conjunction in the constellation Pisces. According to other modern version the birth of Christ was accompanied by the supernova occurring in the nearby Andromeda galaxy. We suggest that in both cases there were some supernatural astronomical phenomena deriving from the primordial intentionality of life.

It is significant to connect an individual standard of time with the basic present time - slice. The first appears to be the issue of natural cosmic influence restricting the man by the necessity the latter has supernatural origin and helps him out of psychological destiny. Therefore, physical birth must be supported by the birth from the spirit.

“Truly, truly I say to you, unless one is born of water and Spirit, he cannot enter into the Kingdom of God” (12)

We can interpret the words of Jesus Christ as the communion of individual standard time with metaphysical integrity of the present tense which was realized through the incarnation of God. Here works our model of conjugate pairs: natural individual time and supernatural present time both provide each other with the sense

of being. The latter creates the freedom within the natural necessity that is the condition of arising the existential sense.

The Resurrection of Christ certainly presents a significant point in the history of the world. This miracle always keeps the sense of present. Christ tend to arise from death permanently and every year the miracle has been accompanied by emergence of divine fire on the wall of Christ's grave. Christ made the miracles treating to the heaven and emergence of fire also is thought to be caused by the influence of the heavenly forces. That means that the terrestrial miracle (divine fire) might be in interaction with some supernatural cosmic phenomenon and this interaction has the sense of momentary influence (otherwise the accordance between the supernatural cause and the miraculous effect would be destroyed).

The Resurrection of Christ establishes the coincidence and simultaneity between the celestial and terrestrial phenomena and the distance of this momentary interaction corresponds to the basic interval of the present period where the intentionality of time is maintained. Beyond this distance the supernatural event would not keep the sense of time, intentionality would be ruined and we could not speak about the order of cosmos. However, this distance is not a measurable object since it has a subjective origin. Eventually it derives from the interaction of the individual self with God who is the subject. But our phenomenological approach revealed once more that this subjective relation has the existential sense and thus we can speak about the distance between the supernatural and terrestrial phenomena. We can restrict the sphere of cosmos by this distance which corresponds to the step of the present tense deriving from the Resurrection of Christ. This sphere of cosmos dwells under the protection of God and the starry order cannot be destroyed unless life and consciousness both are ruined on the earth. As far as the heavenly order is the creation of God (who keeps the intentionality of time in celestial interactions), destruction of human consciousness means the devaluation of belief throughout the world. Therefore belief in God is significant not only for saving the soul but for keeping our planet from cosmic disasters.

Thus, to determine and comprehend the area of cosmos we can use the mystical experience of mankind. Astrophysics considers the cosmos as an objective reality of celestial events and finds the non-comprehensible distance or radius of the cosmic sphere. (1)

Astrology interprets the upper-land subjectively through the mythological signs and psychological destiny and it is unable to resolve this problem.

We think that transcendental phenomenology, basing on the vital integrity of subject and object and appealing to the creative light of God can speak about the existence of comprehensible borders of cosmos. If our scientific observation and calculation went beyond these boundaries, intentionality of time would collapse, we

could deal with an illusive order of celestial events that means disorder and darkness of primordial chaos.

* * *

Now, to conclude, we would like to observe the landscape of our phenomenological approach in general. Centuries – old philosophical question of beginning the world appears to have some definite solution from the position of phenomenology of life. Infinite chaos has the intentionality of self-reflection. That is the potential energy of making the sense of being. Therefore chaos gives birth to the cosmos which has the heterogeneous, polyphonic structure since it presents the coexistence of physical reality of celestial bodies with the transcendental sphere of ideas and sense-forming acts. Intentionality of life as the vital word of God makes first of all the sense of being and than the physical reality of beings we call it the cosmos. This subjective force of creation is responsible for the order of space and for emergence of life and for the development of human consciousness. Life and consciousness both are the cornerstones of unfolding the cosmos in realization of the inborn idea of self-reflection. That is the reason that the cosmos has an intelligible structure. The analogy between quantum physics and phenomenological cosmology spreads the wave-particle duality in sphere of cosmos and explains expansion of galaxies without referring to the theory of “Big Bang”. According to positive intentionality of time, It shows arising the existential sense in conjugate relations of stars and the black holes. The universe is far to be exhausted by the physical interactions of celestial bodies and enchants us with the spell of spiritual mystery of subjective forces, speculative ideas and the sense –forming acts. It is not accidental that metaphysical uncertainty of an upper –land serves as the field of hypothesis, conceptions, theories and it might be also the marvelous sphere of my imagination, fantasy and dreams. The cosmos is not incredibly big. It is great but not as matchlessly great as compared to human consciousness. Thanks to the mystery of Christ, it is possible to speak about the comprehensible area and boundaries of space, although the cosmos is not a close system of matter. Openness of cosmos means that cosmic matter gets the sense of being beyond itself in the transcendental sphere of ideas. Incarnation of God revealed this creative aspect of Logos of life. Appearance of Christ with arising of Christmas star and Resurrection of God present significant turning points from the natural necessity to the supernatural freedom of life, toward the creative perspective of unfolding the world. Phenomenological approach to the intangibility of cosmos takes into account this transcendental sphere of subjective forces as a background of metaphysical openness of space in which we live.

NOTES AND REFERENCES

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SUMMARY IN GEORGIAN

დროის მიმართულება და კვანტურ-ფენომენოლოგიური მიდგომა კოსმოსის მიმართ

მამუკა დოლიძე

რეზიუმე

ზესთა სამყაროს წარმოდგენა მხოლოდ ფიზიკური რეალობის სახით აშკარად აფერმკრთალებს იმ ფსიქო-ემოციურ შინაარსს, რასაც კოსმოსი შეიძენს ადამიანის მიმართ. ვარსკლავებით მოჭედული ცა არის ჩემი შთაგონების, ჩემი სულიერი შემოქმედების წყარო. დაუშრეტელია ეს შემოქმედებითი ენერგია, რადგან კოსმოსი, როგორც ციურ სხეულთა ნათლით მოსილი მთლიანობა ღიაა პირველყოფილი, უსასრულო ქაოსის წინაშე. მაგრამ ქაოსში დრო და სივრცე ვერ განიცდის ობიექტივაციას. ქაოსის სრული გაურკვეველობა და ინდეტერმინიზმი საფუძველს ვერ ქმნის მიზეზობრივად ჩამოყალიბდეს მანძილისა და ხანგძლივობის საზომი ინტერვალი, რათა სივრცე-დრომ შეიძინოს ფიზიკური აზრი.

მეორე მხრივ, სამყაროს ბიბლიური გენეზისი გვიჩვენებს, რომ პირველყოფილი, ზე-სივრცე-დროული ქაოსი არ არის აზრს მოკლებული წყვილი. იგი გაყდენთილია აზრისეული სიცხადით.

ღვთის სიტყვა, რომელიც იყო უწინარეს საუკუნეთა, შეიძლება გავიგოთ როგორც ქაოსის ფარული ინტენციონალობა კოსმოსის მიმართ. ამ საწყისი მიზანმიმართების შედეგად, უწესრიგობიდან, გრავიტაციული კრისტალიზაციის შედეგად ჩნდება ციურ სხეულთა მონესრიგებული სისტემა – კოსმოსი. კოსმიური წესრიგის არსობრივ ნიშნად მიგვაჩნია ის, რომ ვარსკლავთა სფერო გაშლილია დროსა და სივრცეში და პოტენციურად წარმოადგენს ციურ სხეულთა თვითრეფლექსირებად სისტემას. რეფლექსიის სწორედ ამ შესაძლებლობის განხორციელებას წარმოადგენს მატერიის არაორგანული სტიქიიდან ორგანული ბუნების აღმოცენება, ბუნებაში სიცოცხლის გაჩენა და მისი განვითარება ადამიანის ცნობიერების დონეზე. ცნობიერების რეალიზაცია სულაც არ არის შემთხვევითი მოვლენა სამყაროში. ცნობიერება, როგორც უზენაესი წესრიგის თვითრეფლექსიის ფაქტი, სიცოცხლისა და ადამიანის პირველსახეზე, აბსოლუტურ გონზე მიუთითებს. სიტყვის ინტენციონალობით არის გაყდენთილი ზესთა სამყარო. ღვთის ცოცხალი

სიტყვა არის ის საზრისული მოძრაობა, რომელიც ადამიანის ლოგიკური აზროვნების პარალელურად ქმნის კოსმოსის გეომეტრიულ სტრუქტურას.

ყოველივე ეს გვაფიქრებინებს, რომ მეგა-ფიზიკური სამყარო ღიაა იდეათა სფეროსა და საზრისთა წარმოშობის ფენომენოლოგიური განზომილების მიმართ. ოღონდ, აქ ორ განსხვავებულ, – ეგზისტენციალურ და ტრანსცენდენტალურ განზომილებებზეა ლაპარაკი. სამყაროში იდეაციის აქტი და ფიზიკური რეალობა ისევე განსხვავება ერთმანეთს, როგორც ზებუნებრივი სასწაული (რომელშიც ღვთაებრივი აზრი ხორციელდება) განსხვავდება ბუნებრივი მოვლენებისგან.

კოსმოლოგიის ასეთი ფენომენოლოგიური ინტერპრეტაცია კრიტიკულ განწყობას ქმნის “დიდი აფეთქების” თეორიის მიმართ, რომელიც სამყაროს წარმოშობას შეეხება (16). ზემკვირვი “შავი ხვრელის” აფეთქება არ შეიძლება მივიჩნიოთ ყოველივე არსებულის საწყისად. გალაქტიკების ურთიერთდაშორებას და კოსმოსის გაფართოებას შეიძლება მოეძებნოს სხვაგვარი ახნა, თუკი ჩავთვლით, რომ არსებობს გარკვეული ანალოგია ატომის მიკროსამყაროსა და კოსმიურ რეალობას შორის.

კერძოდ, მხედველობაში გვაქვს კვანტური, კორპუსკულარულ ტალღური დუალიზმის ფენომენოლოგიური ინტერპრეტაცია. ჩვენი ამ ინტერპრეტაციის თანახმად, ატომური ობიექტი წარმოადგენს ნაწილაკს, მაგრამ ეს ნაწილაკი იძენს ფიზიკურ აზრს, როცა ის იქცევა (ანუ მნიშვნელობს) როგორც ტალღა. ჩვენი მოსაზრებით, აქ სახეზეა ეგზისტენციალური (კორპუსკულარული) და ფენომენოლოგიური (ტალღურად მნიშვნელადი) ასპექტების ერთგვარი კონტრაპუნქტი, რომელიც ქმნის კვანტური ობიექტის ფიზიკურ აზრს.

ფენომენოლოგია მოითხოვს ობიექტის არსებობიდან განყენებას მისი არსის (საზრისის) წვდომის მიზნით. ეს ნიშნავს, რომ საგნის არსი და არსებობა ორ განსხვავებულ (ერთმანეთის გამომრიცხავ) შემეცნებით სიტუაციაში ფიქსირდება. კვანტური ობიექტის არსებობა ფიქსირდება “დისკრეტულ” ექსპერიმენტულ სიტუაციაში, მაშინ, როცა მისი არსი (ფიზიკური აზრი) მნიშვნელობას იძენს მიკროსამყაროს ტალღური ინტერპრეტაციის დროს. ამრიგად, კვანტური ობიექტი არსებობს როგორც ნაწილაკი, მაგრამ ის ვერ შეიძენს ფიზიკურ აზრს, თუკი არ მოიქცა როგორც ტალღა. კვანტურ ნაწილაკთა ტალღური ქცევა კი მათ უწყვეტ და უსასრულო გაფართოებას ნიშნავს მთელ მიკროფიზიკურ რეალობაზე.

თუკი დავუშვებთ, რომ არსებობს ანალოგია მიკროსამყაროსა და მეგასფეროს შორის, მაშინ ტალღურ – კორპუსკულარული დუალიზმის ფენომენოლოგია შეიძლება გავავრცელოთ კოსმოსზეც. ვარსკვლავთა სამყარო დროსა და სივრცეში ლოკალიზებულ, ციურ სხეულთა სისტემაა, რომელიც

დაკავშირებულია ფიზიკური აზრის წარმოშობის ფენომენოლოგიურ პროცესთან. სწორედ ეს პროცესი მოითხოვს ვარსკვლავთა კორპუსკულარული სისტემის ტალღურ გაშლას და გაფართოებას. არსისა და არსებობის დუალიზმი ცხადჰყოფს, რომ ვარსკვლავთა არსებობა ფიქსირდება ლოკალურ ციურ სხეულთა სახით, მაგრამ ეს დისკრეტული სისტემა ვერ შეიძენს არსისეულ საზრისს, თუკი არ მოიქცა როგორც ტალღა. ვარსკვლავთა სისტემის ტალღური ქცევა კი მის უწყვეტ და უსასრულო გაფართოებას ნიშნავს სივრცეში. გალაქტიკების ურთიერთდამორების ფაქტი, დადგენილი კოსმიური სხივების ანალიზის საფუძველზე, სწორედ ამ ტალღურ-საზრისული მოძრაობით შეიძლება აიხსნას. ეს არის სამყაროს უწყვეტი გაფართოების ახსნა ფენომენოლოგიური მიდგომის საფუძველზე, კვანტურ ფიზიკასთან ანალოგიის გზით, “დიდი აფეთქების“ თეორიის გარეშე.

თუ გავიხსენებთ ფილოსოფიის ისტორიას, სამყარო შეიძლება წარმოვიდგინოთ ჰერაკლიტეს მდინარის სახით, რომელშიც დროის ინტენციონალობის გამო, მხოლოდ ერთხელ შეიძლება შესვლა. დრო, რომელიც სულ მუდამ მოძრაობს წარსულიდან მომავლისაკენ ჰარმონიაშია ღვთაებრივ სიტყვასთან – საზრისთა ქმნადობის და ფიზიკური კრისტალიზაციის პროცესთან, რაც განაპირობებს ქაოსიდან კოსმოსის შექმნას, კოსმოსში სიცოცხლის გაჩენას, სიცოცხლის განვითარებას ადამიანის ცნობიერებისკენ, ცნობიერების სრულყოფას სოციუმში და მის შემდგომ ნიაღვრას უსასრულო ტელოსის მიმართ.

კოსმოსი არ ამოიწურება მხოლოდ ობიექტური რეალობით და დაკავშირებულია სიცოცხლის წარმოშობის სუბიექტურ ძალებთან, რომლებიც ქმნიან დროის საზრისს. ეს სუბიექტური პროცესი მოიცავს მთელ სამყაროს და ქმნის გარკვეულ თავისუფლებას და განუზღვრელობას ვარსკვლავთა სისტემაში. ასეთი თავისუფლების და განუზღვრელობის გამო კოსმოსი, როგორც თვითგაფართოებადი სისტემა, არ წარმოადგენს აბსოლუტურად შეცნობად სამყაროს. კოსმოსის იდუმალება არის არა შესაბამისი ინფორმაციის ნაკლებობის შედეგი, ან კოსმოლოგიური თეორიის სისუსტე, არამედ სწორედ აღნიშნული განუზღვრელობის, თავისუფლების და ტალღურ-საზრისული მოძრაობის გამოვლენა. გალაქტიკების გაფართოებას და განუზღვრელობას პოზიტიური მნიშვნელობა აქვს. იგი ავლენს კოსმოსის ღიაობას პირველყოფილი ქაოსის წინაშე და განსაზღვრავს ადამიანის შემოქმედებით განვითარებას სამყაროს მარადიულ სიცოცხლეში.

COGNITIVE CONCEPT-WORDS IN INTERCULTURAL TRANSLATION FROM ONE LANGUAGE INTO ANOTHER

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Great claims have been made for translators from the time of yore; for whom the main claim to fame was to make their translation as the key to international understanding. Some Europeans consider their civilization due to translators' labor.

Cognitive concepts play a palpable role in translating any text. Actually they are the measure for establishing a faithful background of the original text and its functional equivalent in translation.

The first acquaintance of the Georgian reader with G.G.Byron's poetry took place through Russian translations in the second half of the 19th century. This period was even labeled as "Byronic fashion" in Russia, since Russian literature was strongly influenced by Byron's mode of writing. Moreover, his poetry was used to fit the pattern of European culture.

Moreover, cognitive concepts possess limitless informative potential or magic power which is the faith in the universal "intertranslateability" of his words. This is something not social but impersonal and God-like, generating a special brand of Byron's magic, which is extended across continents and time itself.

Therefore, the translator should preserve the informative power of the original brand and concept words should be rendered adequately not compromising with the source language. This means that the translator avoids going beyond the author nor goes ahead but spots functionally adequate cognitive concepts to produce a faithful translation. Any faithful translation should always make you feel the author speak for himself, otherwise the results would be skewed and the implications of the divine inspirations maybe jazzed-up.

The theory of concept formation as it has emerged in modern investigations has been sharply challenged in theoretical as well as experimental work.

A conceptual word is the significant part or "brand" for the whole which can best uncover and reveal the essence of the parts constituting the whole. The concept-word representing the whole is chosen on the ground of the semantic, logical and pragmatic consideration. Concept Learning and teaching translation introduces us into a realm of

cognitive ideas and exciting discoveries. Learning foreign concepts makes relaxing atmosphere in class from global perspectives because the dominant paradigm in learning language and teaching translation is based on the cognitive intercultural awareness. So cognitive concepts expressed in verbal signs feature a particular clear-cut universalistic propensity: deep, complex semantic relations between words in literary texts. Cognitive activities involve not only the student but the teacher as well in self-asserting and self-cognizing process that proves so challenging.

Professional translators, students of linguistics and scholars in philology face a problem of translating concept-words from one language to another. It is a challenging job even for those who are expected to know not only the source language but also to possess a thorough knowledge of all cross-cultural connotations with a historical-societal context. Literary texts tend to exploit the polysemic potential of the language to create a unified whole in which multiplicity, heterogeneity and simultaneous understanding of different meanings of concept-words enrich the final unity of both texts in either language.

The paper deals with the interpretation of the informative potential of Byron's word in his poem "Cain, a Mystery" and its parallel Georgian translation. The first acquaintance of the Georgian reader with G.G. Byron's poetry took place through Russian translations in the second half of the 19th century. This period was even labeled as Byronic fashion in Russia, since Russian literature was strongly influenced by Byron mode of writing. Moreover his poetry used to fit the pattern of European culture. Henceforth there appeared an overwhelming number of translations of various pieces performed by outstanding Russian poets and intellectuals, such as V.A. Zhukovski, M.Y.Lermontov, N.I.Gnedich, P. Kozlov, I. Bunin, and later V. Brusov, A. Blok, B. Pasternak, S. Marshak and many others.

At the turn of the century the outstanding Georgian poet and public figure I.Chavchavadze tried a hand at translating the opening scenes of "Cain, a Mystery" though its complete translation was finally carried out in the 40s by K. Chichinadze. Nevertheless it could not be called complete as the preface and epigram of the poem were not included in the Georgian translation. This fact should not be overlooked since the author's attitude to the described events is vividly revealed just in them. The missing parts of the poem are very important because the reader from the beginning should be adjusted to what or why he is expected to read and interpret so. The play is dedicated to Walter Scott and it is significant because he was well known for his historical novels based on myths and legends. From the beginning it is worth noting that the author's courtesy to him emphasizes a definite sympathy towards historical legends.

The poem features a deliberate use of Biblical allusions beginning with the title, epigram and throughout the whole text. The title, as a personal name is magic itself; it pours such a flood of ideas throughout the soul. In this case the informative potential is compressed in "Cain" which is both a human being and quality. The first sinner Adam having fallen out of Eden lost the spiritual power of random access to the depth of the word. Therefore he started naming things remote from the truth, missing the basic quality. Cain that was meant "a find, gain" now indicates a contrary concept – a lost sinner, which becomes the symbol of fratricides and parricides. Biblical names and events as inherently significant are the meeting ground for the Georgian translator, for whom a deep meaning streamed forth from the Holy Scripture.

Apparently Byron's poem requires a thorough knowledge of the Bible and history on the part of the translator. It is a well-known fact that romantic writers worldwide used to borrow not only separate words and phrases but also entire plots or characters from the Old and New Testaments. This poem is no exception; there are various transpositions of the whole fragments, plots and even names from the Holy Scripture.

Being aware of the life-giving power of the divine words Byron deliberately used Biblical allusions as a powerful stylistic device, which leads to the stylistic effect of simultaneous realization of several meanings of one and the same word. Owing to the inexhaustible energy and mysticism of Biblical wordings and their use as vehicles of Biblical communication Byron stretches these words to the extreme to reveal the deep essence out of the intentional polysemy. It is commonly accepted that allusion is only a mention of a word or phrase without indicating the source. Such a word or phrase may be regarded as the focal point of the text. It presupposes knowledge of the fact, thing or person alluded to on the part of the reader or translator. In other words the primary meaning of the allusion serves as a vessel into which a new meaning is poured. So there is definitely a kind of interplay between two meanings, yet the nominal meaning is broadened into a generative concept. The translation is interesting from the aesthetic-cognitive perspectives. The informative potential of such word-concepts is measured through comparative study of various stylistic allusions: Biblical, mythological and historical in both languages.

In addition, these words possess the limitless informative potential or magic power which is the faith in the universal "intertranslateability" of his words. This is something not social but impersonal and God-like, generating a special brand of Byron's magic, which is extended across continents and time itself.

We assume that the translator preserved the informative power of the original brand and cognitive concepts were rendered adequately not compromising with the

source language. This means that the translator avoids going behind the author nor goes ahead but spots functionally adequate words to produce a faithful translation. It can be illustrated with a perfect example from the poem:

<i>Hence, fratricide! Henceforth that word is Cain,</i>	ძმის მკვლელი სიტყვა ესე ამიერიდან
<i>Through all the coming myriads of mankind.</i>	უნდა ნიშნავდეს კაენს! – კაენ! სამარადისოდ (173)
<i>The fratricide might well engender parricides</i>	ძალუთ წარმოშვან ძმათა მკვლევებს მამის
(Act III) (279-281)	მკვლევები (176)

Such harmonious adequacy is achieved by striking balance between the cultural settings in which the writing first took place. Although the line: *Through all the coming myriads of mankind* is rendered only by one word – *samaradisod* (forever), which is a more general term in Georgian. Evidently there is a simultaneous interplay of meanings, which engenders a new dynamic concept: curiosity and awesome secrecy about Biblical events.

So the title from the beginning anticipates striving for esoteric knowledge. In addition, this fact is emphasized by the epigram, which is a quotation from the Bible in a new environment. Quotations have particularly great impact in case there are certain additional shifts from the expected order to form a negative to positive flavor. For example: *Now the Serpent was more subtil than any beast of the field which the Lord God had made.~ Gen.ch.III v.1*. This quotation - epigram from Genesis reveals the universal truth that penetrates through the whole poem. It is marked with inverted comas and implies the exact repetition of the source. Yet it is not the case, since the name of Serpent is personified in the poem. It presupposes Lucifer's identification with his subtle serpentine skills. Since a quotation is an inter-textual fact this shift should bear a weighty stylistic impact. This time it has concurrent concept - forming and concept-identifying functions. For example: *If he (Lucifer-L.J.) disclaims having tempted Eve in the shape of the Serpent, it is only because the book of Genesis has not the most distant allusion to any thing of the kind, but merely to the Serpent in his serpentine capacity (Cain - preface).*

The starting predictability about a new Serpent with its new subtle serpentine nature is being pushed throughout the whole poem by means of thematic cohesion and/or different stylistic devices, among which the effect of multiple statements or multiplicity is the most prominent. The word "Serpent" expands the meaning of the quotation due to its immediate context-adjectival "subtle" (in dictionary entry we pick it up as a polysemic word: 1. delicate, not easy to notice; 2. dainty; 3. ethereal; 4. artful, crafty, rarified; 5. acute (mind), penetrating, cunning, wily); 6. sly; 7. unobvious, lurk, latent), setting two meanings

one against the other and thus determining the original meaning. In this case it possesses great associative power and calls forth acceptable connotative meanings: 1. subtle serpent - but cunning; 2. crafty, penetrating; wily - but dainty and rarified.

As already noted neither the epigram, nor preface or dedications are included in the Georgian translation, which means that the topic or key information is being partially missed at start. Since it is here that the linguistic prediction is being formed to reveal probabilistic meanings as the clue to the general sense that the text as a whole embodies. The quoted phrase – a gnomic utterance becomes the cognitive concept with corresponding authority and acquires a symbolizing function. It communicates a great deal of wisdom. This is confirmed in the following passage, when the translator catches the right tone, due to the adequate functional equivalent – similarly the same quotation comes from the Georgian Bible.

Looking closely into the epigram (missed in the translation) the personified serpent turns a palpably meaningful concept because of its virtually important role in the new world. If we compare the same text (the epigram) from the English Bible in two publications (the Authorized King James's version and the New International Version) we notice insignificant but still some synonymous change in the new version "Now the serpent was more crafty than any of the wild animals the Lord God had made". The word crafty cannot replace subtle it is just a constituent of the latter, which is definitely a wider concept. Surprisingly we observe the same change in the publications of the Georgian Bible texts (the old one in 1884 and the new one in 1989). The word gonieri (subtle) of 1884 is replaced by cbieri (sly) in 1989. This change is the similar case of heresy or irreverence to the Holy Writ. Presumably we have the same case of global heresy that occurred in similar environments in both languages, when sin becomes a life style.

Having acted as an interpolated remark, the quoted epigram acquires some degree of generalization to validate what has already been said and to emphasize its continuity with previous authoritative statements. It initiates linguistic predictability relied on the lingo-pragmatic cultural background. The reader makes probable alternatives in his mind. Yet the preface as introductory part does not express logically consistent information content-wise. It refers to indirect explanatory cause and effect relationships between the title, epigram, dedication and the text. We offer the original text of the preface:

"The following scenes are entitled, A Mystery", in conformity with the ancient title annexed to dramas upon similar subjects, which were styled "Mysteries, or Moralities". The author has by no means taken the same liberties with his subjects, which were common formerly, as may be seen by any reader curious enough to refer to those very profane productions, whether in English,

French, Italian, or Spanish. The author has endeavored to preserve the language adapted to his characters; and where it is (and this is but rarely) taken from actual Scripture, he has made as little alteration, even of words, as the rhythm would permit. The reader will recollect that the book of Genesis does not state that Eve was tempted by a demon, but by, "the Serpent"; and that only because he was "the most subtil of all the beasts of the field".

The reader will please to bear in mind (what few chose to collect), that there is no allusion to a future state in any books of Moses, nor indeed in the Old Testament. For a reason for this extraordinary omission he may consult Warburton's „Divine Legation"; whether satisfactory or not, no better has yet been assigned. I have therefore supposed it new to Cain. without, I hope, any perversion of Holy Writ.

With regard to the language of Lucifer, it was difficult for me to make him talk like a clergyman upon the same subjects; but I have done what I could to restrain him within the bounds of spiritual politeness. If he disclaims having tempted Eve in the shape of the Serpent, it is only because the book of Genesis has not the most distant allusion to any thing of the kind, but merely to the Serpent in his serpentine capacity".

The author's discussion of the allusion as a figurative trope that is used by many writers to express Biblical epic subjects bears Byron's characteristic ironic and sarcastic humor. The poet considers his work as a new version of Cain's history, claiming that he has not profaned the production as it may be seen in any other language. Though he has definitely taken some liberties with the subject, but still he has endeavored to preserve the language adapted to his characters. He presupposes to create a new Cain in new cosmic environment, which is not done in the Holy Bible.

Consequently quoted phrases become allusions running through the whole play:

<i>Have faith in me, and thou shalt be</i>	<i>“მენდე უშიშრად და გამომევევი თან პაერთი,</i>
<i>Borne on the air, of which I am the prince.</i>	<i>რომელსაც მე ვფლობ</i>
<i><u>Believe – and sink not! doubt - and perish! thus</u></i>	<i>ან ირწმუნე და გამომევევი,</i>
<i><u>Would run the edict of the other God,</u></i>	<i>ან ეჭვს დაძნებდი და დაიდუბე!</i>
<i>Who names me demon to his angel;" they</i>	<i>ასეთია წესი იმისი ვინაც დემონი</i>
<i>Echo the sound to miserable things,</i>	<i>მე სახელად მომცა და რომლის</i>
<i>Which, knowing nought beyond their shallow</i>	<i>ანგელოზები</i>
<i>senses,</i>	<i>ამ სახელის განმეორებით ცილსა მწამებენ</i>
<i>Worship the word which strikes their ear, and</i>	<i>შესაბრალის არსთა წინაშე”</i>
<i>deem</i>	<i>(108)</i>
<i>Evil or good what is proclaim'd to them</i>	
<i>In their abasement. (act II; scene I) (241)</i>	

The characteristic feature of Romanticism is an ample use of imperative sentences to reveal more emotional and expressive tone. In addition negative inversion in parallel constructions accentuates and marks them off stylistically: “Believe – and sink . . . not!” The concept of cosmic flight expressed by parallel constructions alludes to Lucifer’s advantages over the other God who walked on the water. Offering a better and more incredible miracle Lucifer eases the mystery of faith and he paints a lot of subtler temptations for Cain. The prediction that started in the epigram about more cunning and subtler allurements (flight in space within Lucifer’s orbit) is being justified. The personified Serpent is the author’s intention to communicate the message of permissible global sin of humankind, which started in Adam and Eve’s time and multiplied hundreds of times at present. Moreover he openly declares that the language of Lucifer is likened to that of a clergyman. No wonder why the English clergy used to loathe Byron and he was finally ostracized from England.

Still further the well known phrases of Jesus are also being alluded to engender a new complicity of meanings and associations: the everlasting persona of Cain i.e. an ungodly complex of disobedience, sins and wickedness: thou livest, and must live forever (act1 – Lucifer to Cain)

There will come	დღე დადგება ისეთი, ოდეს
An hour, when, toss’d upon some water drops,	აღამიანი მიმავალი ტალღებზე ფეხით
A man shall say to a man, “Believe in me,	ეტყვის მეორეს: ირწმუნე და თან გამომყევი,
And walk the waters: and the man shall walk	ისიც გაჰყვება უნებელი ფეხდაფეხ წყალზე,
The billows and be safe. I will not say,	მე კი შენ რწმენას არ გაეაღებ ხსნისთვის
Believe in me, as a conditional creed	პირობად,
<u>To save thee; but fly with me over the gulf</u>	დე. ნუ ირწმუნებ; ჩემთან ვით თანასწორი.
Of space an equal flight, and I will show	ფრენით გაჰყევი უფსკრულის თავს და მე
What thou dar’st not deny, - the history	გაჩვენებ <i>imas, rasac Sen, uaryofas ver</i> გაუბედავ.
Of past, and present, and of future worlds, (242)	ძველად არსებულ, თანადროულ და სამერმისო,
	რიცხვით უზომო ქვეყნების ბედს. (109)

One cannot help appreciating the contemplation of I. Merabishvili, a scholar on Byron studies, when she assumes that Byron’s allusion is not only literary figure but also his manner of lifestyle. He used virtually to play the role of his Biblical or mythological heroes. In fact, being rejected and cursed in his own country Byron-Cain travels nomadically to visit different worlds, possessed with infinite curiosity about esoteric knowledge: to cognize the sense of existence. This is expressed in the following piece:

*Cain: And What art thou who dwellest
So haughtily in spirit, and canst range
Nature and immortality – and yet
Seem'st sorrowful? (244)*

*კაენი: თვით შენ რას წარმოადგენ? შენ,
რომელიც ამაყობ ასე
მაგ უსახელო არსებობით, ვინაც განაგებ
ბუნების ძალებს და ამისდა მიუხედავად
მოსჩანხარ მაინც უბედურია? (112)*

According to the rules of dialectics, everything is the combination of contrasting elements or adversaries. It means incompatible blending or coexistence of unlikely meanings. On the whole the repetition of semantic elements is a kind of “content rhythm” in the sense of a rhythmic peaking of content relevance. Those meanings that occur in rare words and phrases are semantically and stylistically marked. They are more informative as they are unpredictable and unexpected. This opinion is justified psychologically since it reflects the dialectic laws to produce rarified but frequently repeated elements. For example these lines from the Bible with repeated parallel constructions: *I am that I am, thus saith the Lord, Glory of the Lord in the Heavens . . .* are being alluded through Lucifer’s words:

*I seem that which I am
And therefore do I ask of thee, if thou
Wouldst be immortal? (244)*

*მე ვჩანვარ იგი,
რაც ვარ ნამდვილად,
მსურს გავიგო და მიპასუხო
ვინდა თუ არა უკვდავება? (112)*

The translator endeavors to find a similar adequate equivalent from the Georgian Bible. One should notice that any faithful translation should always make you feel the author speak for himself, otherwise the results would be skewed and the implications of divine inspirations maybe jazzed-up.

In the above quoted passage from the source text the blasphemous phrase (Where are Thy God or Gods – there am I) is softened in the translation; its spiky sharp edges are more pliable and flexible in Georgian. It is not surprising because of the social attitude of the Georgian people to venerate God’s name to such ultimate reverence that it is incredible to place Lucifer and God on the same level. In this case we have to mark one particularly significant value of a socio semiotic approach to translating: to highlight practically everything that carries meaning.

Abel’s final words exactly echo, not only allude to the words of crucified Jesus at Golgotha: “Father forgive them, for they do not know what they are doing” (Cf. Luke 23,34).

O God! Receive thy servant and	<i>უფალო, ჩაიბარე შენ მონა შენი,</i>
Forgive his slayer for he knew not what	<i>ხოლო შეუნდე მკვლელს იმისას, -</i>
He did. – Cain, give me the hand...	<i>მან არ იცოდა რას ჩადიოდა...</i>
Then may God forgive him! (275)	<i>ძმად კაენ, მომეცი ხელი.</i>

So the primary prediction that started in the epigram is being confirmed in later fragments and is being gradually adapted to the key word-concept. The basic information is to be obtained: the milder and more adaptable concept of the sinful global seducer of the mankind has been molded. The play ends with Cain's rhetoric question – common dilemma:

Adah: Peace be with him (Abel)

Cain: But with me?

On the whole the play is a big system of justified expectations expressed through allusions or quotations, which is probabilistic choice of meanings. The author's intention is embodied in a number of Biblical concepts or prolonged allusions. The final allusion makes up the stylistic frame with the initial epigram highlighting the basic potential of the word-concept as the clue to the text. This is compact information to goad the reader into changing behavior – from negative into positive.

It is not surprising that polysemic words present a lot of difficulties to the translator, who is expected to know not only the source language but also to possess a thorough knowledge of all cross-cultural connotations with a historical-societal context. Thus the attainment of the potential information implies tracing all the semantic constituents of Byron's words and their illustrations in the source text as well as in translation. Otherwise the magic word might lose its whole-ness and omnipotence of complicated text-building capacity. Consequently any translated text is evaluated according to what extent such words and their semantic constituents are interwoven in the text to make them like goads – firmly embedded nails – inspired by divine Spirit.

Assumingly the informative potential of Byron's words renders order not only in the original but in translated texts as well, forming the same linguistic bases for its re-creation. Nevertheless the translator should have his own style so that he might set up the right communication providing he strikes balance between adequate functional information and self-steering structure of the translated text.

Finally, Byron's word offers a new life, some new cultural insights to universal traditions and remains an unflinching source of everlasting magic spell for generations to come. In case of losing this magic power in the translated text the word loses the original significance and becomes a mere row of chained letters. So the translator

cannot reconstruct the cultural setting in which the writing first took place and reproduce the meaning of the verse as fixed by the writer.

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კოგნიტიური სიტყვა-კონცეფტები ინტერკულტურულ თარგმანთა ენობრივ ბარდასახვაში

ლალი ჯოხაძე

ფილოლოგიის მეცნიერებათა დოქტორი, პროფესორი, ილიას სახელმწიფო უნივერსიტეტი, მეცნიერებათა და ხელოვნების ფაკულტეტი

რეზიუმე

სიტყვის კოგნიტიური კონცეპტის ესთეტიკურ-შემეცნებითი ფუნქციის დადგენა ნიშნავს, არა მარტო ამ სიტყვის შინაარსობრივ-ფაქტობრივი ინფორმაციის ამოკრებას ტექსტში, არამედ მის შინაარსობრივ-კონცეპტუალური ინფორმაციის პოტენციალის დადგენას მთელი ტექსტის გათვალისწინებით. სიტყვა ავლენს უსაზღვრობის კატეგორიას მხატვრულ ტექსტში, რომელიც მდგომარეობს ამ სიტყვის სხვადასხვა მნიშვნელობათა ერთდროულ რეალიზაციაში. ამიტომ მრავალმნიშვნელოვანი სიტყვა ერთგვარ გასაღებს წარმოადგენს აქტიური შემოქმედებითი პროცესის დროს. როდესაც შინაარსობრივად დატვირთული სიტყვა მოულოდნელად იქცევა მთელი ტექსტის სიმბოლურ კონცეპტად. ასეთი სიტყვა-კონცეპტი ან მეტაფორული ინტეგრალი ერთდროულობის სიმულტანურ ბურუსში ახვევს ავტორისეულ ჩანაფიქრს, რომლის სწორი წვდომა შემოქმედებით პროცესს გულისხმობს.

POLITICAL PHILOSOPHY



IDENTITY AS A GIVEN SOCIAL MATTER AND VITAL EXPERIENCE OF A MAN

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Researchers point out that there is not any precise definition of identity as of a notion. Unfortunately in a social science a general theory considering identity as a given social matter and process is less worked out.

Sense of identity is formed together with the individual development of a man and represents a result of socialization, and personal integration. Reception and perception, as well as understanding of cultural values by an individual, finding out his/her own self and his/her own place is a complicated and multifarious process. Very often self-identification is specified by changeability. They single out the following identities like: social, cultural, ethical and so on.

A culture expert, Amin Maalouf denotes that the word identity represents one of hesitant and false “friends”. We all think that we know what this word denotes, what it tells and continue to trust it even when it betrays us so maliciously and gives us wrong conception. What does the word identity means really? “My identity is the thing that defines that I am not identical to any other person”. (1.21)

As an illustration Anton D. Smith speaks of the tragedy by Sophocles “The King Oedipus” where he asks “**I wish I knew who I am**”. (2.12) He is a Fate Hero who revolts against his destiny. He is the seeker of truth, of his own self. The prediction proved correct; he killed his father, married his own mother. Does he know who he is? Or do we know what a man generally is?

Self-identification also signifies a notion of belonging with any of the nations. Consequently after finding the place of my “ego” begins striving for inculcation of a place i.e. self-affirmation which implies vital experience as well.

Each epoch has its mentality, vision and a language of expression. Identity in philosophy was perceived as an act of self-knowledge and cognition of universe . . . where a man is active enough. Identity is perceived as being, as bringing of fundamental or general interests of a man into compliance with the society interests.

God created a man in his likeness and image. What has the man who had been thrown out from the Eden after having sinned for the first time “**left in**” there or what

has he **“taken from”** there? Here is the secret of a man’s notion hidden. This secret “is more” than a man’s existence in here.

The seeking mind of a man shows its nature in freedom as it always faces this or that choice. Zurab Kakabadze specifies: sometimes freedom frightens you like an animal suddenly given liberty. Philosophers frightened by “this Animal” try to throw it back into the cage saying no to freedom. It is not possible to deny freedom- it is better to develop mutual “understanding” (3, 24).

In natural environment men on their own decision deny impersonal freedom and pass their rights to a new “institution”- the State. “A man whose life is built on homicide is an animal”- says Osvald. Shpengler. There exists one type of a «Secret” in the “Soul of a State” – if Protagoras in the act of erecting a city sees an Institute which serves as a saver of mankind and society. According to the Christian traditions (when it is not reviewed with Aristotle’s influence) the starting point of a town is a story about a husbandman- Kain, the town founder, who killed his brother Abel – a shepherd. A man who is thrown out from the God’s earthly dwelling place (where mutual love and peace existed), but the heart of a citizen is full with will for power which makes him follow Kain.

National character, as a given matter; even from the pre-historic period groups of people consciously or unconsciously began to group according to ethnic indications and ethnic origin based on social commune formation. These ethnic groups together with the course of history began processes of formation of the territory inevitable for their own languages, history, culture and self-realization. Everything mentioned above (the languages, history, culture and territory) greatly influenced the aims, social structure of the ethnic groups, psychological perception of individuals in the groups and at last the formation of a State, and Georgia is not an exception. The cultural and religious dogmas and principles formed in Georgia during centuries left their marks on Georgians and Georgia. All these were reflected in the Georgian Statehood and the State mechanisms of management and structure.

Here a more difficult task appears –we have to “match” a concrete national character to a concrete political system which on the one part maximally denotes national identity and on the other part it is stable and considers fundamental principles of constitutionalism. At the same time it is important and very often we face the question: “does a national character form political institutions or vice versa (4.25) the political institutions form a national character?” In short, the subject we are discussing now is very diverse and unstructured taking into consideration a great majority of the existing factors and its being abstract.

There are enough opinions about the national character being stipulated by biological and genetic factors. On the one part the concept of the national character has very often been considered doubtful though on the other part it is obvious that there are specific indicators and universals that are characteristic to the behavior of every national ethnic groups or civilization. In the opinion of anthropologists so called group or collective character or soul is well shown in ethnos or nation intellectual products –literature, culture, wall-painting and popular legends. It goes without saying that civilizes and cultures differ. It is obvious that the Georgian literature and culture differ from that of Judaic and European literature and culture; but what does this difference mean? This is a product of an ephemeral feeling of a man simply left over in the history which in the path of time disappears without leaving any trace or is it a spiritual state of mind which caused creation of an intellectual product, is it more eternal and does it attends the nation during its whole existence?

First of all we must confess that on the one part there is more likeness among people than there is difference on the worldly level but it is also true that these differences are so vivid that philosophers, sociologists, ethnologists or other scientific branch researchers are taken unawares. It must also be designated that national character is almost unnoticeable for those people who themselves are parts of national identity. National character is more evident for a strange observer than for any member of a local group” (5.31).

At this point we can agree that on the one hand we have a character as a psychological phenomenon and on the other hand a group of numerous people according to their ethnic phenomena. As a result of interrelation of these two occurrences we receive a very interesting phenomenon, namely: “when multiples act in national communes they develop their own images, they strive for consolidated aims and measure obstacles towards the common aims – i.e. they evolve national character”. (6.293-294). Thus national character is formed as a result of general collective activity though there are some other factors which influence the formation of a national character. Montesquieu considers that “the mankind undergoes the influence of numerous factors: climate, religion, laws, maxims been established by the state, precedents, moral and customs; as a result from all the afore-mentioned a common national soul is formed”. (7.15). According to his opinion the answers to questions about the national identity are hidden in the history and culture. Culture on its part is a unity of specific norms; for establishing a norm it is necessary to consider - time and long-term practice of this or that type of norms activity or applying them into life; emanating from this culture, as an environment and history, as an existing

phenomenon in the currency of time which in itself implies activity creates the unique symbiosis which on its part is the motive power of the national identity formation; identity on its part influences one of any concrete activity which on its part is perceived as a character identification.

People of all races notwithstanding their social environment have a stable reserve of ideas, traditions, feelings, directions of thinking which represent subconscious heritages of their ancestors. Our ancestors and their doctrines influence us greatly. Sometimes we intelligibly estimate and obey these doctrines because we regard them as correct and adequate; but sometimes the inherited social norms lay as a heavy load on us and we try to free ourselves from them; though what the surroundings are we undoubtedly are under their influences in both above mentioned cases. Culture and history have one phenomenal feature. Wherefore on a subconscious level we admit that they exist only in the past though we forget that history and its offspring-culture function at present and influence our behavior and existence not less (if not more) though they are descendents of the past time

A politologist Andras Saio describes well the results of the existing interrelations between a Socium and a political system. According to Saio in the constitutions of states so called "National Awe" is well seen (8.18). And we must say that creation of the state and afterwards of the constitutions per se were stipulated by awe; the awe of anarchy and lawlessness. If constitution is generally a phenomenon created by awe then it is logical to think that in the constitution of a concrete nation global awe as well as the awe of the concrete nation will be reflected.

Each man has his own universe. The universe which we consider to be real is just a reflection of a genuine universe. The universe is not solid; it is beyond any other universe. The layer structural research of Plato's "Myth of a Cave" will reveal a very important case in this section. Namely it concerns accentuation of the fourth layer ("State") where a genuine witness is being turned down to the cave-dwelling place.

In our opinion this turning down to the cave-dwelling place cannot be anything more but an interpretation of the essential dimension of "Existence" which is a "concatenated-person" or "a united-existence" in traditional terminology named as a society (socium) or "people" ([natio](#)) or a nation.

In Plato's "The Myth of a Cave" the "main layer" is "returning down of the witness of reality" into the cave-dwelling place, into "his native land" and the communication with the "native person"- "captives" of the place.

Max Sheller points out that each man preliminary cognizes his/her self as a member of a society. In the plane of "reflexive consciousness" "We" is refilled earlier

than “I”. But “We” and “I” are notionally interrelated. “We” is a collective word and it means a union of men (men in total). In this matter it is organically connected with the “Society”. Society is a corresponding word to Latin “Socialis” or “Socius”. Socius means fellowship, friendly, amiable, a sociable person. Society exactly denotes existence of this universe, the universe we live in. This is so called “Burger Socium” – civil society, here also we must put basic valuables – existences – such as “Native country”, “History of a Nation” and “History of the World”, nation and mankind and so on.

It must be noted that in collective Identity the ethnic identity that is a national identity often takes a place of the leader in the ethnos notion. National identity is united into a State and the language, and sometimes in religious identity. The sense of the national identity is connected with the culture. And the culture is nothing than the “unions” of existing models used to transmit and accept experience.

According to well-known scientists (Gelner, Antory D. Smith, Anderson) nation is not a product created in a concrete time or by a concrete “one”. A nation is formed step by step which has formed aspirations and ideologies according to which European nations have been formed.

This circle of this range of problems has several approaches: sociological (or social-psychological), mystical (a secret church system), theosophical (esoteric) and metaphysical (philosophical). Accordingly the depth (the layer) of the “social” or “Native Country” is considered as a value the being source of which is a “social” or “mystical”.. . . . a communication.

The most highly organized creations are “a person and a Nation”. The highest layer of being is a social being. The basic real-subjects of social being according to some schools are the “Nations”, while according to other schools they are “in-classes”. According to the latter ones “Nation” is a derivate. The basic-teleological structure is – “mankind”. The starting thesis of this concept is anthropological. Namely a man is: “a social animal” (“zoon Politikon”).

The old philosophic problem about transcendental and immanent interrelation, on social philosophy basis takes on form of a man to man relationship, their inter-related position – “a role”, promote understanding, conversation, dialogue; Dialogue between men in metaphysical layer “initially” implies putting this layer in motion, its revival, inside of a man (in immanent); i.e. it implies possibility of a “metaphysical dialogue” as the initial starting term, while the term “metaphysical” is often used as a synonym of “transcendence (main-secrecy)” in philosophy. That means that transcendence must “initially” appear in a man (immanent), the main-secrecy must be opened. In here “Initially” means “basic” “leader”.

“The dialogue” between the men on a metaphysical level or addressing “I” – “you” – “We” is based on its basic intentional act with the transcendent, or in other words what the blissful Augustine called “ a man’s direct conversation with God” (Dialog mit Gott) while a Georgian thinker called it “a conversation with Cardu.”

Hiddeger in his book on “Plato’s Doctrine on Truth” the terms transcendental and imminent, “said” and “unsaid” are united from the very beginning and their “inter-dynamics” can be told not by “categorials” but in certain “legends” “allegories”; both thinkers accented on the thing that the traditional philosophy did not correctly put the question about the problem: that the traditional philosophy presented the “two universe” separately from one another from the very beginning.

By Habermas “person”, “nation”, “mankind”, “society” are principally diverse notions - they are scientific categories which only fix categorical notions. The most essential difference between these categorical notions and the existential lays in suppression of the horizon of mystery. Thus Habermas considers it impossible to use “person” and “nation” as categorical notions and offers usage of their existential equivalents – existential notions in “being” and “time”. The notions that in the traditional ideas are known as “Person” is called –“Luck” (Geschick), and “nation” is called - “doom” (Schicksal).

The basic thesis of Habermas says, that, the main structure of a man’s being is his being in the universe, i.e. his existence together with the others.

Historic experiences and cultural norms accumulated during centuries create psycho-emotional environment which determines the nation individualism.

If we consider the version offered by Antony Douglas Smith notwithstanding the fact that it is not universal and the elements represented in it are not met in the nationalism characteristic for all nations we think it very interesting. In his work: “National Identity” he discusses what this subject is as a whole and names the following components:

1. Historical territory i.e. native country;
2. Common myths and historical memory;
3. General social mass-culture;
4. General lawful rights and obligations obligatory for all members;
5. General economy providing territorial mobility for its members (2.123)

In the process of foundation of identity, the native country is also a political-legislative factor. Native country represents a space; within the framework of this space the existing state sovereignty acts: constitution and different types of legislative Acts which are common and obligatory for all those men who are citizens of Georgia.

A great number of “awkward” questions about nationalism and identity can be reduced to just several questions. All the three classic theories about nationalism (Gehlner, Smith, Anderson –) assert that (1) the notion and social consciousness of the modern nation are created at present; that (2) until then there was no notion and consciousness; and (3) if there existed something alike it was not the notion and consciousness of a nation; And generally (4) appearance of the nation consciousness in the whole world must supposedly be considered from XIX century.

Identity is a system of ideas and imaginations about the surrounding universe agreed upon and perceived by a large group of people as unconditionally determinative of their own political, social and cultural activity; most of the members of the group do not know each other and supposedly will never meet.

One of the most well known thinker of XIX century – Emil Durkheim thought that solidarity among people in the society (Durkheim used the word solidarity in the same meaning as we use the word Identity today) goes through evolution from content (education, religion, values, customs) to systematic (inevitable relations of systems of enterprises with diverse rules of production) (9).

What is a man in the Garden of Eden and what is he here? What kind of a man he would be if he followed the trace of Abel?

The secret dream of a man has always been administration of communion to the infinity. A man himself is also a bearer of a secret. All this is in him but he seeks everything outside, his choice is surrounded by secrecy. He does not like his choice and is always seeking his remote “native country”. This arouses “nostalgia” which puts a man before discontent, sadness, boredom, loneliness, emptiness, a feeling of his own disappearance without leaving any trace. And a man tries to find a way out. Endlessness is watching from the bowels of human consciousness from the remoteness of the history of universe, at this time he tries to think like a philosopher or he is searching for God; and here the main question will be asked: and what do you think a man is? Can we generally speak about identity?

Durkheim wrote that (a) in the society where productive powers and systems are developed and because of that they are in close relationship with each other it is not at all important what values a man has because (B) the members of such society know the vital unavoidability of such relationship so well that notwithstanding the fact of dissimilar denomination, different origin or any other biosocial factors an organic solidarity is created which originates modern, secular and just society.

The social systems as well are changed by implementing old and new ideas by means of new technologies. As a result we get the universe we live in.

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იდენტობა, როგორც სოციალური მოცემულობა და ადამიანის სასიცოცხლო გამოცდილება

დემურ ჯალაღონია

თსუ, სრული პროფესორი

რეზიუმე

იდენტობის შეგრძნება ყალიბდება ადამიანის ინდივიდუალურ განვითარებასთან ერთად და სოციალიზაციის, პიროვნული ინტეგრაციის შედეგია. ინდივიდის მიერ კულტურული ღირებულებების მიღება-ათვისება და გაზიარება, საკუთარი თავისა და საკუთარი ადგილის მიკუთვნება რთული და არაერთგვაროვანი პროცესია. თვითიდენტიფიკაციას ხშირად ახასიათებს ცვლილებები. გამოყოფენ სოციალურ იდენტობას, კულტურულ იდენტობას, ეთიკურ იდენტობას და ა.შ.

მკვლევარები მიუთითებენ, რომ არ არსებობს იდენტობის, როგორც ცნების, ზუსტი დეფინიცია. სამწუხაროდ იდენტობის ერთიანი თეორია, რომელიც იდენტობას

განხილავს, როგორც სოციალურ მოცემულობას და პროცესს, სოციალურ მეცნიერებაში ნაკლებადაა დამუშავებული.

კულტუროლოგი ამინ მაალუფი აღნიშნავს: ერთ-ერთი მერყევი ყალბი „მეგობარი“ სიტყვა იდენტობაა. ფეველას გვგონია, რომ ვიცით, რისი თქმაც სურს ამ სიტყვას და განვაგრძობთ მისდამი ნდობას მაშინაც კი, როდესაც იგი ვერაგულად გვღალატობს და საპირისპიროდ თქმას იწყებს. მართლაც რა შეიძლება იყოს იდენტობა? „ჩემი იდენტობა არის ის, რაც განაპირობებს იმას, რომ მე არ ვარ არც ერთი სხვა პირის იდენტური“.

საკუთარი თავის, „მე-ს“, საკუთარი ადგილის გაცნობიერება, ადამიანისათვის უმნიშვნელოვანესი ამოცანაა. ენტონ დ. სმიტის საილუსტრაციოდ მოყავს სოფოკლეს ტრაგედია „ოიდიპოს მეფე“, სადაც ის კითხულობს: „მსურს ვიცოდე, ვინა ვარ“.

თვითიდენტიფიკაცია, რომელიმე ერის (ეთნოსის) მიკუთვნილობასაც გულისხმობს. შესაბამისად, საკუთარი „მე-ს“ ადგილის პოვნის შემდეგ იწყება ადგილის დამკვიდრების ანუ თვითდამკვიდრებისაკენ სწრაფვა, რაც ადამიანის სასიცოცხლო გამოცდილებასაც მოიცავს.

ყველა ეპოქას თავისი მენტალობა, ხედვა და გამოხატვის ენა აქვს. იდენტობა ფილოსოფიაში აღიქმებოდა, როგორც ადამიანის მიერ თვითშემეცნებისა და გარესამყაროს შემეცნების აქტი... სადაც ადამიანი საკმაოდ აქტიურია. იდენტობა აღიქმება, როგორც მეობა, ადამიანის ფუნდამენტური თუ ზოგადი ინტერესების საზოგადოების ინტერესებთან შესაბამისობაში მოყვანა.

სამყარო ყოველ ადამიანს „აქვს“. ის რაც ჩვენ ნამდვილი სამყარო გვგონია ჭეშმარიტი სამყაროს ანარეკლია. სამყარო არ არის მყარი, იგი ყოველგვარი სამყაროს მიღმაა. პლატონისეული „გამოქვაბულის მითის“ შრიული სტრუქტურული განხილვა გამოავლენს ამ კუთხით უაღრესად მნიშვნელოვან გარემოებას. კერძოდ ეს ეხება მეოთხე შრეზე („სახელმწიფო“) აქცენტის გაკეთებას, სადაც ხდება ჭეშმარიტების თვითმხილველის უკუჩაბრუნება გამოქვაბულ-საცხოვრისში.

ჩვენი აზრით, ეს უკუჩაბრუნება სხვა არაფერი შეიძლება იყოს თუ არა „ექსისტენციის“ იმ არსობრივი განზომილების გააზრება, რაც „კრებითი-პერსონა“ ან „ერთობლივექსისტენცი“, ან ტრადიციულ ტერმინებში – საზოგადოება (Cocium) ან „ხალხი“ (Nacia) თუ ერი ეწოდება.

მაქს შელერი მიუთითებს, რომ ყოველ ადამიანს აპრიორი შეცნობილი აქვს თავისი თავი, როგორც „საზოგადოების წევრი“. „რეფლექსური ცნობიერების“ პლანში „ჩვენ“ შინაარსობრივად უფრო ადრეა აღვსებული, ვიდრე „მე“. მაგრამ „ჩვენ“ და „მე“ ადამიანში არსობრივად ურთიერთშესაკუთრებულია. „ჩვენ“ კრებითი სიტყვაა, მასში იგულისხმება ადამიანთა კრებული. ამ მხრივ, იგი ორგანულად უკავშირდება „საზოგადოებას“. საზოგადოება ლათინური Socialis-ის ანდა Socius-ის შესატყვისობაა. Socius ნიშნავს, ამხანაგობას, მეგობრულს, „მეკავშირეს“, „ცხოვრების თანაზიარს“. საზოგადოება ზუსტად გამოხატავს ამ უნივერსუმის არსებობას, რომელშიაც ჩვენ ვცხოვრობთ; ესაა ე.წ. „ბიურგერული სოციუმი – სამოქალაქო საზოგადოება, აქვე უნდა შემოვიდეს ისეთი ძირეული მსოფლმხედველობრივი

სიდიდეები – ექსისტენციები – როგორცაა „სამშობლო“, „ერის ისტორია“ და „მსოფლიო ისტორია“, ერი და კაცობრიობა და ა.შ.

აღსანიშნავია, რომ კოლექტიურ იდენტობაში ეთნიკური, ანუ ნაციონალური იდენტობა ხშირად იჭერს წამყვან ადგილს ეთნოსის ცნობიერებაში. ეროვნული იდენტობა ერთიანდება სახელმწიფო და ენობრივ, ზოგ შემთხვევაში რელიგიურ იდენტობასთან. ეროვნული იდენტობის განცდა კავშირშია კულტურასთან. კულტურა სხვა არაფერია თუ არა გამოცდილების გადმოსაცემად და მისაღებად არსებულ მოდელთა „ერთობლიობები“.

ცნობილი სწავლულებისჩვეულების, ენტონი დ. სმიტის, ანდერსონის შეხედულებებით ერი არაა ერთ კონკრეტულ დროში და ერთ კონკრეტული „ვინმეს“ მიერ შექმნილი პროდუქტი. ერი ყალიბდება თანდათანობით და აყალიბებდა იმ მისწრაფებებს და იდეოლოგიას, რომელთა მიხედვით ევროპელი ერები ჩამოყალიბდა.

პრობლემატიკის ამ წრეს რამდენიმე მისაღგომი აქვს: სოციოლოგიური (ან სოციალურ-ფსიქოლოგიური), მისტიური (საიდუმლოს ეკლესიურ თეურგიკული სისტემა), თეოსოფიური (ეზოთერისტული) და მეტაფიზიკური (ფილოსოფიური). შესაბამისად „საზოგადოებრივი“ თუ „სამშობლოსეული“ სიღრმე (ფენი) განიხილება, როგორც სიდიდე, რომლის ყოფიერებითი წყაროა ან „სოციალური ან მისტიური ... კომუნიკაცია“.

ყველაზე მაღალორგანიზებული წარმონაქმნებია „პიროვნება და ერი“. ყოფიერების უმაღლესი ფენი სოციალური ყოფიერებაა. ხოლო სოციალური ყოფიერების ძირეული რეალსუბიექტები, ზოგიერთი სკოლის მიხედვით არიან „ერები“, ხოლო სხვათა მიხედვით „კლასებში“. ამ უკანასკნელის მიხედვით „ერი“ დერივატულია. ძირეულ-ტელეოგური სტრუქტურაა – „კაცობრიობა“. ამოსავალი თეზისი ამ თვალსაზრისისა ანთროპოლოგიურია. კერძოდ რომ ადამიანი არის: „სოციალური ცხოველი“ („zoon Politikon“).

ძველი ფილოსოფიური პრობლემა ტრანსცენდენტურისა და იმანენტურის ურთიერთმიმართების შესახებ, სოციალური ფილოსოფიის ნიადაგზე, იღებს ადამიანის ადამიანთან ურთიერთობის, მათი ურთიერთპოზიციის – „როლის“, ურთიერთგაგების, ურთიერთსაუბრის, დიალოგის სახეს; ადამიანის ადამიანთან „დიალოგი“ მეტაფიზიკურ ფენში გულისხმობს „ჯერ“ ამ „ფენის“ ამოძრავებას, მისი გაცოცხლების ხდომილებას. ადამიანის შიგნით (იმანენტში); ე.ი. უპირველეს ამოსავალ პირობად გულისხმობს „მეტაფიზიკურთან დიალოგის“ შესაძლებლობას, ხოლო ტერმინი „მეტაფიზიკური ფილოსოფიაში ხშირად იხმარება ტერმინ „ტრანსცენდენციის („თაურსაიდუმლოს“) სინონიმადაც. ე.ი. „ჯერ“ ადამიანში (იმანენტში) უნდა გაჩნდეს ტრანსცენდენტი, უნდა გაიხსნას თაურსაიდუმლო. ჯერ აქ ნიშნავს „ძირეულს“, „თაურს“.

ადამიანის ადამიანთან „დიალოგი“ მეტაფიზიკურ დონეზე ანუ „მე“- „შენ“- „ჩვენ“ – მიმართება ემყარება მის ძირეულ ინტენციონალობას ტრანსცენდენტთან, ანუ, იმას, რასაც ნეტარი ავგუსტინე უწოდებდა „ადამიანის პირისპირ საუბარს

ღმერთთან“. (Dialog mit Gott). ხოლო ქართველი მოაზროვნე გრ. რობაქიძე უწოდებდა „საუბარს კარდურთან“.

ჰაიდეგერის ნაშრომში „პლატონის მოძღვრება ჭეშმარიტებაზე“ ტრანსცენდენტური და იმნენტური, „თქმული“ და „უთქმელი“ იმთავითვე ერთიანობაში არიან და მათი „ურთიერთდინამიკა“ შეიძლება გამოითქვას არა „კატეგორიალებით“, არამედ გარკვეული „თქმულებით“ „იგავით“; ორივე მოაზროვნესთან აქცენტი დასმულია იმაზე, რომ ტრადიციული ფილოსოფია არასწორად სვამდა პრობლემას: დასაბამიერად გათიშულად წარმოადგენდა „ორ სამყაროს“.

„პლატონის „გამოქვაბულის მითში“ „მთავარი შრე“ არის ჭეშმარიტების თვითმხილველის უკუჩაბრუნება გამოქვაბულისებურ – „მამულში“ და კომუნიკაცია იქაურ „თანამემამულე – ტყვეებთან“.

ჰაიდეგერთან „პრინციპულად განსხვავდებიან მიმართებები „პიროვნება“, „ერი“, „კაცობრიობა“ „საზოგადოება“ – ესენი არიან მეცნიერული კატეგორიები, რომლებიც ახდენენ მხოლოდ და მხოლოდ კატეგორიალური მიმართებების ფიქსირებას. კატეგორიალური მიმართებების უარსებითესი განსხვავება ექსისტენციალურთან იმაშია, რომ იგი ხშავს იდუმალების ჰორიზონტს. ამდენად ჰაიდეგერი დაუშვებლად მიიჩნევს „პიროვნება“ და „ერის“-ის, როგორც კატეგორიული ცნებების გამოყენებას და გვთავაზობს „ყოფიერება და დროში“ მათ ექსისტენციალ ექვივალენტებს – ექსისტენციალ ცნებებს. იმას, რასაც ტრადიციულ აზრთანყობაში ჰქვია „Person“ ეწოდება – „ბედი“ (Geschick), ხოლო რასაც „ერი“ – ბედისწერა (Schicksal).

ჰაიდეგერის ძირითადი თეზა გვეუბნება – ადამიანური ყოფიერების ძირითადი სტრუქტურაა – სამყაროში ყოფნა, ანუ არსებობა (ექსისტირება) სხვებთან თანყოფნაში.

**PHENOMENOLOGICAL AND CULTURAL
EVENTS IN 2014**

THE WORLD INSTITUTE FOR ADVANCED PHENOMENOLOGICAL RESEARCH AND LEARNING

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Life, Human Life, Post-Human Life
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The 15th Annual International Conference on American Studies

The 15th Annual International Conference on American Studies

TBILISI, MAY 15-17, 2014, TBILISI STATE UNIVERSITY

CONFERENCE PROGRAM

Thursday, May 15

10.00-11.00

Registration

(Tbilisi State University, 1st Building, 1st floor, room 115)

11.00 – 12.00

Conference Opening

(Tbilisi State University, 1st Building, 1st floor, room 115)

- *Vladimer Papava*, Academician, Rector, Iv. Javakhishvili Tbilisi State University
- *Richard Norland*, Ambassador, Embassy of the United States in Georgia
- *Vasil Kacharava*, Professor, Head, Institute of American Studies, Iv. Javakhishvili Tbilisi State University; President of the Georgian Association for American Studies
- *Elene Medzmariashvili*, Professor, Director, American Studies MA and PhD Programs, Iv. Javakhishvili Tbilisi State University; Vice-President of the Georgian Association for American Studies

12.00-13.00

Plenary Session

Bridget Brink

Deputy Chief of Mission, Embassy of the United States in Georgia

U.S. Foreign Policy in Georgia

Chair: Vasil Kacharava

(Tbilisi State University, 1st Building, 1st floor, room 115)

13.00-13.30

Break

13.30-16.00

Workshops 1,2,3,4,5,6

(for locations see Workshop Schedule, p.6)

16.00-16.30

Break

16.30-18.00

Workshops 1,2,4,6,7

(for locations see Workshop Schedule, p.9)

Friday, May 16

11.00-13.00

Workshops 8,10,11,12,14

(for locations see Workshop Schedule, p.)

13:00-13:30

Break

13:30-16:00

Workshops 9,10,11,12,14

(for locations see Workshop Schedule, p.)

16:00-16:30

Break

16:30-18:00

Workshops 13

(for locations see Workshop Schedule, p.)

Saturday, May 17

11:00-13:00

Workshop 15

(for location see Workshop Schedule, p.)

13:00-14:00

Conference Closing

(Tbilisi State University, 2nd Building, 1st floor, Institute of American Studies, room 165)

LITERARY SUPPLEMENT



CULTURAL EVENTS AND THE GEORGIAN LITERARY ART

We offer the reader the article of Georgian writer Vakhtang Javakhadze about the life of great Georgian Poet of XX century Galaktion Tabidze.

GALAKTION AND TBILISI

VAKHTANG JAVAKHADZE

Research officer at Galaktion Tabidze House Museum

The life and work of Galaktion is unthinkable without Tbilisi. It is the city where G. Tabidze spent most of his life and it is here that he found his tragic end.

In 1958 I compiled the last collection of his choice poems and asked the author to publish the autograph of one of the poems. We prepared some Indian ink and a pen for him and in the studio of the chief designer of the publishing house the poet wrote with his already trembling hand:

ოცნებაო ჩემო ძველო, ვართ ღამეთა მთევველი... ბევრი, ბევრი სადღეგრძელო დაგვრჩა დაუღეველი. სადღეგრძელო იყოს მისი, ვინც ომებში იწოდა, ვინც ირაკლის მარადისი აღტაცება იცოდა. მოდოდოდა ერთზე ასი, გზა გვშვენოდა დიდების! ჩვენ დავსცალთ ყველამ თასი ბედთან არდარიდების! სადღეგრძელო იყოს მისი, ვინც შიშმა ვერ დახარა – ვიღვეთ ფეხზე... ჩვენ ტფილისი ვადღეგრძელოთ ჭადარა. აქ სიცოცხლე და ხალისი	You and me, old dream of mine, We Keep vigil drinking wine... For so many, many a toasts Waits for us to be proposed. Let us toast to him who dreamed Burning on a battlefield, King Irakli's brightest will – Make our homeland strong a free. To him who fought alone a hundred, Roads of glory left behind him, Get the bottoms up, make haste, To fearless knights against the fate! Who smote and fought and never fell! Who never feared, who never bent! Let us rise... and toast the dear Old Tbilisi, gray and near. To him, who's happy and who feels His home is here and never leaves –
---	--

<p>ვის სხვად არ ეჩვენება – სადღეგრძელო იყოს მისი და დიდებით სსენება! ოცნებაო ჩემო ძველო, ვართ ღამეთა მთვეველი – კიდევ ბევრი სადღეგრძელო დაგვრჩა დაუღვეველი.</p>	<p>Let us wish his Holy name Was in glory and in fame! You and me, old dream of mine, We keep vigil drinking wine... For so many, many a toasts Waits for us to be proposed.</p>
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Galaktion signed it with only his name. Unfortunately he did not live to see this autograph of his printed.

“I remember vividly the day I first came to Tbilisi. It was the beginning of September, it was cloudy and the air was stuffy, so it was hard to breathe. Students of the theological seminary were standing in front of the seminary close to Yerevan Square. I could hear hot debate of the students split into groups. I don’t remember clearly what they were talking about; the only thing I can remember now was the excited faces and bright eyes of the students. Some of them were going into the chancery of the seminary from time to time to fetch some registers or in order to learn what was going on in there. The doorkeeper called out my name. I entered the chancery. An old teacher was sitting there.” This is how Galaktion recalled the first day of his arrival in Tbilisi.

Galaktion arrived in Tbilisi in 1908, the very year of his literary debut. The 17 years old youngster went on learning in Tbilisi Seminary, where he studied for two more years. He studied and lived in the seminary. The most significant event during those two years was Akaki Tsereteli’s jubilee. The young poet was under the influence of Akaki and was naturally willing to see the great poet. A contest was held in the seminary and the best poem had to be selected. The poem was supposed to be read to the poet by a young seminary student. Galaktion became the winner of the contest, but unfortunately the meeting was cancelled and thus, the meeting of the two poets never took place.

Akaki was taken from Sioni Temple to the Opera House in a carriage. When the carriage passed the building of the seminary, Galaktion, along with other students was waiting to see Akaki, but as he himself recalls regretfully, a tall gentleman was standing before him and Galaktion couldn’t catch a glimpse of his worshipped idol. Then he went to the Opera House and together with hundreds of other fans waited for the poet to get out of the building. The evening was over, but Akaki didn’t appear. After having waited for quite a long time, the waiting people were told that Akaki was taken out by another door.

Galaktion did not finish the seminary. He worked as a teacher in Partskhnali for two years. Then he activated literary work in Kutaisi. Then, in 1914 he published his

first book and in 1916 left for Moscow with Olia and started to work on his second book. In 1918 he brought the book to Tbilisi and in 1919 published “Artistic Flowers.”

Since then he had finally settled in the capital. However, for quite a long time he could not find a constant residence. First he lived in the House of the Georgian Writers’ Union; then with the Okujavas. Once Vakhtang Kotetishvili offered him a room. In 1929 Shalva Okujava received a flat in Griboedov Street and gave his 10 square meter room in 10 Krilov Street to his sister and brother-in-law. In 1935 the bank built a house in the then Zhores street, now Marjanishvili #4, and Galaktion spent the rest of the 14 years of his life in the three rooms on the first floor of this very house.

Once he wrote down:

-- My address:

(*Russian*: Tiflis. To Galaktion Tabidze. Till called for).

Tbilisi for him was not a city where he lived in one of the houses. All the city was the poet’s house. Galaktion spent in the streets and gardens of the city more hours, months and years than within the four walls of his flat. Every day he left his home for a bigger home where everybody knew him, said hello to him, watched and sometimes, even followed him. Thus, Galaktion was a genuine honoured citizen of Tbilisi. Probably Galaktion knew all the nooks and crannies of the capital city.

He recorded:

-- Museums in Tbilisi.

-- Bridges in Tbilisi.

-- Gardens in Tbilisi.

-- Trees in Tbilisi.

From Galaktion’s diaries, notes and records, ten of the thirty five volumes that made up of the full collection of Galaktion’s works, we learn that the action primarily takes on the background of Tbilisi.

He demanded that a street should be named after him and really, one of the small streets in the suburb was given his name. He wrote a text and made the employees of the hospital sign the petition to call the left bank of Tbilisi by the name of the public poet.

It is possible to write a big book called “Galaktion and Tbilisi”, and it is possible to compile another big collection of poems dedicated to Tbilisi.

As early as in 1916 Galaktion wrote:

დღეს მაისი ფერში ნაირ-ნაირშია, თუ დრო არის, დროს ისევ შენ შეჰფერი, და ვით ქრისტემ გალილეა აირჩია, მე ტფილისი ავირჩიე ბებერი.	May today is colourful as never, If time has come, you are the one to be, And as Christ chose Galilee forever, Old Tbilisi, I have chosen thee.
---	--

In 1920 he was elected the King of Poets here, but before it he called Tbilisi the Kingdom of Poets:

და გავიდა ივლისი, და მოვიდა, წამებო, შფოთიანი ტფილისი: პოეტების სამეფო.	And June has passed, you see, And there come the moments, Impetuous Tbilisi, The Kingdom of Poets.
--	---

Again, back in 1920 he made a prediction:

შემდეგ არაა არსად ახალი ცა-ოკეანე, მთვარე ნაფოტი, თბილისი ჩემთვის არის მაღალი გილიოტინა და ეშაფოტი.	One can't find just anywhere Heaven – ocean, moon – a chip of tin Tbilisi is for me the highest Scaffold and Guillotine
--	--

As if he knew beforehand, that he would kill himself in this very city. He met us, the students, me and a companion of mine – over the bridge called now his name and said unexpectedly – It's good to drown oneself in the Mtkvari.

On the 27th March of 1938 he had written down:

"I was in the mood of roaming about the city. I looked round Riqe neighbourhood where such grandiose works have been carried out that I think they must interest many people. Old houses are being pulled down. The left bank of the Mtkvari is being fortified. There is no more Riqe bazaar... There is the house where the poor Niko Pirosmansvili lived, an artist who acquired world fame only after his death. No more exists the house where one madman of the Old Tbilisi and folk art lived.

Galaktion's records are a rich source for Tbilisi chronographers. Which and when this or that building was destroyed, which and when one this or that building constructed, who was the constructor.

For instance, Galaktion's poem "saved" Pirosmani's fresco painted over a wall of a restaurant, which was recorded as one of the lost pictures of the artist in the artist's album.

For instance, when was Tatar House was destroyed on Zhores, i.e., #5 Marjanishvili Street, where there used to live employees of Turkish Embassy, and built the Palace of Book instead.

For instance, how many automobiles were moving to and fro Marjanishvili street in every ten minutes; and how many cars passed Yerevan Square in every 30 minutes.

He even gave us recommendations:

-- It would be good to lay wooden blocks instead of the asphalt for the street to be quiet.

-- To erect a group monument to Sarajishvili, Paliashvili and Marjanishvili next to the Opera House.

-- To pull down the building of "Higiena" to better reveal the Kashveti Church ornament (this wish of his was fulfilled indeed!).

-- For instance:

-- On the 9th July of 1945 there was an eclipse of the sun in Tbilisi.

-- On 16th December of 1951 fell the first snow in Tbilisi.

-- On 6th May of 1952 Vaza-Pshavels's picture was discarded from the Writers' Union House of Georgia.

-- In 1955 on 22nd by day and on 23rd at night – a strong wind burst in Tbilisi.

-- Late at night on the 15th February Akaki Khorava was robbed in the street.

And on the 26th September he described the lunar eclipse in Tbilisi in detail. He had his own favourite or selected spots in Tbilisi. "I have a funny feeling, I'll go and have a look at Ilia's house," he would say and left home before day-light.

Nodar Tabidze recalls:

"It is late autumn of 1952. Galaktion is in a high mood. He gets hold of the door handle and says:

-- Let us visit a friend.

We get in the car.

-- To Akaki! – Galaktion says.

-- The driver turns his head to the right and pricks up ears!

Now the gray-haired man looks at me puzzled.

-- To Mtastminda! – I specify."

Once, at night, Galaktion and Otar Mamporia found themselves on Mtatsminda. Galaktion was standing by Baratashvili's tomb observing the view of the lighted Tbilisi.

Today, on the very spot where he was standing, there is Galaktion's bust and the King of the Poets overlooks the Kingdom of Poets.

THE BOOK OF MARY DAVITASHVILI “THE MEMORIES OF BYGONE DAYS“

She wrote this book at the end of her life. The book contains the memories about the meetings with salient people of art and literature – writers, poets, composers, art critics, painters... The special part of the book is devoted to the marvelous landscapes of Georgia and the people who inherited the poetical beauty of this country. The book appears to be the continuation of her stream of musical creativity, it is saturated by the emotion of the composer and artist who adored her homeland and spent the life in unceasing love for her people. We placed the fragments of the book concerning her private life and about her friendship with two great representatives of XX century culture – Boris Pasternak and Stanislav Neihaus.



Givi Dolidze and Mary Davitashvili

Mary Davitashvili

GIVI

On the 21st February Givi introduced me to his family.

Heaven, what a long time has passed, how complex and happy! It was truly ordained by fate that I should share my life with him.

Givi Dolidze was truly a fabulous person – a great master of communication with people; nothing attracted him more in this life than this.

Our relation was founded on mutual understanding and respect of each other's personal freedom. If not for this, I would have never been able to carry out creative work.

Creative art was something sublime for him, and inner freedom of an individual – most important. No other 'conditions' were as imperative. If a person feels an urge for artistic, creative life, he/she will be able to overcome any kind of hardships and will accomplish their will. I was lucky to have a person of such a high spiritual and intellectual order as my partner; who understood, respected and protected my inner world, for which I am infinitely grateful to him!

Family was something like the Holy of Holies for Givi Dolidze. He did not bother much about everyday problems as he knew everything was all right and it was all he wanted to know.

Givi died too young, 52 years of age, and did not live to see so much! His death was a real tragedy for our family; unexpected death of a young man is an inexplicable shock! Especially for Mamuka, our son, who was deeply attached to his father. Later on, Mamuka tried to touch the subject of his beloved father in his writings very delicately.

I want to remember one incident from Givi's childhood.

His birthday was coming and the child could not wait for it. And there, his parents suggested that he might as well deliver the sum of money saved for his birthday party to one of the poorest friends of his. Givi had to make the decision all by himself and the little boy chose to assist his friend in need.

And it was in his character to act this way all his life. It's impossible to talk about all of them. For instance, when he was appointed vice rector, he assisted necessitous students by his own personal income in such a way that none of them knew where the money came from; he took care that they had adequate clothing if they did not have warm clothes in winter; if there was a street fight between young people somewhere, he would interfere immediately and was not afraid of knife fights either and would call the cocky youth to order.

While serving as a deputy minister of education, he initiated a bitter struggle against protectionism and corruption. During that period, in one of his speeches on TV Givi mentioned sorrowfully what great harm education acquired owing to protectionism and bribery could bring about. He predicted that future generations would reveal their incompetence and ignorance at the expense of such people.

Givi was deeply concerned about the separatist tendencies occurring in Georgia. He tried to solve the problems furtively, all by himself. There was a case when they shut down the Georgian sector at Tskhinvali Pedagogical University. Givi went there right away and settled the conflict positively. It should be said that wherever he went, people held him in high respect. Once we turned up in Kartli* and Givi met some young people who told him they wanted to go on learning but did not have any chance to do it. As soon as we came back to Tbilisi, he settled this problem as well.

A lot of people have missed Givi – the rare person full of kindness and love. His life became a model for many.

I can recall a lot of things. More than 38 years have passed since he left us but his name is still alive in the hearts of his friends, relations, colleagues, acquaintances. However, the circle is narrowing at a cruelly and mercilessly high speed. In the other world, Givi has probably met a lot of his friends and dear people. They must be together there.

Christ! I am infinitely grateful to you for giving me a chance of being beside Givi Dolidze!

BORIS PASTERNAK

I have met two genuine geniuses in my life: Pasternak and Shostakovich. Despite the difference they somehow resembled each other. It concerned their attitude to art. In that hard period when they carried out their work under the strict censorship they still managed to get along uncompromisingly.

Not long before his expected death Pasternak, already old and seriously sick visited Tbilisi. His sudden visit was caused by a visit of a top rank American politician in Moscow due to which Pasternak was asked to leave the capital.

Where else would Pasternak leave for if not to Georgia, to which he was connected by his art and where he had friends expecting him. As soon as he arrived he and his wife went to Titsian Tabidze's** family.

We, the freints of Titsian Tabidze's daughter, Nita, had an opportunity to get acquainted with him.

* – The central part of Georgia.

** – Titsian Tabidze – the famous Georgian poet of XX century.

We sat around the famous round table where the best society used to gather in Titsian's days. Aunt Nina, as we called Titsian's wife and Pasternak's big friend, led into the room not very attractive homely dressed elderly poet and seated him at the head of the table.

And an incredible thing happened: as soon as he uttered a word, he turned into a most attractive young man. As if there was nobody besides him, we, the young people stared at him spellbound.

The next day, again, thanks to aunt Nina, I was lucky to accompany Pasternak on a walk. As soon as we left the house, we struck a conversation, or, to be more precise, a monologue, as he was the only one speaking. As to me, I was dumbfounded and listened to him all along.

We went walking from Gogebashvili Street towards the zoo, where his wife was waiting for us. He spoke about lots of things on the way, but all I can mention is what he was concerned about and what he spoke about endlessly.

At first he talked about his work. He said: I am content with the life I've lived as I did what I wanted to do and now it does not matter how I leave this world.

He was happy that he had finished *Doctor Zhivago*. He loved this work of his very much and thought that generally, writing prose is more difficult than writing poetry.

Then he spoke about his days as a student, when he considered himself a musician and his teacher was Scriabin himself. Only later he realized that he was born to be a poet. He expressed an interesting idea about his art and said: When I was young, I wrote normal poems, but then there came in fashion writing "broken" verse. I was ashamed of my ordinary style and followed suit. I started artificially disfiguring poems and only by the end of my life I realized that one must write normally, follow one's feelings, inclination.

On the way he suddenly stopped and exclaimed, "Marina, Marina!" He meant Marina Tsvetaeva. He blamed himself for not forcing Marina to leave for Georgia instead of Elabuga. He was sure that here, in this wonderful country, with Georgian people she would escape the fatal end.

In the end he asked me what I was working on and what I was intending to do. I murmured something (I was going to write a musical poem about Baratashvili). He was happy to hear it and gave me some advice.

My intention remained unfulfilled. However, I got Baratashvili's poems translated by Pasternak with his inscription full of kind wishes.

When we entered the zoo he stood at the elephant's cage for a long time and then said: "This animal better represents his country than some diplomats."

Then we spent one more evening with Pasternak. It was in Lado Gudiashvili's[‡] family, where they welcomed him with a very warm reception.

Lado and his wife welcomed us in a festively decorated great room and invited to a splendid table adorned with two large chandeliers. It was an unforgettable evening arranged in honour of a great poet. Pasternak was so thrilled by the attention of our host that decided to recite his poems. So we listened to the famous masterpieces of the poet recited by him on his own free will. When we left the house he asked us to 'forgive' him for this impromptu.

And then there came the time to say goodbye. From the train Pasternak said goodbye to Georgia and his friends whom he addressed with these words: "Please, getting back home, look around carefully, as I left myself there."

STANISLAV NEIHAUS

One of the outstanding representatives of Heinrich Neihaus' school – Stanislav – a pianist of the highest rank, characterized with refined taste, and exquisite poetic style was as refined and aristocratic in personal life.

A lot has been said and written about him as about a great musician and a great teacher; I'd like only to say a few words about his everyday features as I was lucky to know him well and be a close friend of his.

Our first meeting took place in Titsian Tabidze's family. He arranged a kind of a "test" to me, as a musician; he suggested that we should sight-read some piano part from Chaikovski's music *Romeo and Juliet* in four hands. After we finished playing he said that his parents often played this piece at home and the first piano piece little Stanislav learned to play was the main theme from Chaikovski's *Romeo and Juliet*. Since this little performance started our friendship. I had at home a fine Bechstein grand piano brought from St Petersburg and since Stanislav tried it, he used to stay in out place during his visits to Tbilisi.

Stanislav was an amazing person. The brilliant pianist always surrounded by adorers, pupils, was rather silent and reserved. He was reluctant to speak, but sensitive and apprehensive, judged people justly and noticed all. Like all musicians he was fond of silence and once when there was on Schuman's best piano music on the radio I asked him: I wonder if such music is not better than silence? – To which he answered: -- Isn't it silence too?

He preferred not to speak, particularly about himself. So, I was especially surprised when he broke this rule with me and talked about his life alot. I remember

[‡] – the famous Georgian painter of XX century.

how he started recalling his life one evening in Peredelkino and how he opened all his biography before my eyes.

Stanislav had a hard time; he had gone through many difficulties to reach this height until he became one of the best representatives of Russian piano school.



I don't know what was the reason of such personal trust. I could tell he wanted somehow to reveal his warm attitude to me and I remember once he dedicated Chopin's *Lullaby* performed at one of the concerts to me. Then He suggested playing my *Fantasy* at the concert but I declined his offer as I did not want to bother him, though it would be great to hear his interpretation. But I considered it like an expression of gratitude which I disliked. He asked me to write letters to him but warned me that he wouldn't answer. So I fulfilled his request and now and then wrote him how were things in Georgia. Whenever I went to Moscow he greeted me with a surprise. For instance, once he took me to Richter's concert. Then we went to the cemetery. We bought some flowers and he led me to Heinrich's tomb. On the way we stopped by Scriabin's grave. He

often invited me to his country-house in Peredelkino. He would invite interesting people, laid the table and entertained me with all his heart.

Other members of his family also were rare people, not to mention his step-father, a poet, the indisputable genius, Boris Pasternak. Stanislav's younger brother, considerate and warm-hearted man, Leonid Pasternak. He and his wife Natasha became close friends of ours. The first and special place after the elderly indisputably occupied Stanislav and he was an object of general adoration.

At the end of my last visit, while saying goodbye to me, Stanislav was somewhat unusually warm and emphatically emotional, as if he felt that it was our last meeting. Undoubtedly, a person almost always feels the expected end. So he left us, leaving the musical world and the cohort of the young musicians (who lost an unparalleled teacher), his family, friends and fans, this great man and musician of highest rank, Stanislav Neihaus.

MEETINGS

I have met many interesting people on my way of life. The academician Giorgi Akhvlediani was the beloved and most favoured teacher and scientific guide of my husband, Givi Dolidze.

Mr. Arnold Chokobava, the ever-burning torch of Georgian linguistics was very considerate to our family. I still remember his house in Okroqana*; the unforgettable meetings and walking in the garden of Okroqana-Mtastminda Lane.

Merab Mamardashvili** was a friend of my son. He was fond of visiting us. I remember how he asked me once, who was the author of the opera the Jewish woman. I sat down at the piano and played the popular aria from Galeev's opera. He listened to me with a happy brightened face. Then, when I read about him more, I guessed that he knew Galeev and his opera very well. So he was kind of testing me. Not long before his death, on his return from France, he visited us again, dressed elegantly as usual. He was in good mood and warmly parted with us.

It was his last visit to our place.

I'd like to end these memories of mine with the name of the greatest artist, world-famous pianist, Eliso Virsaladze.

No words can express what I feel to her. Only the fact that she is close to our family, as she was the wife of my beloved cousin, Iura Berozashvili, gives me courage to say a few words concerning to her. It would be difficult for me to eulogize her (which she undoubtedly deserves) as I can informally, simply enter her house.

I love Eliso for all her qualities. She manages to maintain simple relationship, love and warmth.

Her visits to our place are unforgettable, especially when she visited my dearest brother Tamaz, confined to bed because of severe illness and revealed amazing warmth toward him.

Eliso Virsaladze is truly distinguished in every way; both, in her unique creative art and simple personal features.

* – The village near Tbilisi.

** – the famous Georgian philosopher of XX century.

NIKO PIROSMANASHVILI

REVAZ ADAMIA

Writer and painter. Writers' Union of Georgia

Long and the most complicated cosmic developments and activities of geniuses on the earth gave birth to a diverse civilization. Among them is such an exceptional phenomenon as Pirosmani. In this respect blessed is Georgia, as the universe bestowed it with Pirosmanashvili, who was haloed by a kind of an extraordinary heavenly aura. Niko's works can be identified with such mysterious art forms as bewildering cave paintings of the prehistoric era or astonishing Egyptian Pyramids – which are the physical embodiment of strict mathematical formula, symmetry of divine lines and the pursuit to understand the cosmos as one indispensable whole in the gallery of time and eternity.

Sculptures, bas-reliefs, high-reliefs and cave paintings of different forms and characters of the same period with mysterious hieroglyphs and bizarre sphinxes curved in the stone, are the ones in which the infinite sight of the universe and divine thinking is declared.

No less mysterious was the emergence of such civilizations as enigmatic Mayan and Aztec cultures on the earth.

As I have already mentioned, Niko Pirosmanashvili, with his prescience, thoughts and sorrow embraces these huge spheres of creative activities. Unfortunately, coming generations, due to their sophisticated and totally different psychology, are unable to withstand the emergence and endurance of such divine creations and flee from them. There comes the question: - why should coming generations loath them? In this particular case to find and give the scientifically verified answer is impossible, but the general result, and, alas, a tragic one is obvious...

And it is rather depressing, that human race turned out unable to understand this god blessed ancient civilization and leaves it unprotected and off-hand. Later, turning everything to dust, hazardous elements got hold of the abandoned masterpieces and mercilessly whirl over them (there is no difference for the earth, whether the masterpieces are preserved as samples of fine art or razed to the ground and turn to dust). In ancient time the high culture and civilization was created by the god blessed genius; at the end they were saved and preserved only by individual intellectuals. Let's recall evoking the sorrow covered by the ground or underwater hills with buried in them treasures, more than thousand years old Georgian, Colchis-Iberian culture and their ancient civilization, which keeps unique exponents of the ancient times...

With the appearance of Niko Piroshmanashvili a new civilization of natural genius - illuminating and astounding the whole country, appeared in Georgian painting.

The same phenomenon takes place far away from us, in the centre of Europe. With the coming to the stage of Amadeo Modigliani, Paris is seized by unexpected and exalted emotions. His absolutely extraordinary paintings made even the world famous geniuses ponder over his works which seemed to be wrapped up in the fabric of the cosmos. Amadeo suffered from his extraordinary, alien to others' talent and deeply emotional genius. Unfortunately, just like Niko Piroshmanashvili, the painter failed to create many pictures, as the earth turned out to be unable to withstand the heat of the cosmic body and abandoned him just the way it once did with the Saver. The same fate was prepared for Niko Piroshmanashvili, Mozart, Van-Gogh, Beethoven, Caruso, Terenti Graneli, Nikoloz Baratashvili, Vaja-Pshavela, Galaktion Tabidze and many others, but with the masterpieces of these heavenly artists, mysterious, eternal shadow sank deep into the body of the earth.

The Lord and Love warrant the highest order in the universe...

Mentally deranged and prostrated death wallowed in the mire, naked and bleeding from the broken horns....

If Lord and the universe had failed to baptize our planet from time to time, it would have turned into a gray, veritable hell. Unforgiving, relentless elements of the earth have claimed lives of many outstanding people, and with them they took the lives of myriads of kind and innocent, talented people. Appearance of Modigliani, even in the centre of European art and painting – Paris, is a miracle. Amadeo magically foresaw the contemporary tendencies of Parisian painting and the main essence of its explosive manner, but the most important and bewildering that differed him from other painters is Amadeo's unique, extraordinary stylistic individualism...

Individual philosophy of Modigliani, his poetic-musical sounding, divine taste of the artist, swimming lines, attractiveness and rich coloring of amazing forms, powerful and expressive harmony and the wholeness of the paintings; unique artistic style with unexplainable heavenly touch, are alien and remote to the viewers.

Niko Piroshmanashvili is an unearthly charm, secrecy of the human nature and spiritual breathing of humble, childish thoughts. When encountering marked with the novelty- uniqueness of the paintings of this great artist, one gets excited and becomes as pure as the prayers of a dedicated monk...

A person standing in front of the paintings of Piroshmanashvili, is attracted spiritually and physically and virtually enters into the surrealistic world created by the magic of the great master, though you are unable to grasp its depths to the end as little by little you will face the impassable, limitless expanse of space and it happens to be the place where we see the beginning of the genuinely divine spirituality. And any attempt of penetration into this most complicated world is unsuccessful and you

regretfully, without any objections, leaves the canvas, as in any great art is seen Lord a humble preacher...

Any person standing in front of Piroshmanashvili painting, is spiritually, mentally and wholeheartedly attracted to it and literally penetrates into the miraculous space of his work, but you still are unable to grasp everything completely and little by little you come to an insurmountable horizon as later it turns out to be the place, where you are blessed to encounter the genuine spiritual beginning of Lord. Any attempt to enter this dwelling place of God is futile and finally, filled with penance, you humbly bid farewell to the canvas, as God, a quiet preacher dwells in the works of every great master.

Niko Piroshmanashvili with the help of unimaginably intensive colors is the embodiment of spiritual purity, earthly beauty and elevated love. There is no doubt that St. Luke, the apostle and direct icon painter of the first icon of his teacher- our Saver, dwells in him.

The painter is as noble and philanthropic as the saint pilgrims in the desert. He enjoys relationship with ordinary, deprived and poor people just like our Lord. Unfortunately his contemporaries failed to understand Piroshmanashvili's cosmic mysteriousness and the only tie that connected them was a divine love and obscure instincts and intuition...

As I have already said, Niko is the master of genuinely rich colors and bold chiaroscuro. In this way he painted his own, genuine, ingenious and flawless Georgia with its magnificent blue sky, beautiful landscape and noble people notwithstanding their social belonging or occupation,. Impressive and admirable are the images of kind eyed animals of unique beauty created by his brush. Nikala unlike other geniuses is a meadow song-thrush, a stranger to any kind of professional education, the sweet singing of which is a medicine for the soul; whose moderate tone color evokes the desire to listen to him interminably. Bestowing the divine pleasure and offering the understanding of the secret spirit of nature. Niko Piroshmanashvili, this herald of these peculiar forms and diverse colors, receives his flawless knowledge from the Mother Nature itself...

Niko failed to preserve the love towards a woman forever as he was tied to the pink tree of the arts and life with unseen threads and as a result he was doomed to the solitude and reclusion.

The most elevated feelings and gift is revealed in the art, and if not for the artist, no love would manage to exist. But the Art is love itself. Great art is something of a divine nature; it's the golden crown of love.

Any canvas of Niko Piroshmanashvili is a sacred image – an icon, for praying.

He would paint the washed in the Saver's tears grapes and daily offered the myriads of colors to the Almighty.

Such genius as Pablo Picasso found it rather difficult to recognize the greatness of Modigliani and Piroshmanashvili. Appearance of Modigliani made Paris start talking – but only in the beginning... meanwhile in the south of Europe, in Tbilisi, Nikala managed to excite and give the intellectuals ground for thinking in his own lifetime, but the time had firmly been erected between the author and the people.

Piroshmanashvili's paintings were studied and highly appreciated by the great French writer Romain Rolland, who owned one of Niko's works.

Piroshmani was loved and highly appreciated by Russian progressive intellectuals, especially by writers and poets –the families of Semionov and Evtushenko were proud owners of his canvases.

Brilliant Armenian painter Martiros Saroyan and great composer Aram Khachaturian highly valued and expressed great fascination towards Niko Piroshmanashvili.

Great French artist – Fernand Leger was also fascinated by the paintings of talented Georgian artist.

Today Niko Piroshmanashvili's art is recognized and admired in such civilized countries as: France, Japan, Italy, Germany, Nederland, Greece, Czech, Poland, Spain, England, the United States, Russia, Ukraine, Armenia, Azerbaijan, Israel, India, China and many others. World famous pop singers dedicate their songs to Piroshmani; music, poems and books are written about him. Here is the dedicated to Piroshmani masterpiece of Terenti Graneli: ----

Obsessed by pubs with iron gates
By rain at night, tunes false and loud
To ask for mercy too brave and proud
Harassed by moonstruck, delirious shade.

You carefully mastered miraculous lines
Cried in the glass your fearful dreams
You had no home, you found no peace
Looking for drunkards with bowls of wine.

Eucharist shattered by prayers you uttered
You bore crystal idol on bleeding chest
In the next world your spirit was startled.

On scarlet cloth your dream used to rest
Wearing Chokha¹ you'd go around
You met awful death in sinners' town.

The treasure which Pirosmani, this unique artist left to us, is a human festival.

The artist's individuality and sanctitude is a pure tear of Jesus, but in this world, wherever you look, a man, no matter how rich or poor, gifted or hapless, kind or evil he might be, suffers torments... mysterious is the creation of the universe and the strictest clutches it is in. Pirosmani experienced all these and finally became the innocent victim of them.

Nikala was guided by the extremely honest, kind chivalric soul and this absolutely sound artist painted any independent soul by sacrificing his own one and granted it heavenly immortality; but he was mercilessly abandoned by those beneficiaries just as they had done to our Saver. Such was the destiny of Niko Pirosmanashvili; his contemporaries were spoilt by gaining fortune on his masterpieces, as understanding and relationship with a god-like person turned out to be almost impossible for them.

As you know the talented has always been chased by the meanness, envy and animosity.

Along with many other counties of the world, Georgia has also been granted its own share of cosmic blessing and some geniuses were bestowed to us, some in arts and some in science.

Niko had never looked for some complicated or original compositions; finding the mixture of strong and rich colors, the deep coloring and somehow archaic forms, characterized by the exquisite taste, was not his self fulfilling prophesy. All these were bestowed on him by our Lord and he flawlessly immortalized everything on the canvas.

Similar to myriads of lights twinkling in the universe and on the bodies of stars can be observed, here on the earth, which Pirosmani was blessed to see, grasp and express.

When making the spectral analyses of the rainbow they usually say that it literary represents the main dominating colors that are in the world and my opinion about this mysterious arc like sky somehow coincides with them. As I am aware that rainbow with its countless colors, tones and half tones – is the contracted form of the mathematical tabula rasa of different nuances.

Rainbow is similar to the embodiment of a divine dialogue of colors of the earth with the cosmos. In my opinion if the universe were to lose the earth, its attractiveness would immediately fade away as well as the cosmic thinking and the very essence of

¹the traditional male dress of the peoples of the Caucasus.

the existence of the soul would be questioned. Likewise would be questioned the foundations of every existing science. Yes, the earth might be very small in size, but it is filled with millions of mysterious functions.

There's no doubt that the cosmic green is the color of the life on the earth, the planet - tiny for the universe, but magnificent... this small planet is the thought of the universe; it beholds everything, and is as necessary for the universe as the sun itself, as invisible observer of its life and being, which is the genuine indicator of the existence of God.

Any great painter, a poet, a writer or a scientist vividly sees that all the answers connected with this unexplained universe, shrouded in mysterious clouds, is accumulated on the earth...

I'd like to repeat – Niko Piroshmanashvili is granted talent by the universe and is embodiment of Luke the Preacher on the earth...

Unfortunately mankind seldom spares divine faces, as in this respect, it is cold and careless – predominantly it is as reckless and untamed as a welter. Men's inner, at first sight, a hidden character is relative to the universe, the most severe element – restless, often devastating and bloodthirsty. Majority of the men is the bearer of unequal correlation between the kindness and the evil and these very qualities preconditioned the fate of Piroshmanashvili, Terenti Graneli, Van-Gogh and Modigliani. And many other talented, kind and innocent people shared their destiny....

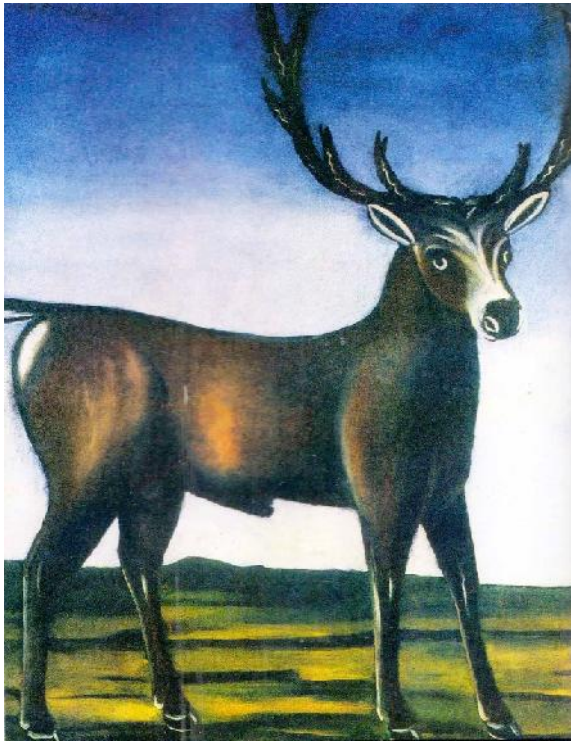


Saint Nino.
Painter Revaz Adamia

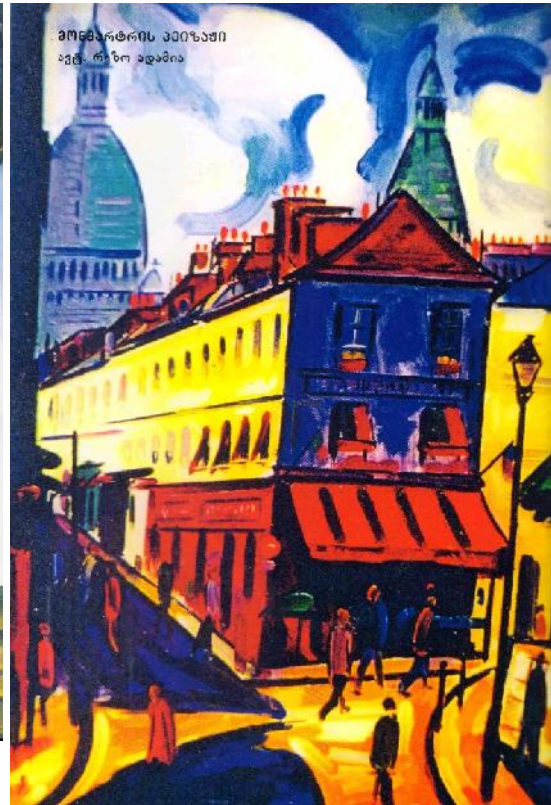
My dear readers, now, by a lyrical but dramatic discourse I would like to give you a rest from the earthly chaos and follow Nikala's sorrowful tread to the strange sources.

Niko Piroshmanashvili, together with his art, like a miraculous sea salmon, is the painter, sacrificed to his genius. Salmon when ready to lay the eggs, no matter where they are in seas or long rivers, in groups head for their natal streams for spawning. With their fishy intuition, they steadily and relentlessly swim in the narrowed bed of the river, towards the riverhead. They slowly proceed forward until they reach the natal streams. They eventually change the color while their pilgrimage – they display their glaring dark green back and silver fins to the sky, while fondling multi colored stones on the

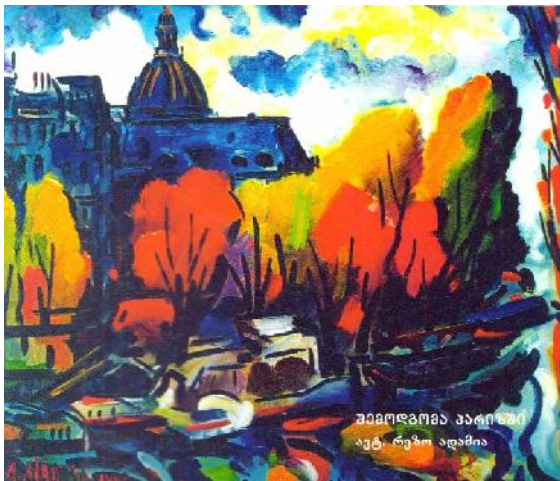
bed of the river with their white-silver full with hard-roe stomachs. Thus crawling, from stone to stone, little by little they make their way, as they are driven by the irresistible desire to reach the natal stream and enjoy its depth...



Painter Niko Piroshmanashvili



Paris. Montmartre.
Painter Revaz Adamia



Autumn in Paris.
Painter Revaz Adamia



Sunset in Paris.
Painter Revaz Adamia

While standing at the bank of the river snorting, thirsty brown deer, with their puffed nostrils and almond-shaped eyes stare at this wonder of the nature...

In the end, hundreds of exhausted salmon, relieved or in pain, spawn roes of different colors and being predestined, part with their own life... just like our Lord they are crucified to their silver color cross and thus save the beautiful genus of salmon...

Niko was considered to be a martyr and victim not because he was poor and desperately in need. No, my friends! Any Georgian as cordial as Nikala could have always managed to find food for him and his family, especially if he is from such a rich and beautiful region of Georgia, as Kizikhi, Mirzaani. Lord prepared special trials for Niko Piroshmanashvili – he was sealed with gift of the Holy Spirit and predestined by the Saver to create saving his nation and country art. He, just like the ready for spawning salmon, covered the hardest road and passed away at the sources of life...

Thus exhausted, having given everything and ascended to the level of saints, this honest, lonely painter just like the sacrificed to its genus salmon, was put into the earth as unknown, homeless pauper... while the heavenly gift – the art of this great painter, as pure pearls – was sacrificed to the immortality of his nation...

Only Niko Piroshmanashvili was able, just like a controlling the earth and sky wise magician, to travel under water and put an end to his life for the rescue of his own land...

The earthly life of most geniuses is tragic and not less tormented than the life of highly devoted saints. The bearer of genius is the cosmic category, who is constantly burning in the invisible fire of creativity. At the end, burnt down and shrouded in smoke, it turns into coal and eventually into ashes, but created in that process masterpieces are as eternal as the sun...

Nikala had never had a dialogue with death or graveyards, as spiritually, he had always looked down on the earthly vanity...

Illuminated by the sun rays the bunch of amber grapes and dark red vine were the artist's Eucharist.

Miraculous is the life of a Genius, as the strictest laws of the earthly being would catch him as well, in its due time. But before that he relentlessly works to create a new world of eternity. In this case, mutual substitution is the only topic that hasn't been discussed or agreed at yet, and as you know, it's God's domain... scientific researches and theoretical dogmas are not necessary to find out what school of art Niko Piroshmanashvili belongs to. Niko didn't belong to any existing art movement. In that lucky for the mankind period, a wave of cosmic gift crossed over our planet and a boy – Nikala was born in Mirzaani, the boy that was levied by a tremendous function – to paint his own world. That's all... one Georgian painter regretfully complained to the Creator that no artist of such talent as Nikala had been again sent to Georgia ever since... how could such genius have appeared if such cosmic wonders might happen

once in a millennium. Thousand years or more will pass and the carpet of talents will cover our planet again and who knows, where, in which country it will drop them – in France, Greece or in Georgia again. The answer is known only to God.

Vazha – Pshavela, the genius of greater magnitude, is the result of the same cosmic process...

As I had already mentioned Nikala did not represent any known art schools neither was the propagator of any ideas.

When considering some art groups of that period, we see that the talented young artists achieved the peak of their development by acquiring knowledge and technological innovations and through sharing the accumulated know-how. And the independent genius was born due to thus accumulated knowledge and the unexpected discoveries. The following movements were registered that time; let's start with the classics, then comes Barbizon school of arts, which was followed by Impressionism; then we witness Postimpressionism, Fauvism and Expressionism. Cubism was born in their depths, later rushes Abstractionism which in its turn was accompanied by Surrealism. Thus many different movements come to the arena, but by and by, they fade away and find themselves in the deadlock... what new movement will come to light in art in future is the question of time. The mankind may return to the classical style and forms. Now let's visit the movement of postimpressionism and its most outstanding representative, Toulouse-Lautrec. He often laughed at those belonging to some groups of painters and used to say that he loathed the artists giving preference to living in herds. Of course Lautrec was famous for his very unrefined manners (and it is vividly seen in some of his paintings too), though he belonged to the postimpressionist movement. Coming out of it, I am correct, when comparing Nikala's works with the masterpieces of cave painting, created by wild genius. God bestowed one of the primitive hunters with the gift of creativity, and from the very birth he was captured by an irresistible desire to do something – sometimes he curved on the stones with sharp flint; he would often get enchanted with the beauty of his surrounding nature or the views and forms he would encounter while hunting; he would in delight watch the herds of deer in movement; he happened to remember backed in fire clay which when dissolved in water was used for marking the individual sleeping places for each tribe member. The color of the clay brick varied – from black to greenish or grey. That's when he started using colors when painting and that was the first time when the man smiled... later he got obsessed by the desire to express himself and started creating cave paintings displaying the panoramic pictures of hunting. His tribesmen liked his paintings and later they would stop taking him for hunting, sparing him from any kind of danger – thus was crated the first cave painting museum... for the time being they didn't have the verbal language, strict pantomime was the only way of communication.

Wild painting and the pantomime – these were the means that facilitated to the creative ascend of primitive men...

One must suppose that millions of years ago, the conditions for creativity in caves were rare. In that case, can you imagine how many geniuses and soft, pensive eyes were committed to earth. Here, in this very case, no serious research is necessary. In general, thus were the overall picture and the process of development of the time. No Einstein or Ivane Javakhishvili (a great Georgian scientist) is needed to understand it. An ordinary skill of reasoning and vivid imagination is sufficient to find the one facing the historical realities.

The lord bestowed Nikala - this unusual talent with additional gift to imprint the main character and mood of his epoch in his paintings. Being in isolation, the painter, who had never seen or even heard about Parisian art movements, paints as their leaders and in some cases even better than they do, the exception was Matisse (Matisse is the best among them), but sometimes his paintings are as good as his. I frankly believe that Piroshmani sits at the most beautiful table with Deren, Markes, Vlaminck and Dufy as their peer and absorbs the divine creative ideas shed by the genius...

To describe the cosmic webs knitted around Nikala and bewildering thunder connected with him, even mildly, I should have to write a thick book. I want to believe that I will have sufficient love, knowledge and intuition for it.

Nikala looked at our planet from the cosmic distance and was fully aware what was going on. Terrestrials oppressed him in every way, almost daily threatened him with expulsion. Finally, they still managed to make poor Nikala leave the earthly life before his time...

So stubborn is our planet. Sometimes it challenges the sun itself...

Niko Piroshmanashvili was the exceptional phenomenon who was equally influenced both by cosmos and earth. Finally the home land received the ashes of the sacrificed artist, and passers-by murmured – “how strange, it seems there’s no difference whose ash you are burying, they all look alike”.

Genius fruits of divine talent of Piroshmanashvili are at our disposal, but lo and behold! Any masterpiece is still allotted to the earth and the ruthless elements are on the watch to find a gap...

Translated from Georgian by Marina Khuroshvili

ნიკო ფიროსმანაშვილი

რევაზ ადამია

საქართველოს მწერალთა კავშირი

რეზიუმე

ავტორის მოსაზრებით, შეუძლებელია ნიკო ფიროსმანის გენიის წვდომა სახვითი ხელოვნებათმცოდნეობის ტრადიციული მეთოდებით. ისევე როგორც თვით მხატვარი იყო განუმეორებელი ესთეტიკური ფენომენი სამყაროში, ასევე მისი აღქმა და შესწავლა უნდა ხდებოდეს არატრადიციული, მხოლოდ ფიროსმანისთვის შესაფერისი უნიკალური გზით. ავტორის აზრით ეს არის მისტიკის გზა, რომელიც უცხო სამყაროს შთანვდომით მიიღწევა. ეს გახლავთ მისტიკური ინტუიციის გზა, უფლის მადლით განათებული, რომელიც მხოლოდ კი არ აღწერს, არამედ ავსებს მხატვრის გასაოცარ სამყაროს მისი პოტენციური უსაზღვროების მრავალფეროვნებით.

TBILISI UNDER KHVARAZMIAN AND MONGOLIAN YOKE (HISTORICAL-CULTURAL ASPECTS)

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In the beginning of the 13th century, Khvarazmshach Jalal ad-Din, in order to defend “Mohammedan faith” and to gather an army for the liberation from the “Giaour Christians” (this is how he designated Georgians having rejected subjection under Jalal ad-Din’s flag), had sent ambassadors to various khanates. As a result of his call in the August of 1225 he invaded Georgia by an army comprising according to some data 150 000-200 000 people, while the number of Georgian soldiers awaiting to fight them in the environs of Garnis in Armenia, did not exceed 60 000- 70 000. The defeat of the Georgians was conditioned by some other reasons as well, among them the weakened royal authority, intensified infighting between big feudal lords, ruined discipline within the feudal army, disability of assessing the threat properly and failing to mobilize the whole country against the enemy; if not for this, Khvarazmians would not have managed to overcome the Georgians either by their armament, bravery or military preparedness. And neither had this war any distinguished heroic military commanders like the brothers Shalva and Ivane Akhaltsikhelis. In 1226 Jalal ad-Din moved to Tbilisi. On the decision of the Darbazi, Queen Rusudan left the capital and moved to Kutaisi. Naturally, the displacement of the Royal court would cause a panic within the population of the city; instead of consolidation, people started to disband. The richer part of the population thought more about keeping their property safe than about consolidation and unification in order to save the city. The Khvarazmians had a good plan how to bribe and draw people over to their side. Whereas the craftsmen-workers’ class stood strong side by side with the Georgian army and defended the city courageously. As the historical sources have it, the Muslim population, most of them merchants, took the enemy’s side. Persians opened the doors of the city to the invaders.

Tbilisi had never experienced such brutality. According to the chroniclers : “They started to smite people with such ferocity that even babies were grabbed from their mothers bosoms and smashed on the stones before their mothers’ eyes and the eyes of the babies fell out and the brains were smashed and opened and mothers were killed afterwards and the monks were mercilessly overridden with horses and youngsters came out to fight them and rivers of blood poured down and the brains of men, women, monks, babies, hair and blood, heads separated from bodies, intestines tramped by horses was smashed and mixed together. There was no mercy, as they

killed all the wounded – the ones from the back, from the front, all were slain inexorably. The city was shaken with the calls for mercy, cries and screams; some were calling for their beloved children, some for their wives and husbands, sisters, brothers, parts of the dismembered corpses – some of them run by horses, some torn by stray dogs all over the city and nobody could bury them like humans! The churches and temples were being desecrated, profaned and the honoured priests were slain within the churches before the icons and crosses. And it was such a tragedy equal to which had never been described in any ancient records and annals even by those who crucified Christ and ...” as the annals record, “only three hundred men were slain by sword, which cannot compare with the tragedy taken place in Tbilisi...” And then the annalist informs us: “[Jalal ad-Din] designed such base and evil deed that I am unable to talk about.” The streets had been littered with corpses. The city, famous for its wealth and prosperity was devastated. From 1122 till 1226 Tbilisi had not been invaded by foreign enemies and it made it possible for the city to gather wealth. Jalal ad-Din captured countless riches and to record it the city was piled with rolls of records. However, not only for the riches did he invade Tbilisi; the fall of the city was perceived by the Mohammedan world as the defeat of Christianity. According to the Armenian historian, Kirakoz Gandzakli, Jalal ad-Din had announced: “If I had come here only for the wealth, Tbilisi riches would have sufficed.” The Khvarazmians did not spare the Persians either and captured their property too. The oppressed Persians even sent secret plotters to the Georgians with a suggestion to conspire against the Khvarazmians.

Jalal ad-Din destroyed churches, pulled down the dome of Sioni Temple and arranged a seat over there; he had the icons of Christ and Virgin Mary taken out and put upside down over Metekhi bridge and made the Georgians driven there like a sheep flock tramp them in order to desecrate them and demanded from them conversion to Mohammedan faith under the threat of decapitation. Only a small part of the people failed to stand up to fear. Allegedly about 100 000 Georgians died a saints death for the devotion to their homeland. As the annalist has it: “[Jalal ad-Din] started to ruin the churches with a decision to eradicate them and had come down to desecrating the dome of Sioni, pulling it down and arranging there his impure seat which he climbed via a tall and long bridge and ordered to bring the icon of the Lord our God Christ and the Blessed Virgin Mary and had them put at the entrance of the bridge upside down and ordered to force the Christians captured by him, the women and men, to tramp the saint icons and give up their faith and in case of refusal, to have them decapitated. And they brought women and men and forced them to obey. Many of them had already shown miraculous power opposing the order to tramp the sacred icons and giving up their faith. And plenty had shown the strength to acquire the halo of martyrdom and there were such a multitude of them that it was impossible to record their number, as more that one hundred thousand gave up their life.” The world history

does not know a single case of self-sacrifice equal to it, when one hundred thousand people commit an unparalleled heroic act simultaneously.

Jalal ad-Din's yoke lasted until 1231 when some Kurd killed him in the Basiani mountains and the state knocked by him followed his founder.

Queen Rusudan's and her son's correspondence is a clear evidence of the relationship between Georgia and western Europe, in particular, between Tbilisi and Vatican. These letters are remarkable historical sources and therefore, we will draw particular attention to them.

Rusudan writes to Honorius III: "to the most saintly Pope, Father and Head of all the Christians, seated on Saint Peter's Holy See. We, the humble queen of the Aphkhazians, your devoted maidservant, most humbly bow and welcome you."... "If you, on receiving this letter show mercy and inquire about us, we notify your Holiness that my brother, the King of Georgia has passed away and implore your Holy blessing for us and for all our subject Christians. And we received from your ambassador in Miet your great advice and order for my brother to go and support the Christians. He was just preparing to do it when the evil Tatars invaded our country. You might have already heard about it. They brought unspeakable adversities to our nation and killed six hundred thousand people. We regarded them as Christians and did not have fear of them, but when we realized that they were not faithful Christians, then we gathered all our forces and opposed them, killed twenty five thousand people, took quite a lot of prisoners and ousted the rest of the military from our country. This is the reason why we remained here and why we were unable to fulfill your ambassador's order. But now we are greatly pleased to learn that on your order the Emperor has to go to Syria to save the Holy Land. We ask you to inform us when the Emperor intends to start so that we can send our Commander in chief, Ivane with all our army to the place indicated. Also, we want to notify you that this Commander-in-chief and other heads of our principalities have joined the Crusade and are waiting to leave. Thus we implore and beg your Holiness to write us and give your blessing to us, the Christians living in the East. You can confide in our beloved David the Bishop, the deliverer of this letter concerning any question. Please, remember us in your holy prayers."

As Mikheil Tamarashvili suggested, this letter must have been written not later than 1223, as the response from Rome is dated by 1224. Along with this letter the commander of chief, Ivane Mkhargrdzeli's letter was also sent to the Pope in Rome and it was similar to Queen Rusudan's letter.

The Pope's answers to these letters are also noteworthy. He writes to Queen Rusudan: "Pope Honorius III. – With fatherly mercy we have received and read the letter of Your Royal Highness, full of ardent faith. We were filled with Holy joy by your devotedness to us and our Church which is the Mother and Guide of all the Christians. We were gladdened by your desire to save the Holy Land, the place where Lord our God

Christ, willed to die on the cross with an inexplicable love to mankind in order to save all humans from the eternal death and to give them salvation. And as regards the King of Georgia's, your blessed brother's death, we express fatherly compassion; and at the same time, we were very gladdened to hear that you have peacefully succeeded to the throne, like you write in your letter. We pray to God, who rules the kingdoms and their forces, to protect you and your kingdom in His faith and also, to bestow you with all the good and keep you safe. Despite the fact that we are a long way from each other physically, we view through the eye of the Spirit and mind You and the Christians of you country; at the same time, we are gladdened by your faith to our Lord, the God, Christ and which is most dear as you are surrounded by the evil faithless people and you shine like the light in the darkness and like a lily in the thorns; so you must expect a happy salvation decrease in your faith, salvation of your soul... And defend courageously by your good example your subjects, so that find together with them the eternal kingdom of heaven after this temporary life... As regards your wish to know the time of the departure of our beloved son in Christ, Frederic, Holy Emperor of Rome and Sicily, as you wish to join and assist by your kind intention with your army the cause of liberation of the Holy Land, We are gladdened by your decision and let you know with this letter that this emperor has been strongly armed and equipped with all that is needed for this cause and after the John the Baptizer's Holy Day he is leaving for a year and takes along countless worshippers for the rescue of the Holy Land. We announce and encourage you in the name of God that according to your praiseworthy promise, to make an effort to prepare your army to be able to offer Jesus Christ a service appropriate to your Highness. However well, willingly and carefully you or your subjects prepare for this cause, God will bestow you with an adequate desert. Thus we announce to your faithfulness that whoever will participate or send others, or assist in any way with money or go themselves to support this cause (crusade), will be bestowed apostolic absolution from all their sins, if they honestly and truly repent and confess... Now you expound and make this text read to all your subjects who, on your request, we offer apostolic blessing and promise to respect and protect them whenever necessary and as it becomes the Apostolic Church. May the 12th, 1224."

It is noteworthy that the Pope wrote a similar letter to the Commander-in-chief, Ivane: "To the Glorified Ivane, the Commander-in-Chief of the Georgian army... We were gladdened by God with a fatherly kindness, when we received Your letter of nobility and learned Your excellent intention and fervent desire to support the cause of salvation of the Holy Land... We bless You with apostolic blessing, and not only You, but all your subjects and in particular, Your nephew Shanshe, for whose blessing you asked me in your letter. May 12 , 1224."

Pope Gregory IX had sent two letters to Queen Rusudan and her son David. One of them informs us on the activities of the Order of Minorites (Franciscans) in Georgia: "Pope IX. To His Royal Highness, King of Georgia.

“As all the power and strength comes from the Lord Almighty and as all his deeds are good, therefore the Kings wear their swords not in vain but rather, to punish the unfaithful and revenge on those who offend the Creator; the same praise the good deeds of the faithful and care about their safety and protection. The deliverer of this letter, the conventual, our beloved son Jacob told us that You consider the throne you have mounted to be bestowed by God and thus will treat his brethren monks with appropriate respect and value their work and talent properly... We earnestly implore and remind Your Royal Highness on this cause; an also, in order to get absolution from your sins, consign you by this letter to receive with care and love this beloved son of ours and his brethren monks, who have taken upon themselves this difficult task of mendicancy on their own will to serve in the name of Christ those who do not have faith in God, though take the name of the God in vain. Also, praise them who, rescued us from captivity and to canonized us as His heir. April 11, the seventh year of the Pontificate (the year of 1233).”

Gregory IX sends to Georgia other member of the Minorite Order too. It was followed by founding a monastery by them in Tbilisi.

During the Mongolian invasion Rusudan had sent ambassadors (1235-1239) to the Roman Pope with a request to support Georgia in the fight with the Mongolians. However, we did not receive any support from Vatican. There is a letter remaining from those days:

“Holy Pope Gregory IX to Her Royal Highness, Queen Rusudan and her Royald son, King David, the Queen and King of Georgia. Our beloved children, we rejoice that you have known the name of God and the Christian faith has remained strong and unwavering in your country since its foundation, like you write in your letter to us... Our gladness was weakened and our joy embittered by the news that as you write in your letter, the enemies of the Catholic faith, the Tatars have invaded your country and inflicted on you great damage and harm. Though we find consolation in the fact that finally the victory fell on your side and you inflicted great harm on your enemies. You must pity us as the enemies of our faith strongly persecute us too. Despite the fact that Muslims persecute the Catholic faith, some apostates from Christian faith have confronted us and started to persecute the House of God with all their might, as they want to establish a new heresy and are trying to eradicate the true faith which must save and give salvation to the Adamite... So, from now on, do not be surprised if the Christian army does not come to defend you in your fight against the Tatars. Muslims against whom we fight in Syria will not let our military move towards your country. Your news has hardly reached us. In order to defend Christian faith we are unwaveringly struggling with the enemies of Italy in Syria and Spain. Therefore we are unable to help you. Since we have no other way to support you, we intended to send this letter to clearly express our love to you, which we were unable to express by giving the support

you asked for.” ... “While as regards your request for the unification with us, we greatly praise Your Highness; if anything had lacked the fullness of your salvation, now this unification completes it and crowns our joy of which You are the reason. The Catholic Church, is one whole now... Thus, beloved children of mine, it is necessary for You and for all of your subjects to recognize the Pope of Rome as Your Father and Shepherd of our faith. Join Him and feel sorry that You have been late. Obey Him in everything concerning salvation of your soul. It is all we demand from You... And make your subjects subdue to the obedience to this Apostolic Church. By means of your work and effort to unify the East and West You will acquire the Crown of the Kingdom of Heaven twofold... That is why we are sending to You the brothers of the preachers’ order: Uguiccino, Jacob, Benevento, Rubino, Peter, Bernarde, Lamberti and Guizzarda who are strong in speech and deeds; kind and good life and preaching shines in them, because whatever they teach others by words, they have already realized in their deeds. So welcome them with chastity like being sent by Christ and listen carefully to all they preach. 13 January, the 13th year of Papacy. (1240)”

Queen Rusudan received and welcomed the Dominicans having arrived in Tbilisi after the Minorites. They even founded a monastery here. The visits of Catholic missionaries and their activities continued in Tbilisi during the papacy of other Roman Popes as well and all this is confirmed again, by official correspondence.

Mongolians first appeared in Georgia in 1220. The contemporaneous annalist called them “foreign semen”. Possibly, Georgians knew little about the Mongolians. Lasha-Giorgi’s army was defeated on the riverbank of the Bedruji, during the battle on the Sagimi field. Mongolians took over the Georgians by a witty tactics. Allegedly, the soldiers fled along with the king. There were plenty of casualties in the Georgian army. Mongolians went back from Samshilde. In the 40s they attacked Georgia again. Feud among the Georgian feudal aristocracy became the reason of the defeat. As soon as the enemy intruded Georgia, the Royal court, led by Queen Rusudan, moved her court from Tbilisi to Kutaisi.

After the negotiations held between Georgian ambassadors and Mongol leaders, agreed on a truce according to which Rusudan, along with her son David, returned to Tbilisi. Tbilisi was again recognized as the capital of Georgia, but this time under the yoke of the Mongolian reign: by means of recognition of the Mongolian domination and imposed toll, whereas the Mongolians promised not to interfere in internal affairs of Georgia.

In 1245 Queen Rusudan died and in 1248 (1249) Mongolians sent to Georgia two kings: David VI the Narin, Rusudan’s son, and David VII Ulu, the son of Lasha-Giorgi. In the fifties of the XIII century Georgia, disintegrated by the Mongolians, rose again. Tbilisi became again the residence of Georgian Royalty – its capital. However, being under the yoke of the Mongolians was a big obstacle for the development of the country.

In 1261-1262 David Narin and David Ulu divided “the Kingdom and the Treasury” of Georgia, and divided, as the annalist informs us, the “principalities of the Kingdom” – Tbilisi and Kutaisi. It meant more like a division of the Royal property than the division of a country into two kingdoms. However, things developed in such a way eventually, that the whole kingdom was divided into two parts.

Rebellions organized against the Mongols were unsuccessful.

The Mongols did not usually kill craftsmen; they were enslaved and used for their causes; in difference to other invaders, they did not interfere in the religious affairs of the invaded countries. They imposed only strict obligations of paying toll and of participation in military campaigns. In 1254 they took the census of entire Georgia and imposed 14 types of various tolls. These tolls were extremely heavy especially as the taxes of the local feudalists remained unchanged. It was too hard for the population to bear. Any product sold in Tbilisi was taxed by 3 tetris for every 100 tetris. It impeded the development of trade and was a big obstacle economically for Tbilisi. These taxes were so heavy that the population was left almost without income. For the failure to pay the toll, their houses and courts were looted, children were kidnapped. As people could not bare such disgraceful taxes and situation, they left their possessions and fled. It was then that the merchants' and usurers' credit organization “Uraghi” (“urtaghi”) started functioning. It purchased the fortune of the broken nobility and common people. The Uraghis were the richest organizations but their fortune did not speak of the prosperity of the country; just on the contrary, they became rich at the expense of devastating the country. They took advantage of the Mongolians' support and allowances. There was a big famine and destitution in the country. Gold had become immeasurably expensive and the real property was too cheap. Exactly at that moment the Mongolians got hold of the real and movable property of the Georgians suffering from the tax payment system dog-cheap.

The peculiarity of the social development of Georgian cities constituted the fact that the highest classes of the urban population started to merge with the feudal aristocracy. The establishment of the Mongolian yoke did in no way impede this process. On the contrary; the Mongolians got in contact with the social classes busy with usury and thus carried out the exploitation of the conquered country.

The role of the merchants having risen in status was immense in the life of Tbilisi. They actually restricted the feudal upper classes.

The history knows the names of two of them. One, a big merchant Umek was moved to Tbilisi with his relations during the destruction of Carin. He became so influential that was even called David Ulu's “Father”. He gave away rich gifts to the Noins. His influence was immeasurable. He became kin with noble Mongolians and Georgians, made a big fortune and acquired a privileged position. Umek was called

the Builder of Churches. One record considers him to be the builder and owner of Saint George's Armenian church in Tbilisi.

When Ulu David was taken away by Mongolians, in 1259-1265 Shachabadin, a person very close to the Mongolian royal court was appointed as the Governor of Georgian administration. Shachabadin too, had built a church in Tbilisi.

In 13th- 15th centuries serf-craftsmen and merchants were still regarded as one of the major social classes. Privation caused by the economic and foreign political crisis (and also, frequent epidemics) was most intensely felt by this class.

Sometimes the collector of taxes did not mark in his record the payment received and people had to pay a second time. Thus, the Mongolian collector, i.e. 'baskak' was perceived by Georgians as a raider or a robber. As the records have it, 3% of the whole trades was taken by the Mongolians, and the craftsmen were imposed upon with very high taxes.

Even the Royal court was controlled by the Mongolian tax collectors most strictly and as the annalists note, they received taxes even over a lamb butchered in the kitchen. Trade relationships with the Near East were also impeded.

The raids by Khvarazmians and then of the Mongolians devastated one of the most beautiful and richest cities of the world. The economic rise fell, huge damage was inflicted on the culture, catastrophically diminished the number of the population and its constitution changed. Particularly rose the number of Muslim population those, converted to Muslim. Certain districts of the city were entirely eradicated, among them the significant neighborhood of the pottery shops (Samasi Aragveli garden territory today, called the "Ganjis kari" by the old wall of the city).

Merchants' company-corporations start to emerge in Tbilisi and other cities of Georgia. They, in difference to the Ortagis, facilitated development and promotion of the country.

The development of culture was first of all destroyed by the decomposition of the centralized governing and disintegration of the unified state.

Despite the gravest conditions caused by the conquerors Tbilisi continued to develop. Most important fact in terms of architecture was first of all restoration of the Royal Palace (in the middle of the 13th c.) and then – reconstruction of Metekhi Temple for the second time by King Demetre II (in 1278-1289, according to the annalist) and later, founding the monastery. Metekhi added a distinguished silhouette to the historical part of Tbilisi. Evidently, for the construction of the temple they used already existing design of the church which was quite rare for that time: four freely standing pillars, three protruded apses. However, the architectural resolution was totally new. The facade was processed by a new decorative system. The walls were partitioned by horizontal belts. The eastern facade consists of three semi-circular apses. The big middle apse larger than the side apses outlines the main altar of the church from the

outside. Over this protruded apse is replicated the old system known from Samtavisi age – a big cross and two carved squares below the bay-window. Only the eastern and northern walls have remained at the level of the arches, and also, the eastern part of the western wall. This temple, as a monument, is typical for the epoch. Its construction has preserved significant historical information too: even in the most difficult times for the country, in the conditions of the destruction of its state system, economic recession and brutal ruling of the oppressor, Georgian architecture was still alive and the traditions of engineering art were bequeathed to the next generations and it found its reflection in later centuries as well.

In the second half of the 13th century particular role of building up Tbilisi was carried by Mestumre Jikur, who was from a low social class by origin. Due to his fidelity to David Ulu, he was considerably promoted and had earned such trust that when the King had to leave Tbilisi following the Mongolian order together with the Queen, it was he who was assigned to see to the state affairs.

In the 13th century not a single courtier had won such authority and love among the poor residents of Tbilisi as Jikur. According to the annalist, cases of thefts and robberies were extremely rare as he punished the violators by racking.

One of the most important merits of Jikuri was also, the construction of the Royal Palace in Isani, which was a sample of constructive art of that time. The increase of declassed elements like Mestumre Jikuri was quite a natural social-economic development of Tbilisi in the epoch of Mongolian invasion. Feudal aristocracy took revenge on him by dilating him falsely before David Ulu, as if Jikur had told the King that the King is rich and wants to defect you. David was easily deceived and he did not try to learn the true essence of the event and had Jikur killed by throwing him into the river Mtkvari. The high society did not want to recognize even this death, so the poor heartily asked the king (perhaps even demanded) to give them the right to bury the body properly, as they remembered a lot of good from him. The population mourned Jikur and buried him with as much honour as they could afford in Saint Christine's church which had been ruined during the Khvarazmian terror and was newly reconstructed.

Certain individual attempts of renovation-reconstruction did not mean that the country was generally promoting. Poverty was such a usual condition that as the annalist narrates, in the 80s of the 13th century Tbilisi streets were full of hungry beggars. Demetre II would go round the streets and offered them food and money: "Since he had a habit: he would open the treasury and would get up at night and go round the city and saw to the poor and the sick and the orphans and gave them food and money by his own hand. And all knew the King's mercy and kindness and the poor came out to meet the King."

The highly developed culture of Georgia has always depended on strong economics. Agriculture developed during peace; craftsmen gave excess produce; work

tools improved and industrial culture promoted; cities were built; trade developed and among others, international trade too. Mongols devastated all the riches accumulated before and ruined the economics – the basis of cultural development. Cultivated lands were turned into grazing lands; part of the working force was driven to fight overseas, and another part was killed in battles in Georgia. People tried to escape the huge toll by fleeing to the mountains, thus encouraging devastation and even annihilation of cities. Instead of enlightenment and development, the centers of education, science, culture and art declined. Creative people either died or dispersed.

The city of high culture, Tbilisi was considered even as the strongest city in Western Asia. Even during the Mongolian reign Tbilisi was the center of visits of scientists, writers, artists from neighboring countries. Here they shared their ideas on the innovations and achievements. Manuscripts were written, decorated and multiplied, literary works and songs were composed. Irrespective of poverty, Tbilisi remained to be the centre of science and culture, attracted foreign scientists and artists.

The Armenian poet and astrologist in Hovanes Erzinkats wrote his work on cosmic-astrological theme “On Heavenly Mobility” in Tbilisi in 1284. he made a speech on the astrological issues in Tbilisi Council Temple of Armenians. Tbilisi, having suffered from the Mongol invasion and being under their strict governance roused great admiration in the man arrived from Armenia. Erzinkats calls Georgia “Protected by God” and writes about Tbilisi that it is a “celebrated”, “great capital Tbilisi” which annalists referred to as “the a city built of wood”, i.e. in Armenian, “paitarakan”.

In the first period of the Mongolian ruling trade relationships with Iran and Near East and other countries ceased but the traditional experience in the direction of North Caucasus enabled Tbilisi to maintain the contacts with the world of the “Golden Yoke”. Tbilisi attracted merchants from neighboring countries. Some of them made up their mind to stay and live in Tbilisi. In the XIII-XV centuries Tbilisi still remained a big trade center with trade emporia (Kulbakis, bazzars etc.).

Marko Polo narrates about the reign of Mongolians and mentions that Tbilisi is a centre of craftsmanship, where silk and other fabric is produced; among them he names gold embroidery.

Pottery was especially well developed in Tbilisi. The produce was mainly used by Tbilisi residents, and the rest was taken abroad. There are still surviving some remarkable samples of the ceramic produce of that time.

The workshops were distributed along the wall of the city starting from its southern part to the present Balneology centre. There they produced both, kitchenware and different things like inkpots, a large number of oil lamps (which indicates that along with candles, the means of lighting was also oil lamp/wick lamp). Marco Polo writes that on the border of Georgia he saw oil (i.e. kerosene) which cannot be used as food but is a good way for lighting. For lighting purposes residents of Tbilisi used kerosene,

flax oil and animal fats. They also used china, both local and imported, mainly from Iran. Although after the devastating invasions of the Mongols, china was not produced since the 13th century. Glass production also diminished in Georgia as a result of Mongolian ruling.

Considerable part in the everyday life of Tbilisi played the metal and wooden dishes. For the common people metal dishes were made of copper. While the noble and rich families had dishes and inventory made of artfully decorated precious metals.

The indispensable attribute of the Georgian feast, or 'supra', was wine.

Everyday food of Tbilisi residents was herbal food, fish, domestic animals and fowl, dairy products, game, honey. Part of Tbilisi residents had domestic animals and birds in the city itself. The large amount of sold honey speaks about a high level of apiculture. Tbilisi already knew and applied sugar, but because of its height prices they preferred local honey.

The data has almost nothing on the customs of Tbilisi supra. We know that it meant feasting at a table, reciting poems, singing and other entertainments.

Different was the clothing of the people of various classes, nationalities, religion, gender and age. However, no detailed information is available. As production of wool, cotton and silk was highly developed here, allegedly the clothes were made of these materials.

The historian of King Tamar, in his "Royal Dealing" announces that playing ball ("choganburti", i.e. traditional georgian game with a racket and ball) was one of the ways of entertainment.

No detailed information is available about the visual part of the furniture, and also, the residential buildings and royal palaces of those days. We can judge about the dishes and inventory only based on the archaeological data.

The colourful shape of the 13th century Tbilisi were the houses immersed in garden-orchards; the big bridge over the Mtkvari surprising even widely travelled visitors of Tbilisi; the floating mills tied to the rafts; millstone water pumps; sulphur baths; palaces within the city wall; churches and meeting houses of other confessions.

In the 13th century the invasions of Khvarazmians and Mongols decreased the cultural level but the spiritual life escaped total devastation. From the 13th century the state of Georgia started to weaken and it reflected later on the fate of Georgian religion as well. The destructive wars and invasions had a deplorable consequences.

The short-lived renaissance of the Georgian statehood along with its church was associated with the name of King Giorgi the Magnificent ('giorgi brtskinvale'). From the thirties of the 14th century at the religious meeting he announced fight against the moral degradation of the clergymen and like David the Builder, cleared the church from the unworthy. Political strengthening was followed by the rise of the authority the Georgian church and state. Georgians were delivered the key to the Christ's grave in Jerusalem

and they were allowed to build a church there. Western European rulers invited Giorgi V to participate in the new crusade.

Roman Pope John XXII wrote to Giorgi the Magnificent in 1328: "...After a lengthy counsel and investigation, we and our cardinals were convinced that Tbilisi, the centre of Georgian Kingdom is the best and rather remarkable city, full of efficacy and wealth." Just for this reason, in 1329 the residence of the Episcopacy of the Eastern Catholic Church was moved from the devastated city of Smyrna to Tbilisi.

In the 20s of the 14th century Mongolian ruling ended. The Kingdom of the Ilchans disintegrated after Abu Said Chan died.

Giorgi the Magnificent (1316-1335) united Georgia, ousted the last remains of the Mongolians, suppressed the raids of the highlanders. Giorgi mercilessly suppressed the reactionaries, disobedient feudalists; traitors were sentenced to death. This way he strengthened the central authority. The origin of all progressive came from the centre of the country, Tbilisi. The national Darbazi (council) adopted highly necessary enactments. The meeting adopted the juridical monument having survived up to now – "Collection of Laws". It was a collection of rules adjusting the disorder existing in the mountains. "Collection of Laws" was a great political, social and significant event in the life of Tbilisi. Concluding such a legal document indicates to a high juridical knowledge.

During Giorgi V reign the country became strong politically and economically. Tbilisi Zarapkchana coined already "Giorgian" – i.e. Georgian silver money. The cultural life flourished again. A new coinage, the term "the oracles' oracle", which implied a person who controlled the sphere of education in the country. These 'oracles' were people directly conducting the process of teaching and learning.

As Ivane Javakhishvili suggested, Giorgi the Magnificent had an annalist whose name and life is unknown to us. In his historical writings the annalist narrates about the internal and foreign affairs starting from Lasha-Giorgi's reign till Giorgi the Magnificent's governing.

Strengthening of the country encouraged development of the agriculture. In the 20s of the 14th century Tbilisi became once more, the most important city of the Near East.

Contacts with European countries developed. From the correspondence and numismatic data we learn that Tbilisi of those days had live trade relations with the Golden Yoke, Iran and Asia Minor. Also, with the city-states of northern Italy. The promotion of Tbilisi was impeded by the invasion of Iranian and Turkmen tribes. Here we have to mention the fact that for centuries, Tbilisi had chronically suffered from invasions, raids and devastation from its enemies. However, it always managed to rise from ashes and restored the devastated city in short spans between the invasions, developed its economic and spiritual values. And this helped to maintain its function as of an economic and trade centre in the eastern region.

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SUMMARY IN GEORGIAN

თბილისი ხვარაზმელთა და მონღოლთა უღელქვეშ (ისტორიულ-კულტურული ასპექტები)

შოთა გაღლაკელიძე

საქართველოს სოციალურ მეცნიერებათა აკადემიის აკადემიკოსი

რეზიუმე

სტატიაში განხილულია თბილისის ისტორიულ-კულტურული განვითარების ასპექტები ხვარაზმელთა და მონღოლთა ბატონობის პერიოდში, მეფე გიორგი V ბრწყინვალის მმართველობის ეპოქის ჩათვლით: პოლიტიკური, სოციალური, ეკონომიკური, კულტურული და საგარეო საკითხები.

წარმოჩენილია თბილისის როლი არა მხოლოდ საქართველოს სივრცეში, არამედ – რეგიონული მასშტაბითაც, როგორც საერთაშორისო მნიშვნელობის სტრატეგიული და სავაჭრო-ეკონომიკური ადგილისა, როგორც აღმოსავლეთისა და დასავლეთის სოციალურ-კულტურული ურთიერთობების გზაშემკრებისა.

მოცემულია ისტორიული მასალები თბილისის მჭიდრო კავშირურთიერთობებზე დასავლეთ ევროპასთან, განსაკუთრებით – ვატიკანთან.

წარჩენილია ქართული რენესანსის ეპოქის შემდგომი, მტერთაგან დაპყრობილი და განადგურებული თბილისის სოციალურ-ეკონომიკური და კულტურული დაღმავლობის ხანა.

განხილულია განათლების, მეცნიერებისა და კულტურის სხვადასხვა დარგის მნიშვნელოვანი ეპიზოდები, ქალაქის ცხოვრების სხვადასხვა ასპექტი.

PHILOSOPHY OF LOVE FOR LIFE

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Basics of all human activities is the greatest gift, which is given to a person as an inborn, natural and only one aspiration for the preservation of life. It is manifested from the first moments of his life – as a necessary principle orienting a person to the comprehension of the environment and himself, which always determines the conscious, subconscious, perceptible, intuitive, pragmatic and other actions of a person.

For us, and not only for us, love for life represents that basic foundation which is given to us as a primary principle of existence of a person, as the first manifestation of his will towards life. Beyond this principle we are not able to comprehend anything – similar to it.

Offering the conception of love for life, we have no claim on exposure of truth of the last instance, most likely, we try to show out attitude towards problems of the world view, to raise significance and value of life that is especially necessary at the time being, when under the increasing economic pressure in fact, a single purpose consists in the appropriation of money and a person and his life remains in shadow.

On the other hand, offering the conception of love for life we do not impose our will on others, we just try to discuss numerous necessary vital issues in a dialogue with them. Aspiration for self-preservation and self-survival is the possession of the whole nature and it carries out desperate struggle for existence, survival and heredity. Even plants spouted in a primeval forest are stretching towards the Sun for survival. But the aforesaid aspiration diametrically differs from that love for life that is so typical of a person. Human love for life is based upon his creative abilities, which are peculiar solely to a person and proceeding from this, upon the value attitude towards the environment, towards one's own and others' life.

As it was repeatedly mentioned in the scientific literature, the value attitude is an essential indispensable part of existence of a person. One should proceed from it while characterizing the purport of life. The purport of life, apparently, is of real value nature (1, 41).

Creation of the whole culture (in the broad sense) is peculiar only to human love for life, since the world outlook created exactly by love for life constitutes just that basis upon which culture is built. Love for life determines the place of all the real in the life of a person and the place of a person among all the real.

Human love itself radically differs from that feeling, which takes place among

other beings. Human love has creative-value character and by its essence it is a social phenomenon. Proceeding from this, as Jaspers states, love is universal. This is an impetus, which together with the will creates an aspiration . . . something that you love is precious.

It is exactly love that makes the subject precious and not on the contrary . . . An individual, as a subject of love, is the infinity. Love is an absolute and complete understanding. It makes life significant, it disciplines and moulds a personality. Love is a struggle . . . as the means of love. The latter is the struggle for one's own personality in order to liberate the other person inwardly.

Love requires the relations of "Me" and "You", those of equal to equal . . . Love cannot be mixed up with any other types of benevolent relations between persons . . . Love, as a ray of metaphysics in a person, is experienced only once . . . Love is a source of enthusiasm (2, 92).

A person, who wishes to immortalize himself in eternity should create – penetrated by the past and looking at the future – the present. And the main in the process of creation is love.

Human love is inimitable, unique and specific, like a person himself is inimitable and unique. But it does not mean that love of one person is so unique that it has nothing in common with the analogous feelings of another person. The uniting factor between love of different persons is its social essence.

Social essence of love logically results also in confession that true human love and all forms of its manifestation have the social-humanistic character and thus it differs from the love of other beings.

To a question – why a person is inclined to good deeds, philanthropy and love for nature, one can answer: he loves life. Exactly love for life constitutes the basis of all human actions that under appropriate ethic assurance bears a progressive character as a conscious strength to counterbalance the destructive strength of disgust.

Love is stimulating the strength of life, indispensable principle for its perfection and proceeding from all the above-mentioned, it is the basis of supreme, humanistic goals of a person and the society as a whole. Love for life, as an inborn virtue, it gives strength to a person to reveal real and potential physical and moral abilities for the achievement of various goals.

Through love for life a person is able to have a free choice and to choose purposefully the right way of action. A person, who does not love himself, cannot fall in love with another person, hence we consider love for life as a foundation of humanism and all forms of its manifestation.

It is exactly the love for life that makes a person active, creative, strive for happiness, freedom, cognition of "the ego", profound comprehension of one's own

essence and the main point of “not me” and all the surroundings as well.

By means of love a person overcomes all obstacles, all failures, loneliness, fear, anxiety, presumed by existentialists. While choosing under the boundary situation “or-or” the determinative is love for life, and not the constant feeling of personal existence in the face of death. Exactly love for life explains the meaning of moral, as warning means peculiar to a human essence that is given to him as necessary means of orientation in the world for self-preservation and self-realization and that is developed and perfected through up-bringing and education.

Comprehended genuine love for life is inconceivable without genuine thinking, in the goals of which appears and reveals love for life. Like an active creative force, in many respects it expands the action of thinking. Only such thinking allows love of both -- the animate and the inanimate nature with all the diverse and beautiful phenomena. And not only to love, but to act through by all means with a view to comprehending and maintaining its unique originality.

Life is not only live or diverse biological, chemical, cognitive, perceptible-contemplative or even social-appraisal, pragmatic, moral, historical and other processes realized in the living organisms. Life is a complicated combination of space and earth, existence and non-existence, animate and inanimate, concretely personal and universal and common to all mankind and so on. Bearing in mind such an integral comprehension of life confirms once more, the necessity of overall, synthetic thinking for expanding into integral existence of life.

For love for life a person thinks over the length of life, since one life is a drop in the ocean that is not enough for the complete achievement of any serious goal. Many attempts in this direction have ended without results. The only means for this goal are the fixed works and generally the creative activity of an individual, who maintain their value and have their followers.

Love for life gives each individual a possibility to answer the question: how does his activity influence not only the personal-national events, but the global political developments, thus naturally establishing in each individual the feeling of responsibility for the preservation and perfection of life and the whole environment necessary for life? And the answer will always be positive.

If one compares Schweitzer's will for life with the love for life, he will realize that “the will for life acts against the other” (4, 219), and love for life through its humanity strives for the preservation and enrichment of others' lives.

We cannot allow the absolute self-denial or self-sacrifice for life, as Schweitzer supposes it, since through it the main principle of love for life -- to preserve life -- would get lost. With a view to saving life of another person, love for life comprehends the necessity of maximum, but not unlimited selflessness, since life is given to a person beyond his will and consciousness, and he has no right to take his life. As is known,

Christian faith opposes it.

Through love for life a person achieves the balance and harmony between his own and the others' love for life, thus developing the understanding of the resemblance between them. Love for life directs the actions of an individual to the achievement of necessary means for getting released from outer and his inner obstacles, gives a person possibility to receive and assimilate necessary for his life and freedom social, legal, religious, political, economic, cultural, traditional and other forms. Love for life directs a person towards search for the truth, perception of personal secret faculties and their application for the preservation of the most precious thing – the life.

The true love for life is merciful, patient, independent, yielding and not villainous. It elaborates in a person a frame of mind of forgiveness and when a person responds to the evil by good, he creates the necessity for himself and for others to once more attentively follow the logic of the development of inner spiritual processes and directs them to the way contemplated by love for life. Forgiveness and compliance make visual the human essence of love for life, its surprising force to establish in a person confidence in his own activities and by means of it obtain deep assertion in his own possibilities that is so necessary for everyday exactingness, righteousness, comprehension of the genuine humanity.

For the love for life the feelings of envy, revenge, haughtiness, enmity, infidelity, egoism and so on, are alien. It includes the love for all the animate and inanimate nature. In this way it outlines the right way towards true humanity.

Love for life in every way limits the damage inflicted on the nature by man and through its influence warns man not to touch it, unless the natural phenomena, flora and fauna do not jeopardize the life of man. Love for life opens to a person the unique world of the beauty in the nature, since the beauty is in love for life itself and in the nature. It provides the creator with an opportunity to express even negative, vile and ugly through his art. Exactly love for life is the basis of loving it as it is really represented with its diverse phenomena.

Human relations particularly need love for life – starting with everyday and ending with intergovernmental, political-legal relations. In this sphere of vital functions much is said also from the standpoint of philosophy, and particularly, psychology, which thoroughly studies the varied manifestations of communication between persons. But these relations constantly require refinement as regards more understanding, more humanity and higher culture, which are strengthened by love for life.

Love for life moulds a kind of a person, who under any cases, even under acute pressure, preserves humanity. Even hostility will not make such a person act inhumanely, and when he gains a victory over his enemies and has the opportunity to respond to their actions by the same means they used against him, he, first of all, loving

his life and, certainly, life in general, will not be able to hurt anyone and once again, he gives the enemy a helping hand, even being confident that tomorrow the enemy will again remain the enemy.

Quite often life makes a person change his opinions as regards numerous values in human mutual relations, but if a person truly loves life, he will never totally reject true values and will again return to the right way.

We apply the term – true love for life. This logically leads to the thought that not-true love for life may also exist, under which we mean the love only for one's own life, i.e. egoistic love for life. Proceeding from this, under true love for life we understand love for life full of humanity.

Everyday struggle for self-realization and self-assertion requires from a person numerous efforts and he elaborates a great number of means for the sake of love for life and painless compromise both for the subject of relations and for the object. But knowing himself and human psychology in general, an individual quite often acquires advantage over the object of relations through his integral thinking and if not love for life, he could use his advantage to use the object of relations in order to achieve his goals. Solely love for life will not allow him to violate the rules of humanity.

The whole human culture in a broad sense is created through love for life. Each step in culture is a step towards progress. Proceeding from this, love for life may be considered as a directing force of individuals towards progress.

Love for life lies in the basis of scientific and technical researches and if the mentioned sphere of activity is realized through true love for life, then progress and results of scientific and technical researches cannot be inhuman. Love for life lays the foundation of such humanistic goals in scientific researches – perfection of life, strengthening of a person on the earth, determination of his place and destination, molding the world view of an individual.

Love for life lies at the bottom of all human relations. We mean economic relations and mutual respect, trust and so on, between the sides that constitute the significant factors in life. Love for life dictates joint functioning of the principle of ownership proposed by us -- “mine”-“yours” and “ours”-“yours”, that is provided by love for life, forms of ownership and represents the indispensable attribute of the existence of man and society.

Every society tries to create a humane system of state through love for life. The whole history of mankind certifies this. All the thinkers exchanged opinions, confirming the vitality of this or that state system for centuries. Each society and each period of its development rejects the old for the widest freedom and tries to confirm a new world outlook, new values, new systems of state and all this is done via love for life. The other question is: how does the new exceed the old? Every new on account of its inexperience, naturally, has its shortcomings, but every new just through love for life

looks for and uses all the positive that the old for self-preservation and self-affirmation possesses.

Christianity was created through this love for life, which took an important step towards the advancement of the human factor in the exposure of his psychological human nature. It presented the ordinary-human image of the God and outlined the main goal to the mankind – to strive for the spiritual cleansing, kindness. It showed the God who is not able to hurt anyone.

The God created man, as Christianity teaches, gave him his own image, wisdom, kindness, love and freedom to choose, subjected all the Universe to him, and he made all this full of great love for man and not for the desire to inculcate fear of God in them or to obtain from them the confession of his own power and so on and so forth. Hence, in both cases, whether God created man or man created God, love for life lies in the basis of creation as the basic principle of activity.

Schweitzer, defining the ethics, rejects the meaning of love, since, despite the fact, that “love includes compassion and joy and joint aspiration” (though, this is still love) – it, according to Schweitzer, is only “relations between two sexes or between parents and their children” (4, 219). And therefore, Schweitzer offers “reverence before life”, which, according to him, is not vital enough, but elaborates certain frame of mind of constant responsibility in a person.

But we think that love is not only the relations between two sexes, or parents and their descendants. It includes various social, national, common to all the mankind, natural, intellectual and other phenomenon, expressed in love for man (friend, enemy), love for homeland, love for the environment, love for creative activity (in broad sense) and so on, thus not expecting either reciprocal love or other feeling. It is exactly love in this sense which is considered as one of the synonyms of “life”, the beginning of freedom and dynamics, since love is freely originating conscious aspiration of essential profundity of an individual.

At the same time, the basic orienting factor of a person is love for life, and not the comprehension of one’s own origin. Even if a person ever penetrates into real essence of his own origin and explains its divine or material basis, the obtained answer, whatever the truth is, cannot be the incentive of his vital activity; the only factor is love for life.

The problem of the origin of life on the earth occurs to a person only after he comprehends his own existence and the problems he faces in the Universe. And love for life as an inborn phenomenon is born in the very first minutes of his existence – at first on the level of an instinct and then consciously, achieving the highest values.

Everything that has immanent ability of movement, whether it is the substance or cognitive wit – approves in its existence aspiration for existence, coded in his essence.

On the basis of the scientific conception of love for life the well-known thesis: "Homo homini lupus est," changes significantly and instead there is a confirmed philanthropic world outlook and together with it, the approaches adopted earlier: rationalistic, transcendental, irrational-existential and so on. And the freely varying integral method proposed by me, that unites all the aforesaid approaches, gives possibility to penetrate more deeply into the existence of an individual, into his vital activity and to outline the correct way for the achievement of the genuine freedom.

In addition, the mentioned approach questions anew the issues of humanism, which are based upon the realization of personal essence, equated with the supreme ideals.

Love for life is the persistent aspiration, search and inducement of human in a person, i.e. overcoming all obstacles and the achievement of happiness and realization of the supreme humanistic goals.

Researching the essence of life, Rickert comes to the conclusion, that "life ... consolidates the world in its depths" (3, 282), as the vitality of life is more frequently considered to be the supreme moral demand.

Life embraces the reality as a whole; even the lifeless is the product of the life. With its help it is possible to understand both the issues of being and those of values. It equally approves the world outlook and vital outlook. The life becomes the link, connecting death with life. Through life the contrast of temporary and non-temporary is resolved, since it unites them into the whole which Rickert terms "All-Life" (all leben). Time itself exists as a form of life and that is why it should not be considered as a form and content, since it is "all-embracing framing, inside of which all temporary vital changes are carried out . . . we have the right to speak of the eternal life that have neither the beginning nor end"(4, 129).

And we think that the basis of all actions is not life, as it is, is, but the aspiration laid in it that sets it in motion and makes it ever-moving, ever-changing, ever-creating and ever newly integral. We believe this inner aspiration is the love for life. The existence of such force is felt in everything but the specific substance it assumes in the essence of an individual, where the magnificent power of thinking, knowledge, intuition, faith, practice and so on, i.e. all that possessed by a person is added to all the aforesaid.

G.Rickert criticizes Schopenhauer, since his metaphysics puts a question not to separate norms and formations of life, but to the will of life in itself, that is not yet established, not dependent upon anything outside the life. It (metaphysics – N.M.) teaches that the will is striving for something other that is beyond the life in vain, just as it does not exist at all, and we, as the living and yelling people, are condemned to permanent dissatisfaction (3, 287).

According to Rickert, it was Nietzsche who introduced the special attitude

towards life and attached to the word "life" the brilliance typical of it and presented "the study on eternal return of all living, as an expression of the greatest confirmation of the life" (3, 289).

Nietzsche rejects Darwin's struggle for existence that is based only upon the hunger.

Nietzsche also rejects the Schopenhauer's compassion, Christianity, which protects the poor, as well as all values, which do not give an opportunity to measure themselves by the scale of increasing life. For Nietzsche "true will for life is the will for power and increasing to the mighty power and strength" (3, 289), which is the final sense of all our culture and of all our life in general.

The true direction of ethical thinking, according to Schweitzer, consists of the observance of three conditions:

Not to turn to the way of ethical interpretation of the world;

Not to become cosmic and mystic, i.e. always to understand the ethical self-denial as a manifestation of the inner, spiritual connection with the world;

Not to give oneself to the abstract thinking, but to remain elementary, understanding the self-denial for the sake of the world as the self-denial of human life for all the living beings, with whom it is in certain relations (4, 216).

And we think that on the way to freedom, the self-denial does not always give positive results, since it, like any other limitations in extreme forms, loses its quality of necessity for freedom and turns into other quality, i.e. becomes an anti-free phenomenon. The same occurs with freedom that in its supernatural degree changes into tyranny.

Schweitzer is right when he indicates that ethics originates on account of realization of life-assertion deeply realized and based in the will of a person. "To become moral means to become really thinking", states Schweitzer. Thinking is presented as polemics between the desire and cognition, but when the will demands from cognition to present the world in compliance with the volitional impulse, we receive futility, but if the will requires from cognition the knowledge that it can obtain by itself, then the will is based in everybody and everything.

Cognition exposes the world as the all-encompassing and secret omnipresent will for life. Secret omnipresent will for life fills a person, thus opening the life there, where it was not even suspected before and gives us the means through which a person can apply to the perceived process of development of will for life.

Each true cognition turns into the experience (4, 216). Such cognition-experience creates in the cognizing person the feeling of inner connection with it. "It fills me with a feeling of reverence before life. Here it releases my hand. It may not accompany me any longer. From now on my will for life is to look for its own way in the world", (4, 217) – the author stated.

Schweitzer's worldview radically differs from the conception of love for life proposed by us by the following:

1. Reverence before life is the result of cognition of life by a person that afterwards turns into experience, whereas love for life is the inborn aspiration, which accompanies him from the first minutes of his existence on the level of the conscious, non-conscious and the intuition.

2. If reverence before the life is the goal of life, then love is not only the goal, but also the basis of all the vital activity of a person.

3. If the feeling of experience of cognition releases a person after the acquiring of reverence before life, love for life accompanies a person during all conscious, cognitive, sub-cognitive, mechanical, volitional and other actions, not leaving him for a minute.

4. If reverence before life by A. Schweitzer is considered as an aspect of ethics, the goal of which is to liquidate the division into two of the will for life, then love for life is the necessary basis and main component in all spheres of vital activity of a person, including: ethics, aesthetics, art, gnoseology, axiology, praxiology, policy and so on and so forth.

5. A. Schweitzer considers the self-denial for life to be the goal of reverence before life; therefore the goal of love for life is freedom and happiness of a person.

6. If A. Schweitzer does not find the answer on the question: "Where does the evolution, which begun in me, lead me?" and gives the answer *ibidem*: "There is no answer to these questions" (4, 219), then the love for life and its goal – freedom and happiness of an individual proposed by us gives us an answer: to the spiritual progress!

7. A. Schweitzer considers, that "... this ethics does not create completed world outlook and agrees with the thought that the temple must remain unfinished. It completes only choir. But just on the choir the piety serves its alive and eternal service to the God ...". And we consider that love for life is the greatest power that helps a person to be guided in surroundings and own essence and that does not leave a person only with the hope to completion of the temple by choir, but makes him active and creative.

8. A. Schweitzer indicates that the basis of perfection of ethics is self-denial through personal verdict that is the means of influence upon others. And we are convinced that all this is done through love for life and through self-denial. This is the basic principle of any activity of a person, including a desire to perfect the ethic principles, which are supposed by A. Schweitzer. Conceivable will for life as a manifestation of the self-assertion – suggested by A. Schweitzer – is only one side of the love for life proposed by us, since love besides the volitional impulses includes also sensible conscious acts.

9. Love for life is a genetic-human, inborn aspiration, leading an individual

towards freedom, whereas the facts of reverence itself includes the anti-free, conciliatory attitude. The aforesaid radical differences between the reverence before life and love for life give us the right to speak of principle difference between them.

10. In spite of the fact that A. Schweitzer extends the reverence before life to the sphere of culture, policy and so on, the given analysis does not depart from ethics and all mentioned spheres are considered only from the point of view of ethics, not taking into consideration their peculiarities. And love for life without any limitations gives an opportunity to penetrate into any sphere.

11. According to A. Schweitzer, the will for life, full of reverence before life, is constantly and profoundly interested in all types of progress. Besides, it possesses the ability to estimate it properly and to establish such moral convictions, which facilitate the establishment of most expedient interactions of all types of progress (4, 219, 231).

Hence, if we consider the progress and freedom to be mutual determinative phenomenon, A. Schweitzer considers the ethic conviction to be a criterion of the progress.

12. A. Schweitzer determines three types of progress, which are of significance for culture:

1. Progress of cognition and practice,
2. Progress of joining a person to the society,
3. Progress of the soul.

Meanwhile, A. Schweitzer considers the progress of cognition and practice to be anti-ethic phenomenon, under which: "We all more or less are subject to the danger to become – a person-object, instead of becoming a personality" (4,232).

Technical progress for A. Schweitzer – is a regressive phenomenon. The way of rescue from it A. Schweitzer sees only in preservation of live spirituality and in the world and self-assertion of reverence before the life.

From our point of view, technical and cognitive progress is one more vivid evidence of unlimited possibilities of a person, his self-assertion. One should not ignore the cognitive and technical achievements, but to apply them for expansion of human freedom.

And for stirring of a person's desire – to become a true person and to come out from "the blind alley he presently exists in – dazzled by his ignorance and vanity" it is necessary not only renovated ethics of reverence before life, but exactly love for life that makes a person thinking, aspiring, free and humane, creating miracles by his inexhaustible abilities in all spheres of vital activity.

Love for life stands up against transition of a person into an object, mechanical doll, since a person, who loves his life, naturally, loves and respect the other's life, moreover, provided that love is the basis of high ethic principles, including the ethic renovations, given by A. Schweitzer.

F. Nietzsche, neglecting the social and supposing the individual ethics, criticizing classical and religious comprehension of ethics, considers that the individual ethics must be the basis of all social ethics, since only the individual thinking achieves the sense of life and honestly argues against the reality. Through this process the individual ethics achieves the highest self-assertion.

Nietzsche skillfully catches that in the well-known self-assertion the moments of self-denial are traced. That's why he looks for his supreme self-assertion in the theory of burning the life, which begins from the Chinese philosophy (Yan-Tszi, Le-Tszi, Lao-Tszi and so on) and Greek sophists as well.

Nietzsche, considering natural life as the good, comes to the unity of self-denial and self-assertion.

Many famous scientists also researched the philosophy of life. But offered by us conception of love for life radically differs from their views either. In particular:

1. Nietzsche, Bergson, Dilthey, Schpengler and other scientists in their "Philosophy of Life» consider the life as a creative process to counterbalance to physical processes, or its natural comprehension, as, for example, it is given by Darwin: "struggle for existence", "heredity" or "natural selection" that have the biological meaning. And we, based upon the complex free-integral method, consider the life in synthesis of biological and social, perceptible-intuition and conscious, existential and essential, creative-inexhaustible and creative-reasonable.

2. If "Philosophy of life" (Schpengler) considers technicalization and automation pernicious for life, we, offering the necessity of humanization of technical processes, suppose that during their reasonable use they will insure the expansion of freedom of a person.

3. "Philosophy of life" is the irrational philosophy, supposing that the mind is able only to technically compute the creative talented persons, whereas the created by me "Philomenology" (Philosophy of love for life) views the life as a freely varying integrality and considers that exactly the mind always should guide the will and thus subject the sub-conscious impulses, beautifying the life.

4. Rights is Z. Kakabadze, noting that "Philosophy of life" could not serve as a genuine orientation of the life. She, opposing the narrowness of physical-chemical, mathematical-formally logical mind and rationalism and failing to find a new, broadest notion of the mind and spirituality, simply emancipated the elementary elements of life, life on the intensive-volitional basis and through this created the ground for development of aggressive individualism. Life, guided by "Philosophy of life" loses its uniting, harmonizing aspect, loses prospects of eternity and turns into the complete "war against everybody" (5, 28-29).

And the offered by me "Philosophy of love for life" has for an object not "war against everybody", but humanization of the society and ethics of co-existence.

Through love for life policy is created and since a person, – as Aristotle stated – is a political creature, then his policy is defined again by his love for life and the brighter the aforesaid aspiration is manifested, the more purposeful is his struggle for his own political freedom, for refining and decorating the life and co-existence.

Political freedom determined by love for life– is a special form of freedom. It makes a person more active, struggling for the fate of his country, his people and himself. Political freedom creates conditions in order to determine and strengthen its proper place in intergovernmental policy, raise image of its own country, its own people and itself.

Political freedom, based upon love for life, determines the position of a person, the whole society in vital capacity of the country. It puts the authority, parties and governing institutions on their guard not to act against their people, state, to adhere to the correct orientation with other states not to cause damage either to their people or other people.

Political freedom is, first of all, the purposeful, deeply comprehended form of freedom, in which even the slightest shortcomings and mistakes are strictly punished by the whole history of the mankind. But, considering the political achievements of other countries and insuring informational freedom of citizens, it, through love for life makes all necessary data accessible with a view to expanding the political freedom itself.

Political freedom is inseparable from equality and justice, since integrality of thinking, humanity, love for life and all features of freedom direct the activity of a person exactly towards the exquisite forms of justice and equality, for creation of conditions again for the expansion and broadening of verges of freedom and so without end.

Political freedom is also connected with the risk, but since it is based upon the aforesaid features, totally excludes unconscious, chaotic activity, escaping from freedom, and subsequently, from happiness and so on.

So, political freedom based upon love for life, bringing freedom, luck and leading to the spiritual progress, may be considered, on the one hand, as the supreme goal and the supreme values, and on the other one, as the means for achievement of the beautiful, lofty and happy life.

Such freedom may assert only high humanistic values in life, since it represents the totality of the genetically given freedom and freedom, which is achieved through synthesis of theoretical and practical knowledge, the positions of which are strengthened by the whole prehistory of movement of the mankind towards freedom, transformed into the genetic feature of a personality.

The ways of achievement of such a freedom go through the right upbringing and education of persons that consequently forms strong and humane individuals, since without such persons there is not strong society, and without strong society – there is

no strong state.

A strong persona is a free person, possessing many-sided knowledge and integral thinking, philanthropy and normal physical faculties.

Strong society – is the society, having the scientifically based theory of its management, based upon the humanity and objectivity of the legal, political, economic, national, cultural and other norms.

Politically free state – is the state in which there are freely realized all conscious and humane interests, intentions and goals of all members of the society and are excluded antisocial phenomena. This is the state in which a person, his life and freedom represent the supreme goal and the supreme value of the society, for the happiness of which is done everything, since exactly a person and his free activity represent the fundamental principle of the strong society and the strong state.

Through love for life the true human ideology is created. Ideology – is the comprehended goal, completely real phenomenon, which has nothing in common with illusions, as it was interpreted by the ideologists of Marxism. It in many respects determines the thinking and activity of the society, individuals, outlines their goals and means of activity. Thus the scientifically comprehended ideology fulfills the orientating function and promotes the obtaining of political freedom.

Love for life, as an inborn aspiration for preservation, refines the spiritual loftiness at the certain stage of development of a person and represents as the most important ideology, totality of those thoughts, which indicate to the certain way of development and activity of persons, i.e. they have organizational-purposeful character. Thus, ideology – is the phenomenon of the vector, directing contents.

Proceeding from the aforesaid essence, ideology should be common to all mankind with regard for national and social peculiarities. At the same time, it should be scientific, human, loving life, since upon ideology, moreover upon the political ideology, in many respects, depends the future of peoples, separate countries and the world as a whole.

Therefore and only under such conditions, political ideology may be the most important part of philanthropic political activity, under effective functioning of which one can regulate different conflicts through peaceful ways.

Political freedom in many respects is determined by ideology, which is the expression of culture in the broad sense and which forms political culture. Possessing political culture, an individual possesses also political freedom. And this means that he thinks and acts not on a scale of his own country, but can freely adapt within common to the mankind political values and positively resolve the problems put before him.

Such philanthropic political freedom forms the certain political culture, purposes of the leader, separate individuals, the whole party and the society. Having high political culture, it is possible to change political purposes of partners, opponents and

to direct their activity towards the creation of new mutual relations, new policy.

Policy and culture have direct influence on each other. If policy, on the one hand, restricts culture, dictating own rules and world outlook, then, on the other one, policy may take it out to the international arena and make it common to all mankind.

And culture, as the totality of all progressive phenomena, makes policy free, human, exquisite and moral activity. Culture puts a person in the centre of policy not only as an immediate subject of the social-reformatory activity, but also as an appraiser of policy.

Culture, expressed in policy, i.e. political culture, is manifested (in its best form) in political freedom, making it creative, flexible, practical, comprehended, purposeful, truly valuable, advancing and yielding.

With love for life are penetrated the whole religion and its sources, which repeatedly confirm the creative strength of love for life.

From this point of view, the ideology of religion represents the strength, approved through centuries and despite the fact that our scientific life by all means tries to prove its independence in the matter of the progress of the society, the ideology of religion is not changing, since it stopped to be “imperial” ideology, which was formed in the Middle Ages, and with all its might tries to consolidate human, peaceful and truly free political life.

In this regard of particular interest are the works of Anz. Bregadze, Z. Kakabadze, O. Tabidze, A. Bochorishvili and others, based upon the works of A. Galen, M. Schaller and Jean-Paul Sartre.

Anz. Bregadze, considering the essence of a person, puts forward three basic factors: mind, consciousness and thinking, as well as speech and connected with them numerous human abilities: self-knowledge, self-consciousness, subjectivity, intuition, will, experience, astonishment, shame, goal, labour, self-realization, memory, faith, knowledge, responsibility, conscience, modesty and so on and so forth, under the leading role of consciousness and responsibility.(7,73).

Philosophic anthropology is logically connected with freedom and need of a person. “Real need of a person, – O. Tabidze indicates, – is determined as . . . ability of a person to act in compliance with his own inner nature. This is – ability to act in compliance with cultural values”(8,216).

We agree with the opinion (O. Tabidze, A. Bregadze), that “Marxist comprehension of the essence of a person is connected with the creative, reformatory activity of a person”(8,99), but all this is done again through love for life.

Researching Nietzsche’s philosophy, T. Buachidze skillfully justifies Nietzsche’s criticism of “a theoretical person”, i.e. the science, which has unlimited claims – to resolve all problems of life, even the most intimate.

According to T. Buachidze, Nietzsche could not but appreciate the role of

science, but he demanded the consideration of all vital problems, including science, from the standpoint of art, music. Kant wrote that he limited the knowledge with a view to expanding faith. And Nietzsche could write that he limited science in order to expand art, especially – music, starting with Bach and Beethoven and ending with Wagner (6, 70-74).

But if in “Amusing Science” Nietzsche demanded the consideration of science from the standpoint of art, then later on in his work “Human, Too Much Human” Nietzsche demanded to consider art and all phenomena from the position of science.

In our opinion, it is erroneous to go from extreme one to another. A person equally needs science, art, human society, the God, nature, solitude and intercourse as well. And only within this integrality he reveals his real and potential possibilities.

At the same time, there is no art – completely seized from science and I consider it necessary to mention that between love for life and the law of self-preservation there is certain resemblance, though there also exists significant difference between them:

1. Love for life – is an innate attribute of a person, which afterwards turns into the comprehended motive forces, and the law of self-preservation – is based on the love for life, but comprehended only after cognition of its own life, the environment and necessity of life in it;

2. The law of self-preservation lacks the spiritual impulse, since, first, as any other law, this law – represents quite tedious and dry creation, and, second, it even does not approximate to the supreme goal of a person – to freedom and happiness of a person, whereas love for life is full of aspiration towards the spiritual progress as a whole;

3. The law of self-preservation is only one side of love for life, since it is locked in its microenvironment, not striving for new creative achievements, and love for life – is the basis of all human actions, kindness, humanity, creation, freedom, courage, heroism and so on;

4. The law of self-preservation as though restricts a separate person from the society, thus showing concern about the preservation of life of a concrete individual and his future generation, and love for life in its true understanding includes not only love for the own life, but love for life as a whole. Therefore love for life – represents the force, which assesses and unites persons and which is as unique as the nature of a person by itself;

5. Self-preservation is based upon the well-known maxim: “Homo humanus lupus est”, whereas love for life – is a manifestation of great and true humanity.

Thus, true love for life exceeds all capabilities of a person. It is strong, first, because it comprehends apprehension, intuitive, subconscious-volitional, perceptible, creative-reformatory and assessing abilities of a person within freely varying integrality, and, second, it is one of the most humane abilities out of abilities of a person, which

never fade till a person is alive and which should be used reasonably, because Life - is: a beauty, which should be admired; a marvelous and incarnated dream; a challenge, which should be received without hesitation; a worldly duty, which should be implemented; a destiny and infinity of incognizable, which should be freely and easily met; wealth and assets, which should not be wasted; a phial full of love, which should be drunk to the bottom; a clandestine, which should be perceived; at the same time, it is a whirl of disasters and struggle, which should be overcome, since life is a great hope, since it is – your Life.

SUMMARY

On the Scientific Work” NEW PHILOSOPHICAL TREND – PHILOMENOLOGY (Love for Life Philosophy)

In her article the author proposes a NEW PHILOSOPHICAL TREND – “PHILOMENOLOGY” (Love-for-Life Philosophy).

The author analysis love for life as an innate attribute of a human being, which is the greatest gift, presented to man by the Nature as a true aspiration for the maintenance of life. The feeling is revealed from the first moments of human life as a necessary principle directing man to the comprehension of the environment and himself, thus determining the conscious, subconscious, perceptible, intuitive, pragmatic and other actions of a person. Love for life constitutes the basic foundation that is given to us as a primary principle of human existence.

Life, guided by the “Philosophy of life”, loses its uniting and harmonizing aspect, loses the prospects of eternity and becomes a complete “war against everybody”. The goal of philosophy of love for life constitutes humanization of the society and ethics of co-existence.

Thus love for life exceeds all human capabilities. It is strong, firstly, because it comprehends the power of apprehension, intuitive, sub-conscious and determined, perceptible, creative and reorganizing and assessing abilities of man within freely varying integrality, and, secondly, it is one of the most human abilities out of the abilities of man.

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ფილოგენეტიკა — (სიცოცხლის სიყვარულის ფილოსოფია)"

ნათელა მაისურაძე

ფილოსოფიურ მეცნიერებათა დოქტორი

რეზიუმე

სტატიაში ავტორი გვთავაზობს სიცოცხლის სიყვარულის ახალ კონცეფციას, როგორც ყველა ადამიანური მოქმედების საფუძველს. ავტორი სიცოცხლის სიყვარულს წარმოადგენს როგორც ადამიანის გენეტიკურად \ტანდაყოლილ მისწრაფებას, რომელიც სიცოცხლის პირველივე წუთებიდან ვლინდება, როგორც აუცილებელი პრინციპი შემომქმედი ძალა საკუთარი მოქმედებებისა და გარეგანი სამყაროს გაცნობიერებისათვის, რომელიც მიმართულია თავისი და სხვათა სიცოცხლის გდარჩენისა და დახვეწისაკენ.

სიცოცხლის სიყვარული ავტორის აზრით — არის უმაღლესი ჰუმანური მიზნებისა და ღირებულებების საფუძველი და მასტიმულირებელი ძალა, რომლითაც ავტორი ცდილობს დაამკვიდროს ადამიანთა თანაცხოვრების კაცთმოყვარე პრინციპები ნაცვლად ცნობილი თეზისისა: "ადამიანი ადამიანისათვის მგელია".

სიცოცხლის სიყვარული, ავტორის აზრით, ადამიანს ხდის დამთმობს, უბოროტოს, სათნოს, მონყალეს, რომლის შედეგად ყალიბდება განსაკუთრებულად ჰუმანური პიროვნება, რომელიც დახმარების ხელს უწვდის თავის მტერსაც იმ შემთხვევაშიც კი, როდესაც იცის, რომ მტერი კვლავ მტრად დარჩება.

ავტორის მტკიცებით, თუ ღმერთმა შექმნა სიცოცხლე, როგორც გვასწავლის რელიგია, შექმნა იგი ადამიანისა და სიცოცხლის სიყვარულით, ხოლო თუ ადამიანმა შექმნა ღმერთის ხატება, შექმნა ისევ და ისევ სიცოცხლის სიყვარულით, რათა ღმერთამდე აემალლებინა და განენმინდა ადამიანური სიცოცხლე.

ამდენად, ღმერთმა შექმნა სიცოცხლე, თუ ადამიანმა შექმნა ღმერთი, ქმნადობას ორივე შემთხვევაში საფუძველად სიცოცხლის სიყვარული უდევს მხოლოდ.

SOME CULTURAL ASPECTS OF GLOBALIZATION

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Globalization... Today, perhaps there is no other phenomenon that can cause such hot debates and arguments and it is quite natural. First of all because it directly or indirectly influences the lives of uncountable people all around the world, and secondly, it comprises in itself lots of mutually exclusive and confronting phenomena that are not so simple to interpret.

Today the term "globalization" is most frequently found both in belles-lettres, science fiction and social and political essays and different authors define this process quite differently, not to mention the unusual diversity of the evaluation and prognostication of the development of this problem. Most frequently found assumption is that globalization is a universal and multifaceted process of the ideological, economical and cultural integration of states, which undeniably accompanies evolution of the modern civilization.

Nations and peoples exist in the conditions of an increased mutual influence. The intensified speed of development of the civilization and historical processes have raised the issue of intensifying and developing global relations. Isolation and remaining within one's own frames used to be ideal for the agricultural countries. More characteristic for the modern society is a type of man who constantly crosses borders. Primarily he is urged by a motivation for changes and renovation. Such processes have covered increasingly vaster space and defined a new phase in the history of mankind. But at the same time, it should be noted that instead of enriching and expanding the dimensions of traditional cultures by means of other cultures the result is often reverse: instead of becoming more diverse, the cultural landscape surrounding us becomes more inclined to uniformity, the uniformity that has nothing to do with our traditional culture but rather strange and imposed.

Globalization reaches practically all the aspects of life of the modern man. What is most significant in it is the universal information capable of crossing national or cultural barriers of any state and the area of its dissemination is increasing. Probably, even a monograph would not suffice to cover this issue. We will try to present the essence of the problem by means of drawing attention to some aspects developed within the cultural globalization and its space.

Global economics easily subdues and absorbs the local, while the traditional culture suffers from increasingly strong impact of foreign cultures. Modern man travels without any problems, moves from one country to another. Mobile connection, satellite

telecommunication, internet enables him to be in touch with the cultural events occurring all over the world more intensely. All this indicates to the fact that for the last decade mankind has shifted on the one hand to the tendency of unification with the global civilization, and on the other hand, to a closer coexistence of different religions and cultures. It has been known from time immemorial that innovations made by one civilization were rapidly spread in other nations as well and it affected their cultural life and consciousness in some way. But all this was only a prerequisite for the modern cultural globalization. Back in the 20th century, first there originated and then was fulfilled the idea to create a new and centralized global structures and a new cosmopolitan movement based upon this idea. In the 10th century, the new global ethics started to form gradually. Gradually moral norms were accumulated in the international law (unprecedented examples of the protection of human rights on the international field being Nurnberg and Tokyo tribunals).

It is clear that the unification of cultures becomes more a global process and involves serious threats. The environment we live in is increasingly less coloured by different traditional ethnic flavours created during millennia by different nations. Lots of customs, rites, traditions, ceremonies and ways of behaviour that used to add folk and ethnic diversity to people, are disappearing by and by, in parallel with the fact that the major part of the society acquires new standards and forms of life. The standardization of the way of life and music, literature, cinema, television, originated on the basis of this tendency becomes more and more intense. They have a potential to change the vitally significant picture in the universe and cause unpredictable outcomes. Historically established cultural system represents the main source out of which an individual makes sense of the life, the style, the system of values. An individual having lost his cultural roots is prone to lose psychological orientation, inner moral norms. Cultural globalization aiming at the cultural unification constitutes a threat not only to the individual, but to the civilization as a whole, as the ethno-cultural diversity in today's world fulfills and combines many vitally necessary functions. By no means, globalization is an automatic process ending in a peaceful and ideal world. It involves in itself both, new opportunities and new risks. And their outcomes may turn out to be very important but man in this process should be not only a passive spectator but the creator of his own history as well. Therefore he is able to make some adjustments to certain phenomena concerning globalization.

Globalization has established a certain cultural standard according to which a human has to master the forms of communication of the modern civilization, has to be tolerant to communicate with the representatives of other cultures, has to be ready to strike intercultural contacts at any level, has to know several foreign languages, use computer, be able to understand the tendencies of development of the modern art, literature, philosophy, science. Globalization has strengthened the intensity of the

cultural exchange, has extended the circle of people who easily shift from one cultural world to another, and has made borders transparent, especially for the people bestowed with special gifts, i.e., for the great figures of culture. Under the globalization the outcomes of art cannot be the property of one nation – it belongs to the whole mankind. The process of globalization facilitates cultural universalization. Owing to the new information technologies the knowledge and discoveries of one certain ethnical group becomes widespread in the cultural world and gives more information on the ethnical culture of a given nation.

The classical culture comprises the historically established system of values, behavioral norms, material and spiritual values strengthened by the experience of centuries.

In culturology, under tradition is implied heritage in which the result of the past creative work is integrated and which has essential significance for the current development. Thanks to the traditions the riches of the cultural potential are preserved, live and natural connection between the past and future is achieved, and it becomes possible to maintain the mainstream of development in the process of national and cultural development.

People's coexistence is unimaginable without a dialogue of cultures. In such kind of a dialogue all must be equal and all must have equal opportunities of self-expression. The dialogue between cultures must be founded on the principles of consensus and positive general human values. The intercultural dialogue implies a person's adaptation to foreign cultures in such a way as not to lose his/her uniqueness and not to blend with it.

The study of the cultural context of globalization is a complex and long process which provides an inexhaustible material for the analysis. We want to focus on certain cultural issues accompanying this process, in particular, mass culture and the elements involved in it.

Mass culture is rather topical for the modern world. Its aesthetical level radically differs from the aesthetic norms established by the classical culture and thus critical attitude to it is often very strong and becomes an object of confrontation. But the challenge of time forces the society to analyze the existing cultural standards anew. Radical changes in the communication space conditioned wiping out the borders and originated new components in the culture. The area of pseudo-cultural relations is extending and the dialogue is possible by means of a somewhat recognizable notional structures. Common stereotypes, common assessments, common parameters of behaviour prevail over this communication plane. It is much more comfortable for people. Culture loses its peculiarity which was characteristic for the local cultures. The speed of destruction of old values rises and prevents the new values from absorption of the traditional systems of values and as a result, the cultural synchronization

disintegrates. Modern culture is called the culture of “virtual reality” that is developed by means of the global interactive communication. Creation of the supranational mentality brought about fundamental changes in the relationship of the elite and mass cultures. Globalization has disturbed the proportion existing between them. The mass culture has become active as it has become the most significant element of the modern civilization. Mass culture is more a form that the development of culture has acquired at the present-day stage of civilization.

Today the most important goal of culture is to help man to escape reality. Modern mass culture depicts in detail the changes taken place in the beginning of the new millennium– the intensive growth of the material fortune and its redistribution brought about the need for new heroes and the development of a new culture of relations. Mass culture does not require thinking about life and being. To the forefront come the actors’ actions and not their emotions, notions or inner world. It is not accidental that in the modern culture gradually disappear genres capable of penetrating into individuals’ inner world (tragedy, drama). The major sphere of interest of literature, theatre, cinematography used to be the inner drama of a person, disclosure of the dark and light sides of a human nature. In the past this charge fed almost all genres of art. Whereas mass culture ignores these themes. Decorative side, technical effect, a show – that is most interesting to them. Most important is accessibility. Other features, such as intellectual and emotional poverty and simplified aesthetic forms are second-rate. Nevertheless, mass culture has become an essential part of life of the modern man.

Absolutely indispensable phenomenon of the modern culture is the spectacle – the show. It means that not a single cultural event, a piece of art etc. is able to achieve recognition if it is not given a shape of a show. This genre, like all others, has its own rules. Here the demands of the market prompt the conditions, i.e., the object of art is perceived as a product and its perceiver – as a consumer. Perception of art is converted to monetary categories whose regulator and stimulator is by no means, the advertisement. In the opinion of many figures of culture and art (directors, producers, actors), of those who have successfully developed a flair of the new categories the market relationships are the only way to save the culture; however, there are a lot of opposing notions who maintain that organizing the cultural sphere according to the market principle, instead of promoting its development, will be destructive and will negatively reflect on other sides of the social life as well. The show is oriented on the mass consciousness directed towards stereotypical thinking created by the advertisements. The difference between the ads and commercials of various countries is conditioned by cultural traditions. Advertising is “a collective sub-conscience” of a country. For the producers of the advertisements the impulse is people’s everyday life, customs, rites, habits and requirements. It represents the atmosphere of the society,

the tendencies and ideals that people in a given country strive for. An effective advertisement reflects the values of the target auditorium. Study of the advertising culture as of one of the constituents of mass culture occupied a big place in various disciplines and each of them researches its different aspects. Anthropologists and sociologists study cultural rituals, models of different communications. Social psychology pays more attention to the impact of the system of values on the behavioral model. The message of the advertisement is perceived by the target auditorium in terms of the "cultural fundament" and in order to keep the type of a brand unchanged, it is necessary to adapt the advertisement to the peculiarities of the national culture. Elements particularly noteworthy in the context of the international advertising and marketing are the language, aesthetics, religion, education and the system of values. In the international or multinational environment the language defines quite a large number of aspects of communication. In some languages there are words and expressions which cannot be found in other languages. For the success of an advertisement it is necessary to assess the effectiveness of the message delivered by the advertisement and to create a message carrying an equal message to another culture; however, it should be done in such a way as not to lose the main idea. The factor of aesthetics affects the ideas and values which a given nation observes (taste, perception of beauty, colours, forms). In this sense cultures of different nations totally differ from one another and thus aesthetics plays a decisive role in the process of developing a design for the product (e.g. association of colours raises different emotions in different cultures. The semantics of the white colour is generally associated with purity and quiet, but not in Japan where it is the symbol of death.). The question of religion is a matter of a big confrontation for certain brands developing a strategy for new markets, because in order to assess the tastes of the members of different cultures the factor of their religious faith is essential. Religious taboo in Muslim countries often makes the representatives of advertising companies change their strategies and ideas (e.g. in Iran, for the protection of the religious dogmas there exists a special committee of censors).

Advertisements play a role of catalysts (of 'visualizers', mediums) in the society. To a certain extent, the modern advertisement is phenomenal by its essence and expresses aesthetics developed as the result of cultural closeness and brings into the informational and cultural space the signs and symbols of other culture, among them characteristic of the mass culture and regarded by the society as a leading tendency. Due to it, the actualization of the mass culture is intensified in the advertisement. Today the modification of the aesthetic paradigms of life is a reflection of the changes occurring in the political, economic, cultural and social relations of the real world. And on the other hand, it is the result of the purposeful pressure carried out by the interested parties and corporations on the social conscience in order to control

the processes occurring in the society. One of such devices of the new aesthetic norms is the merge of the traditional with the modern (The Sukhishvilis' new performance of variations represents an excellent example of a merge of the classical and modern cultures and aims at establishing a new aesthetic norm in terms of advertising.). Special role in the global cultural processes plays the advertisement which is not only a marketing device, but also an influential agent of the cultural politics and a tool of education and socialization. Marketing communication has become an independent industry of producing brands. The expansion of advertisements in everyday life, its emergence in the design, interior, in the streets and offices of towns facilitates formation of new styles of life and consumer behaviour.

The main sociocultural effect of advertising constitutes the fact that on the one part, it relies on the classical anthropology and exploits the characteristic type of a human typical for the traditional cultural model which acts by the already established stereotypes (love, health, happiness, success), but in addition, it creates a new anthropology which strongly affects the already established cultural values since we rarely find scenes of violence, cynicism, immorality in them. The spiritual atmosphere created by advertisements represents the major component provoking the factors of self-expression by asocial methods. Social-communicative technologies used in advertising represent a significant resource designed for affecting a human conscience and behaviour and their effectiveness is expressed by means of the cultural symbolics and by cultural practice which the civilization has worked out throughout its existence. The hero of the advertisement becomes a specific ethical ideal, an object of imitation and worship, and he has forms the fashion and the life strategy, and in order to achieve this goal, deep images and symbols are introduced into particular messages. In the conditions of mass culture creative events lose their primary, classical implication. They are perceived as a brand. The content and genuine value of culture becomes unessential and eventually it will lead to its disappearance. Culture turns into a surrogate, virtual product. These processes are particularly obvious in the classical art which has become a part of show business for a long time now. For a long time already, the circle of world famous artists has been defined by only those individuals who managed to maintain the height of their creative art and at the same time, have become acceptable for the collective conscience and belong to the category of brand. Success of an artist is dependent not only on his talent and professionalism but to a great extent, on how he adjusts to the values of the virtual cultural values that have nothing in common with the genuine art. Such destiny has become the lot of science, education, culture and various spheres. They, like a product of high quality undergo the process of treatment via media and advertising. But finally they are destined for devaluation and turn into a market product by all means. In such an environment an individual easily loses his inner system of values, priorities, individuality and becomes

THE MODERN GEORGIAN POETRY

LIA STURUA

POEMS

Translated by Dalila Gogia and Tim Kercher

ადამიანის ხმა

ცნობათა ბიუროში ვრეკავ,
რომ ადამიანის ხმა გავიგონო,
არავის არ ვბაძავ, არავითარ კოკტოს!
ყველას თავისი სიჩუმე აქვს,
მეტ-ნაკლები სიმწარის ხარისხით.
ჯერ მრავალსიტყვაობა, ენამჭევრობა,
ლექციები კათედრების ბარიკადებზე,
ზედ, სისხლის წვეთებივით,
ციტატები ლექსებიდან,
მერე, მისი მარტოობა ბეჭდებიანი თითებით
ეხება ეგზისტენციას,
მე სარეველა ბალახს ვებლაუჭები,
ის ურეკავს კაცს, რომელმაც მიატოვა,
მაგრამ სადღაც არის, ყავას სვამს,
იასამანზე ლაპარაკობს, როგორც ქალზე
და, პირიქით, ესთეტიკას ეთამაშება!
მე ცნობათა ბიუროში ვრეკავ,
სადაც, მხოლოდ,
ცოცხლების ტელეფონების ნომრებს იძლევიან...

HUMAN VOICE

I call the inquiry office
to hear a human voice.
I do not imitate anyone, not Cocteau—

everyone has his own silence
 accompanied with more or less a degree of bitterness.
 First verbosity, then eloquence,
 lectures given on the lectern barricades
 with drops of blood,
 citations from poems,
 then her loneliness touches existence with her
 fingers all in rings.
 I catch a weed,
 she is phoning the man who abandoned her,
 but he is out somewhere, drinking coffee,
 and talking of a violet as if of a woman,
 or vise versa—playing with aesthetics!
 I am calling the inquiry office that gives away
 phone numbers of only the living.

სე ფანჯრის წინ

ეს ვან-გოგობა რისი მაქნისია?
 შვილს ვერ იყოლიებ, ხეს – სიხარულით,
 უფრო რომ ყვითელია, მნათობივითაა,
 მერე გვიანი შემოდგომა,
 როცა ქვევით იყურები,
 ჩამოღვენთილი დადიხარ,
 ისიც ხომ შეგიძლია, ტუჩების კუთხეები,
 სახის გამომეტყველება, ზევით ასწიო,
 მოსპო კლიშე!
 ქსეროქსზე გადაიღო ის ხე
 და ფანჯრის წინ დააყენო...
 კარგი ასლი გამოდის,
 სიპრიალეს ხორკლი უჩანს,
 მსხვილ ფუნჯებს გაგრძნობინებს,
 ცოტა ღვიძლიც ანუხებს,
 40 წლის მერე რალაც
 ხომ უნდა გეტკინოს,
 სათბური დაიდო, ამასობაში
 უყურო, როგორ აჭმევს მზე
 თავისთავს ხეებს,

საიდან ეს თვისება არხეინ სტიქიას?
თავგანწირვა, რომელიც შენ დაგაკლო,
მხატვრის მოსეირე თვალივით
ბუდიდან ამოგილო, შიგ საღებავი ჩაასხა,
ხატე, მკრთალი აკვარელი რომ
სისხლს ამოახველებს, ისეთი ფერის
ცოფიანი პეიზაჟები, რომლებიც იკბინებიან
ტილოდან, მუზეუმიდან, აუქციონიდან...
ვან-გოგები და კლიშეები!
მარცხნივ წახვალ, ინანებ,
მარჯვნივ – მშვიდად და მაძლრად იქნები.

A TREE IN FRONT OF THE WINDOW

What's the use in being Van Gogh?
No chance for a child, just for a tree
with more yellow—like a luminary,
and after that, the late autumn,
when you look down, you walk around muttering,
why not try to raise the corners of your lips,
and an expression
to destroy cliché!
To make a Xerox copy of the tree
and put it in front of the window...
It seems to be a good copy.
Amid the sparkles it has rough areas.
It makes you feel the thick brush,
it suffers a little from liver pain.
After 40 years something has to hurt you.
Use a hot-water bottle, and meanwhile,
watch the sun feeding trees with herself.
Where does carelessness have this quality?
Sacrifice, the sun did not give you,
but took out of you like the artist's walking eye
and poured some paint there.
Paint the crazy, faded views of the color of blood
a watercolor coughs out

that take a bite from paintings, museums, auctions...
 Van Gogh and clichés!
 You will regret going left,
 to the right—you will be calm and flourish.

სეზანი

ვინ დახატავს ატმების ჟრიალს?
 ბატონი სეზანი, რომელმაც
 ნატიფი ხელოვნების აკადემია დაამთავრა,
 რომელსაც ქუჩაში სძინავს
 და თავქვემ ფეხსაცმელები აქვს ამოდებული,
 შია, სოთბის აუქციონზე
 კი მის ატმებს ჭამენ.
 ის არ უყვართ ფერ-ხორცის მხატვრებს
 და სინატიფის მასწავლებლებს,
 ის ოთხკუთხედია და წახნაგი სტკივა,
 ის ხატავს ატმებს და არა
 მათ ხორკლებზე მოარულ შიშს,
 სად სცალია ამ მისტიკისთვის,
 როცა ფორმის სიმართლეს გაუგო?
 აი, ღმერთი რომ დაინახავს,
 პირველივეს, რასაც გააკეთებს,
 ატმის ჟრუანტელს დაუხატავს,
 გადაიბირებს თავისკენ
 ვარდისფერხორციანი მხატვრობიდან...

CÉZANNE

Who will paint the thrill derived from peaches?
 Mr. Cézanne, who
 graduated from a fine art academy,
 who sleeps in the street
 with his shoes under his head.
 He is hungry, while at a Sotheby Auction
 his peaches are being eaten.

Those who paint flesh don't like him
nor do the art teachers:
he is rectangle with an aching side,
he paints peaches, not a fear walking
on the their bruises.
Does he have time for the mystics
since he understands the truth of form?
And as soon as God sees him
Cézanne will immediately paint the thrill of peaches
to win Him over from
a painting of pink flesh...

.... ზოგჯერ ადამიანს ისე ეჩვევი

ზოგჯერ ადამიანს ისე ეჩვევი,
როგორც საგნებს, ან პურს,
ყოველდღიურობას,
ზოგჯერ აღმოაჩენ და გარბიხარ,
არ გინდა ჩვეულებრივი გახდეს,
მე რომ შემხვდი,
დანაშაულის გრძნობა მჭამდა,
რასაც უცნაურობას ეძახდნენ,
შენ კი წიგნები დაინახე ჩემს თავში,
გადაშალე ერთი მათგანი
და მოკლული პოეტი იპოვე,
მერე კიდევ და კიდევ,
სამძიმარიც მითხარი,
ძალიან მკვეთრი დღე მომაშუქე,
თავმა შეიძლება თმით მოგხიბლოს,
მზესთან შეთანხმებული პოზით,
მაგრამ ენცეფალოგრამა არ იტყუება.
ეს გინდოდა სიმართლეში დარწმუნება,
რომ სასწრაფოდ გეშველა თავისთვის,
მაგრამ ვერ ნახვედი, ველარ გაიქეცი...

SOMETIMES YOU GET USED TO A PERSON

Sometimes you get used to a person
 like you get used to a thing, or to bread,
 or to each new day.
 Sometimes, you find a person and run away
 as though you fear he's becoming
 just like the others. When you met me,
 the guilt was eating me up,
 an odd sense of it,
 but you saw the books inside my head,
 opened one of them
 and found a murdered poet.
 And then, again and again,
 you expressed your sympathies,
 lighting me up with a dazzling day
 so that my head may charm you with hair
 or a pose that is best in the sun,
 yet x-ray film never lies.
 What you wanted was to get at the truth,
 to immediately help yourself escape.
 But you didn't manage to leave, to get away...

დაკარგული ნახევარი

მარტო თავისთვის კი არ მოკვდა,
 მეც ამომაჭრეს ავადმყოფი ორგანოსავით,
 ვაგრძელებ ნახევარცხოვრებას:
 იოდი ქრილობაზე – სითბო,
 თოვლის საპირისპიროდ,
 ზაფრანას ყვავილები,
 სამზარეულოს შარავანდედი –
 დათმობა ყოფისთვის,
 ნეფრიტზე რა თქვეს?
 მძივებით თამაში,
 კოხის ჩხირებით არითმეტიკის აშენება,
 წყნეთის ჰაერი, ჩატენილი

ჩინურ ბალიშებში,
რა მიგნებაა!
დღის გაგრძელება,
ღამის უფრო შესატყვისობის მიუხედავად...
ნახევარწინილა, ნახევარადამიანი...
სანამ მთელი ხარ,
მეორესთან ერთად,
ცულის პირზე ეტევით,
მარტო რომ დარჩები,
სინათლის, გაზის, დღის სითბოს
ბოლომდე ისრუტავ, მაინც არ გყოფნის
– რა შეუსაბამობაა! – ვფიქრობ

THE LOST HALF

Not only did he die, but he was also cut out of me like a dead organ.
I just carry on with my half-life:
iodine on the wound—the warm,
saffron flowers—opposite of snow,
a halo over the kitchen—
a concession to existence.
What have they said about nephrite jade?
Building up arithmetic with tuberculosis,
fresh *Tskneti* air stuffed into
Chinese cushions.
What a discovery!
The day's sequence.
Although night is more relevant...
Half-chicken, half-human.
While you are whole,
together with your other half,
you can even fit on an axe blade.
Once alone,
you soak up the warmth of the day, light, gas,
and you're still not satisfied.
"How irrelevant!" I think to myself.

ფანჯარა დამიკეტეს

აუცილებელი ნუნუნნი, რომ
 ყოველდღიურობა მოგბეზრდა:
 სახლი, ჩაი, სამსახური და პირიქით,
 შუაში – ტაფაზე მოცურავე კარაქით,
 ქორწილები, დაბადების დღეები,
 სიმღერები, რომლებშიც
 ნაღველს აქცევ
 და შემსუბუქებული ამოდიხარ,
 განურჩეველი,
 ორშაბათის მოლოდინში:
 მერე:
 – ცოტა ხნით კიდევ გამიგრძელეთ ჩაისსმა!
 თხელი ფინჯნიდან ქარვების ყლაპვა,
 ჩინური ბალიშების და მუთაქების
 პრიალი, ანუ სახლი,
 სამსახურის ფანჯარაში ეკლესია –
 ერთი აგური, ერთი მტრედი,
 ასე აშენებული.
 ორი აგური ერთად არ დაუნყვიათ,
 არც ორი ჰაერი,
 შუაში – სინათლე,
 აქეთ-იქით ჩემი იდაყვები...
 ფანჯარა დამიკეტეს,
 იმ ქუჩაში გავლა აღარ მინდა,
 ასეთ უბრალო რალაცვებშიც
 მექცევა ნაღველი
 კიდევ ერთი კვირა გადავაგორე,
 ორშაბათს ველოდები...

THEY LOCKED UP MY WINDOW

The unavoidable complaint, that
 you have been bored with your days:
 home, tea, work, and vice versa,

in the middle—like butter swimming on a frying pan—
weddings, birthdays,
songs where you
pour in your sadness
and come out lighter,
carefree,
awaiting Monday.

Afterwards:

“Extend my tea time a bit please!”

Swallowing amber out of thin cups,
the sparkling of Chinese pillows and cushions, or home,
a church in the window at work —

built with:

one brick, one dove,
they cannot put two bricks together,
or two bits of air,
with light between them
like my elbows from opposite sides...

They locked up my window for me.

I have no desire to walk along that street any longer—
even in something so trivial, I pour my sadness.

I’ve lived through one more week
and again wait for Monday.

გაყინული ქუჩა ლურსმნებზე მატარებს:
ალესილი პირები ჩემსკენ, ქუდები – მინაში
უკვე, ფანჯრიდან მეშინია,
გარიგებას ვდებ ტელევიზორთან,
რამდენიმე დიქტორი
ჭინჭარივით ამომდის ყელში
და, ბოლოს, ჩემსავით იწყებენ ლაპარაკს:
ემოცია ენის წვერზე,
ფილოლოგიის ფაკულტეტი ზურგსუკან...
ამ ყველაფერს რომ სახლში ვტოვებ,
უფრო იოლად გავდივარ გარეთ,
ლურსმნებიანი ქუჩა

კატის ზურგივით იღუნება,
 რბილი, შიგნიდან სითბომიცემული
 ვილას ვახსოვარ?
 ნუთუ, საფლავიდანაც შეიძლება
 ხელის ამოყოფა, როგორც საბნიდან?

[THE FROZEN STREET FORCES ME TO WALK ON NAILS]

The frozen street forces me to walk on nails:
 the sharp sides pointed toward me,
 the heads—deep in the ground.
 Looking out of the window I am already frightened,
 I make a deal with the TV,
 and some announcers grow inside my throat
 like nettles.
 And eventually they start talking like me:
 emotion on the top of the tongue,
 a background in philology...
 Leaving all those at home
 I go out easier,
 the nail-street
 bends like a cat's back —
 soft, with some warmth inside.
 Who remembers me?
 Is it really possible to stretch a hand
 from out of the grave
 as though from out of a blanket?

მისცემდი შენს სისხლს ხეებს?..

მისცემდი შენს სისხლს ხეებს?
 სულერთია, რომელი ჯგუფის,
 დადებით თუ უარყოფითრეზუსიანს,
 მთავარია, გაიმეტო და არ იფიქრო,
 რომ ხეებისთვის სისხლის გადასხმა
 ისეთივე სიგიჟეა,

როგორც დაუნერელი ლექსი,
დანერ და, სველ ზენარში გახვეულივით,
დანყნარდება...
შემდეგი ეტაპი -- ლობოტომია:
ტვინის იმ ნაწილს გაგითიშავენ,
ბუნების რომ ესმის.
რა დროს ატავიზმია XXI საუკუნეში!
ხეს, არ იციან, საიდან მიუდგნენ.
როდის აქვს გონება უფრო უმწეო,
როცა ძეგლს ჰგავს
თუ კვირტებზე რომ მშობიარობს?
არ გამორთოთ ტკივილი!
თორემ არაფერი აღარ გაჩნდება:
სიმწვანე, ბავშვი, სიტყვები,
ლექსად დანყობილი.
ხე მაინც შენზე ლმობიერია,
ყველა შემთხვევაში, ფოთლებს დაგაყრის,
მიწას დაგირბილებს...

[WOULD YOU GIVE YOUR BLOOD TO THE TREES?]

Would you give your blood to the trees?
The group or Rh would not matter,
the main thing being sacrifice, and to not think
that to pour your blood into trees
is a madness like that of an unwritten poem—
once you write it, it calms down
like one wrapped in a wet blanket.
The next step is lobotomy.
They will switch off the part of the brain that is able to hear nature.
There's no time for atavism in the twenty-first century.
They do not know how to approach a tree.
When is its brain more helpless,
when it looks like a statue or giving birth to blossoms?
Don't turn off the pain!

Otherwise nothing will ever enter into the world:
not green, a baby, nor words arranged as a poem.
Still the tree is much kinder than you ever are.
At least it will throw leaves down over you
and soften the soil.

THE PLAYWRITING AND FICTION

MAMUKA DOLIDZE

THE LODGERS

A two-act play

Characters:

Kartlos - the host
Temur - the lodger
Khatuna - the lodger
Murman - the lodger
Old Man - the lodger
Boy - Temur's son
George - Kartlos' neighbour
Detective - the same character as Prosecutor
Secretary
Kakhaber Korganashvili
Female Doll
Judge

Prologue

The wings are lit. Someone is typing in the depth of the stage. The sound of typing is heard throughout the play. The light gradually dims in the wings, while the rest is lit.

ACT ONE

A one-room apartment. There is a bookcase at the fireplace with an armchair, a desk and a sofa; these are half-hidden by a cardboard partition. A bas-relief with a vine motif hangs on the wall. A fridge and a gas cooker can be seen in the kitchen. A young man is sitting in the armchair, reading and jotting down in his notebook on the desk.

There is a knock at the door.

KARTLOS (*goes to the door*): Who's there?

[*No answer. The young man shrugs and goes back to his desk, but the knock is heard again.*]

KARTLOS: Who are you looking for?

[*A weak female voice breaks the silence.*]

WOMAN (*from behind the door*): Excuse me, would you mind opening the door for a moment, please?

[*The young man unhooks the door-chain and opens the door. In the blinding light, an old man on crutches and a woman with a bow in her hair are standing in the doorway. The old man hobbles into the room.*]

KARTLOS: Can I help you?

WOMAN: Excuse us for Christ's sake. We are awfully sorry for waking you up so early in the morning. Have you by any chance got a room to let?

KARTLOS: This is the only room I've got and I'm afraid it's too small for all of us.

WOMAN: No problem. This corner will do nicely. [*She puts her bundle and a suitcase in front of the mirror.*]

OLD MAN: I hope you allow us to stay for a couple of days before we move to a hotel.

KARTLOS: I'm terribly sorry to refuse, but I can't help you.

[*The old man puts his hand on his heart and faints.*]

WOMAN (*screaming*): Papa!

KARTLOS: What's wrong with him?

WOMAN: A heart attack. We've been going from place to place and it's a wonder the poor soul is still alive!

[*The young man and the woman carry the old man to the sofa.*]

WOMAN: Have you got any heart drops?

[*Utterly at a loss, the young man rummages in his desk drawer.*]

WOMAN: Can't you find them? Gosh, what am I to do? Can you run to the nearest chemist's? I'm losing him!

[*The woman pushes the young man outside and locks the door behind him. The old man sits up, yawns, then tugs the blanket around him and goes to sleep. The woman goes to the mirror, lets her hair down and yawns. In a short while the host comes back, panting and sweating from running, and rings the bell. The woman pays no*

attention, unhurriedly combing her hair and admiring her own reflection. The doorbell sounds continuously, occasionally broken by a bang. Finally she opens the door and lets the host in.]

WOMAN: The doorbell is hardly audible.

[Kartlos hands her the medicine. She goes to the sofa, lifts her father's head and helps him drink it. She feels his pulse.]

WOMAN: After an attack like this he feels completely drained. The way he closes his eyes make you fear he might die in his sleep.

KARTLOS: Can I ask your name?

WOMAN: Khatuna.

KARTLOS: Have you come from afar?

KHATUNA (*sounds offended*) Does it matter?

KARTLOS: Sorry.

KHATUNA (*smiling*): It's us who's got to feel apologetic for such an intrusion.

KARTLOS: Oh, no need to apologize.

[Kartlos goes back to the armchair and resumes reading and note-taking. Khatuna unties her bundle and sets to unpacking her things. She takes down the picture and uses the nail to stretch a clothes line to the book-case. Once she finishes hanging out the clothes to dry, she takes out a portable radio and turns it on. Then she hangs a film star poster over the vine bas-relief. Kartlos loses his temper and stops writing.]

KHATUNA (*smiling gently*): Isn't a paper woman better than a stone vine?

KARTLOS: Tastes differ.

KHATUNA: The style of your room is pretty dated. It's definitely not trendy anymore. But if it irritates you, I can take it down.

KARTLOS: It's okay, you can leave it. *[He resumes his work.]*

[Khatuna decorates one part of the room in accordance to her taste. She puts a cactus in a crystal vase on the piano. Then she tucks the blanket around her sleeping father, tip-toes round Kartlos and peeps over his shoulder.]

KHATUNA: What are you writing?

KARTLOS: It's just a draft. You can read it once it's finished.

KHATUNA: It's going to be too late then. Mistakes should be corrected from the very beginning.

[She grabs his note-pad without permission and begins to read. Kartlos paces the room, visibly upset. Khatuna yawns and tosses the pad, finding it boring.]

KHATUNA: I'll take a shower if you don't mind. I'm exhausted after a long journey.

KARTLOS: Please do. You can take the blue towel.

[She goes into the bathroom. After a while she reappears wearing a slip. She combs her wet hair. Kartlos can't help glancing at her now and again. Then he lights a cigarette.]

KHATUNA: I'll cook something while you're working.

[Kartlos nods and she goes to the kitchen. She throws a piece of meat on a frying-pan and turns on the cooker. The telephone rings. She leaves the frying-pan and grabs the receiver. The room fills with smoke and the smell of burning meat. Kartlos rushes to the cooker.]

KHATUNA (*shouting into the receiver*): Marabda Street, number 37. As you leave the market, go past the pharmacy and turn right. It's right across the Real Estate Agency. Second entrance, fourth floor.

KARTLOS (*having felt his way through the smoke, he turns off the gas*): I believe it's ready.

KHATUNA (*chewing a piece of half-cooked meat*): Not really. (*She goes back to the phone still chewing.*) Flat 24, first door on the left, orange. I've marked it with a cross in chalk. Now repeat.

[Kartlos sits in his armchair, gazing at the wall newly decorated with photos, beads and cigarette packs. He is startled by a loud snore. The old man gets to his feet, sleep-walking with his eyes closed. He seems to be looking for someone: he pushes the table, gropes under the sofa, opens the wardrobe, approaches the armchair, feels Kartlos' face with his hand and suddenly starts to strangle him. Kartlos releases himself from the old man's claws and pushes him onto the Sofa. The old man turns his back to him and bangs his head at the wall.]

KHATUNA (*screaming*): Papa!

[Kartlos takes a step towards the old man.]

OLD MAN (*throwing a cushion at Kartlos*): Don't touch me! You've got no right to kick me out!

KARTLOS: Has he lost his mind?

KHATUNA: Just a nightmare. Give him time. He'll be fine in a sec.

KARTLOS: Better call an ambulance. (*He moves to the phone.*)

OLD MAN: No need. I'm fine. (*He wraps himself in the blanket and falls asleep, snoring loudly.*)

[*The doorbell sounds aggressively, non-stop. Loud banging follows, nearly bringing the door down. Khatuna opens the door, letting in a giant with a shaved head. He has got a large sack over his shoulder, which he empties in the middle of the room. Chicken flutter out, followed by a tall heap of greens and herbs.*]

MURMAN (*to Khatuna*): Wash it, now! The market's just opened and the earlier we sell, the better the price. (*He opens the fridge, takes out a bottle of mineral water, uses his teeth to take the lid off, drinks some and puts the bottle back.*)

KHATUNA: This is my brother, Murman.

KARTLOS (*baffled*): Er, nice to meet you.

KHATUNA (*to Murman*): And this is our host, er...

KARTLOS (*helps her out*): Kartlos.

[*Murman waves vaguely and turns his back on him.*]

MURMAN: Can I grab a bite?

[*He goes into the kitchen. Spotting the half-cooked meat, he stuffs it into his mouth. He rummages in the cupboards and generally feels quite at home. Khatuna ties the chickens to the leg of the TV stand and begins to sort greens.*]

KARTLOS: You haven't mentioned your brother. I doubt there's enough room for all of you.

KHATUNA: That's okay. He can sleep on the balcony. He's used to being in the open air. I fully realize we're bothering you, but what can I do? Where on earth can I go with Dad in such a poor state?

[*Kartlos waves in resignation and sinks into his armchair. He looks at his notes, trying to gather his thoughts. Munching, Murman comes back from the kitchen. He stands over the host's shoulder, grabs a piece of paper and wipes his mouth with it.*]

MURMAN (*yawning*): Hate the thought of standing out there in this scorching heat. Do you want to go instead of me? I'll pay you.

KARTLOS (*hardly audible*): How dare you!

MURMAN (*pulling a whip from his tall boot and lashing Kartlos across the shoulders*): Don't yell! I'm not deaf! (*Kartlos falls and receives another lash.*) On your feet when I'm talking to you!

KHATUNA (*clinging to his arm*): Hush, you idiot! Have you forgotten we're just lodgers? (*he helps Kartlo to his feet.*) Please forgive him. He's pretty rude, but has a heart of gold. He won't hurt even a fly!

KARTLOS: That's all right. These things happen...

MURMAN (*to his sister*): Why do you apologize? Can't you see he looks down at us? I'm a simple man but will never allow anyone to shout or laugh at me!

KHATUNA: Enough of it, boy! (*She hands him the host's razor and shaving lather.*) Go, tidy yourself up, like a good boy.

MURMAN (*putting the foam on his cheeks and sharpening the razor on his belt*): I didn't like him the moment I saw him. He's kind of a weakling, no guts. Not one of us.

KHATUNA: If he marries me, he'll be one.

KARTLOS: What did you say?

KHATUNA: I'm joking of course. Are you the only owner of the flat?

MURMAN (*ironically*): Leave him alone. Don't you see he's thinking?

KHATUNA: Talking of thoughts... (*She takes his notes.*) Your writing is extremely heavy, full of awkward phrases and far-fetched thoughts.

MURMAN (*looking at the notes*): Right. Just gibberish.

KHATUNA: Everything's described in dark colours. You need more light.

KARTLOS: What do you want from me?

MURMAN and KHATUNA (*together*): We want to make you happy!

KARTLOS: What?

KHATUNA: We're going to tame you, teach you how to live properly.

MURMAN: You need to have a backbone, be more flexible. If you don't fight for your place under the sun, you're not going to make it.

KARTLOS: Get out of here!

MURMAN (*winks at Khatuna*): Back to his old ways. Outdated thinking.

KHATUNA (*with a sigh*): It's so hard to change, isn't it?

MURMAN (*unwinding his whip*): Nothing doing. It's for his own good...

[*Khatuna shuts the shutters on the windows.*]

KARTLOS (*shouting*): Help! Someone help!

[*The room goes dark momentarily, then lights again. George, the neighbour, rushes in. Kartlos is sitting in the armchair. There is no sign of the lodgers.*]

GEORGE: What's wrong? You look so pale!

KARTLOS: Where are they? (*He looks around.*)

GEORGE: Who?

KARTLOS: They were here a minute ago.

GEORGE: Please, calm down.

KARTLOS: How can I? They won't let me!

GEORGE: It's all because of this. (*He indicates the notes.*) You've been working too much.

KARTLOS: That has nothing to do with my problem. You just can't imagine what it is when they encroach upon you from all sides, worming their way from all holes, taking over your body and soul and you can't do a damn thing!

GEORGE: It's your fault. Had you resisted or ignored them, they'd have left you, probably found someone else. But you must've welcomed them warmly, even took pity of them. I'd like to see them try it with me! I'd show them where to get off!

KARTLOS: You're next. They'll find their way round you, capture and enslave, and you won't even notice!

GEORGE: I dare them! I bet they'll regret it. I'll slit their throats! I'm pretty resistant, you know. Neither their tears nor fists are going to impress me! (*He takes Kartlos' blood pressure.*) The lower reading is a bit high. (*He checks his forehead, looks into his throat and listens to his heart.*) You've got fever and a quickened heartbeat, slightly irregular. It looks like you've caught cold, the market bug, I believe. It's rather spread at the moment for your information.

KARTLOS (*looking around*): They're bound to be here, hiding somewhere.

GEORGE: There's no one. While I'm here with you, no one will dare harm you. Take this. (*He gives Kartlos some medicine.*) You'd better air the room and above all, please stop worrying. It's so stuffy in here, anyone can start having stupid ideas. (*George opens the window and looks back.*) If you need anything, anything at all, just bang on the wall.

[*Kartlos remains in his armchair for a while, feeling his pulse. Then he looks around, trying to spot the lodgers. He gets to his feet, pushes the armchair, looks into the fridge under the sofa, even pokes a broom, but finds nothing except an old shoe. After many a try, he drags out Khatuna, dusty and covered in cobwebs.*]

KHATUNA (*dusting her clothes and getting rid of cobwebs*): So smart of you! How did you manage to find me?

[*The bamboo curtain opens, revealing Murman. The wardrobe door opens with a screech and the Old Man rolls out, goes to the bed and falls asleep immediately, snoring loudly.*]

KARTLOS: I knew it. (*He makes for the wall, intending to summon George, but Murman wriggles his arm.*)

MURMAN: No use. He's in a much worse condition.

KARTLOS: How long is this violence going to last?

MURMAN: Till you come to your senses and drop your silly ways. (*He points at the notes.*) Till you find a more rewarding activity.

KHATUNA: Leave him be, will you? (*She turns to Kartlos.*) Just give us a couple of days. Please be patient. We'll take university exams and move to the student hostel. And my word, we're going to be grateful till the day we die.

MURMAN: If we've got enough money.

KHATUNA: If you're lucky to sell all these greens, it'll be enough to send the whole village to university. And don't forget, time's money.

[*A gunshot is heard, followed by smoke coming from the balcony. An armed boy climbs in through the window. He's waving his toy sword, fighting an imaginary enemy with loud screams.*]

KHATUNA: This is Temur's son, my cousin. His mum's taking sewing lessons and the boy's left to his own devices. (*The boy climbs up the bookcase. The shelves come down, leaving a heap of books on the floor.*) Get out, you little beast! (*She throws a book at him. The boy dashes out.*)

KARTLOS (*ironically*): As I see you've raised a worthy heir.

KHATUNA: Right you are. When a child doesn't earn a penny to help the family, the parents have nothing to be proud of.

MURMAN: I've got an idea. (*He puts some soil on the upturned shelves and plants herbs, watering them from a hose he connects to the kitchen tap.*)

KARTLOS: Jesus Christ, do I deserve this?

MURMAN: Why are you complaining? I'm just trying to help. Don't you think we've got enough land in the countryside? This little patch here is going to bring you some income. And as a result you're going to feel better, more confident. Who needs a head full of wonderful ideas if your pocket's empty?

KARTLOS: I'm never going to think along those lines.

MURMAN: If you don't, I'll sell you as a slave. *(He turns to Khatuna.)* Let's restore the good old tradition, shall we? *(He eyes Kartlos.)* Good piece, ha? Young, can read and write... *(Opens his mouth with his whip.)* Healthy teeth. We're sure to get a good price for him.

KHATUNA: Who's going to buy such a nitwit?

KARTLOS *(yelling)*: Leave me alone! What do you want from me?

KHATUNA: There he goes again.

MURMAN: I've never come across such a difficult case. Inane and obstinate. How can someone run away from one's happiness? *(He plays with his whip. The Voice comes from outside.)*

VOICE: Your method is wrong, Murman!

[The door opens with a bang and a man on horseback appears. Wearing a suit and a tie, he is holding a sword and a shield in his hand. He jumps down and ties his horse to the TV stand.]

TEMUR: Nice to meet you. My name is Temur. *(Limping, he approaches Kartlos and stretches out his hand, which the latter ignores. Continues with a smile.)* Please, don't be mad at us. You're all alone in this cool, cozy flat while we haven't got even the most basic conditions to work. I can't finish my research! *(He pulls a thick file from under his clothes and tosses it on the table.)*

KARTLOS: Find a hotel.

MURMAN: No way. We're going to stay put and we'll see who comes the winner!

[Enraged, Kartlos hits the table with his fist.]

TEMUR: Are you by any chance planning to kick us out? How can you do this to a dying old man or my poor son suffering from bad glands? And how can you throw me out – a war veteran who's come to the city for his medical treatment? I believe it's better for us to calm down and break a truce. There's enough room for all of us. True, we might be obliged to live under slightly cramped conditions, but we'll be a family and with time we're going to occupy other flats, eventually taking over the neighbourhood.

[Temur walks around the room, limping, scrutinizing every inch. The room has changed dramatically: clothes-lines criss-cross the ceiling like latitude and longitude lines on a globe; the walls are covered with pictures cut from magazines; a vegetable patch

is in the middle of the room; chicken run around on the carpet; the radio blasts out some tasteless music.]

KHATUNA: This is the kitchen. Here there's a storage area, which can be converted into a hothouse. It'll allow us to have fresh tomatoes and cucumbers all year round.

MURMAN: I think growing flowers are more profitable.

TEMUR: Let's not bicker, shall we? What sort of impression the host is going to have of us? On the other hand, what alternative do we have? Life's getting harder every day. There's nothing better than writing poetry in the comfort of your own flat when family isn't a burden. But if your wife and kids are starving, you'll do anything!

KARTLOS: Are you trying to move me to tears or what?

TEMUR: Do you believe these poor souls enjoy the market-place? Is it your idea of fun to stand behind the counter day in day out? Or is it easy for me to hobble across the city with this short leg of mine? But there's no alternative. If I don't fight, cheat, scheme and plot, if I don't finish my doctoral thesis, I won't be able to support my family.

KARTLOS: Can I ask what the subject of your research is?

TEMUR: The title is: The Economic Basis of Making People Happy.

KHATUNA: How interesting!

TEMUR: I had to travel all around the world to get the material for my research. I even went to India where the population density is unimaginable. You won't find fewer than nine people living in a flat like this.

KHATUNA: Which means we are three people short.

MURMAN: No problem. I'll make a phone call and get them. *(He takes the phone.)*

TEMUR: I made plenty of enemies. I was accused of stealing others' ideas, re-writing half of their works. Of course, the thought that humans are predators isn't my discovery, but I've studied this statement from all possible angles and have come to a conclusion that humans are happy under two conditions: when one rules and when one is ruled.

MURMAN: Aren't I trying to hammer it into his head? Neither words nor the whip helps.

TEMUR: How can you revert to beating? Are we savages or what? We should give him an example, so that he eventually accepts the sensibility of our method. Nowadays direct physical violence, beheading, burning houses and similar practices are out of fashion. Economics! Money! These are the weapons that can make one happy.

KARTLOS: I remember waking up in my childhood and seeing the snow. The garden, streets and mountains around were all white. I was overjoyed. I'm not sure what came over me, but I was immeasurably happy. I was happy that I was alive and able to look at the blinding whiteness, which turned familiar objects into a miracle. I've never written about that snow because I believe no words can ever express the miracle I witnessed, no language can ever show the roots of my joy and happiness. It was a moment of sheer bliss, standing out of the caravan of ordinary, nameless days. I guess that's the reason the memory has remained so alive, so tangible.

TEMUR: A totally unscientific approach. You'd better go for something more definite than look for a miracle.

KARTLOS: Are you trying to teach me how to live now? First you manipulated with my feelings, made me open the door for you, and before I could finish a line of my notes, you took over the whole place. Now it reeks of your bundles and greens! And as if that wasn't enough, now you're poking your dirty noses into my soul!

TEMUR: It's not our fault. Without really realizing it, you're drawn to us.

KHATUNA: Otherwise, why would you start looking for us? Why did you drag me from under the sofa?

TEMUR: He might have fallen for you. It's the power of love. Girls like you are rare and the one you choose should feel really lucky.

KHATUNA: Oh, uncle, you're making me blush!

TEMUR: No need to be modest. One doesn't deserve your love easily. One should prove himself worthy to be your husband.

KHATUNA: The moment I saw him, I fell for him and I believe he feels the same.

KARTLOS: So far I'm in sound mind and able to access my feelings, realistically and rationally. So, the sooner we part, the better.

MURMAN: Don't threaten us.

TEMUR: Don't you want a baby? Your own flesh and blood, filling the place with joy. Trust me, you'll start to see things in a different light, your sorrow will give way to more sunshine in your poetry.

KHATUNA: If I take after my granny, I'm going to have at least nine kids.

MURMAN: Enough room for everyone. But if not... (*He glances at Kartlos.*)

KARTLOS: I'm afraid if I don't react, it's quite likely to happen. Who gave the right to occupy my flat? You behave as if the place belongs to you! I've spent years arranging the room to my taste – each object, each picture reminded me of my life,

some sweet some bitter memories, but they are mine. I've put my heart and soul into these lines. (*He points at the note-pad that Temur holds.*) Who are you anyway? What do you want?

MURMAN: We are your mentors.

KHATUNA: We're here to teach you how to live properly, to make you change your ways.

TEMUR: Don't you want to get married? Fine, it's your choice. We aren't going to force you. But as for your poetry, it doesn't belong to the poet. It's public property so to say and we, as readers, are entitled to introduce certain changes into it.

TEMUR (*putting on his glasses*): Here, page 24. You've written: "I'll be lost in the mist of rays, like morning dew under the gentle touch of the sun..."

KHATUNA: Rather pessimistic.

MURMAN: I wouldn't give a penny for the lines.

TEMUR: I suggest changing it into: "I'll be born in the mist of rays, like the sun gently reflected on the morning grass." (*Continues with another example.*) Page 37.

"The swings spun from sun rays,
The gentle breeze would sway.
Our eyes brimmed with tears
Like violets in the morning dew."

MURMAN (*with a shrug*): How can you spin anything from the sun rays?

TEMUR: Utterly nonsensical. These lines ignore the readers' knowledge of the objective reality.

[*Temur tears the page and throws the shreds into the fireplace. Kartlos snatches the note-pad from him in an attempt to save the rest.*]

TEMUR: Now, that's violation of personal rights. Everyone is allowed to have their own opinion. I've got witnesses to testify that the host attacked me, which means I can resort to extreme measures. (*He signals Murman, who ties Kartlos' hands with a belt.*) That's better for the time being. You won't be able to put your unhealthy ideas on paper. With time, your mind will begin to function properly again, and once you get used to normal thinking, you'll be untied and be able to get back to writing.

MURMAN: He's never going to change his ways. He's utterly unpredictable. One fine day he might escape and denounce us to the authorities. And then good-bye to all our property!

KHATUNA: Oh my! They'll count every chewing-gum and eye pencil I've ever sold!

MURMAN: That's why we'd better put him in the cellar forever. He won't complain if we give him a TV set and enough food will he?

TEMUR: I still hope he'll recover. When we fill his flat with harvest and his pockets with cash, he'll turn into an optimist having believed in our power and virtue.

KARTLOS: Have I asked for your help? Did I invite you? I don't need your money! Actually I'm ready to give you some, take anything you like – just leave me alone!

MURMAN: I don't think you mean it.

KHATUNA: You're not sincere. You want to be with me, but are afraid of admit it, even to yourself.

TEMUR: How can we exist without each other? I'm a creative person, just like you. Generally I hate asking for favours, but can I buy one of your poems? I need it for my thesis. I can pay in cash or exchange it for some goods. What do you say?

KHATUNA (*to Kartlos*): If I were you, I'd sell line by line. It's more expensive that way. And it's a good proposal. My uncle is ready to pay well for a good poem.

KARTLOS: He won't be able to finish his doctoral paper anyway!

TEMUR: Watch your mouth! (*Softly.*) You're joking, aren't you? But I don't appreciate such cheap ones. If I'm friendly with you, it doesn't mean you can forget about your manners. True, you're still quite young and your words run ahead of sense. Next time think twice before saying anything.

MURMAN: What's all that for? (*He hands Temur the note-pad.*) Choose any poem you like. You don't have to be apologetic about it.

TEMUR (*spreading the pages as if they are a pack of cards*): Taking by force isn't my method. But I can always quote him as a co-author.

KARTLOS (*falling to his knees*): Please, don't torture me! I realize it's just a big joke, just an act, but I can't take it anymore! I don't want any part in this farce!

TEMUR (*giving him a paternal hug and helping him to his feet*): Poor lad! Gone to pieces. Too many emotions. Everything's going to be okay, calm down. It's my fault you've reacted so violently. We should have prepared you, gone slowly about it, but instead we've chosen a pretty insensitive way of changing you. In truth, the process must be gradual, unobtrusive. I don't want to force you. Actually, I rather like that steadfast streak in you and wish you to remain as proud and unwavering to the end.

KHATUNA (*patting his head*): I've fallen for you because you're so different. I love your irrational ways.

KARTLOS: Thanks a lot.

MURMAN: I'd bring you to your senses in a sec if it was only up to me.

TEMUR: I suggest starting anew. I think we've got to find sound scientific grounds for our co-existence. We should keep the household expenses accurately recorded. And it's a good idea to begin with an inventory – a detailed list of things we've got at home so that we don't lose a single penny. Here's where your erudition is going to be handy.

KARTLOS: Shall I find a rhyme for 'inventory'?

TEMUR: You don't have to be sarcastic. For instance, are you aware how much oats my horse needs? Once we establish law and order, we can economize, not wasting our resources. Now it seems everyone does as one pleases, which is unacceptable. Want to go to the bathroom? Ask for a formal permission. Your appeal will be signed by Murman, Khatuna will put a stamp and once you get the approval you can use the bathroom.

KHATUNA: Excellent idea! It's high time we had some order around.

[She pulls a little table and sits at it. Temur takes the armchair. Kartlos heads for the wardrobe. Murman blocks his way.]

MURMAN: Where to?

KARTLOS: I need to change my clothes. I want to go out or is that forbidden?

TEMUR: How can you say that? All member of our family are free. But you've got to put in writing what you're going to put on and state the reason you need to go out.

[Kartlos writes his appeal. Murman reads it and approves. Khatuna puts a stamp on it.]

KHATUNA: Please take it Temur for his signature and then you can go.

MURMAN *(snatching the paper from Kartlos' hand)*: I'll get it. You wait here. *(He turns to Temur.)* It's Kartlos asking for a permission to change his shirt and take a walk.

TEMUR: Too late today. We need to immediately sort the problem of greens and pluck chicken. His appeal can be discussed tomorrow.

MURMAN *(raising his hand)*: Can I?

TEMUR: Please.

MURMAN: I suggest we eat.

TEMUR: Who is for the suggestion?

KHATUNA: I abstain. Firstly because Dad is still asleep, secondly the boy's with the neighbours and finally – the meat's cold.

TEMUR: Well-grounded arguments. Heat the meat and add onions and greens to it!

[Khatuna goes to the kitchen. Temur sits in the armchair cleaning his nails with his dagger. Murman is watering the makeshift vegetable patch. Kartlos is staring at the wall with a blank expression. Khatuna runs screaming from the kitchen.]

KHATUNA: Dad's waking up!

[Murman and Temur immediately rush to the bed. Murman carries the Old Man to the table and puts him down on a chair with some reverence. The Old Man is a real sight: his hair is covering one eye, his nose drooping. Khatuna combs his hair and ties it with a ribbon.]

KHATUNA: Papa, would you like some curds? *(As he isn't reacting, she shouts into his ear.)* Want some curds?

OLD MAN: My hat! Where's my hat?

[Temur pulls a triangular, Napoleon-style hat from his pocket and puts it on the Old Man's head. The Old Man jumps on the table, stands upright with his hand slipped under his jacket lapel.]

OLD MAN: Our invincible clan will soon dominate over the entire world! We'll build space ships and conquer the blue-blood sky and the stars beyond! What was once a dream will become commonplace! God is with us, so let's pray for our victory! *(Everyone except Kartlos falls to their knees, banging their heads on the floor.)*

KARTLOS: Idées fixes... *(Murman hits him with his whip, bringing him to his knees.)* Is the host supposed to pray too?

OLD MAN: Don't forget you're just another guest in this world.

TEMUR *(winking at Kartlos)*: Stop arguing with him. It's a mere formality. The old man has his oddities such as hates when someone bickers with him. He hasn't got long to live, so we take pity and agree with him. We don't really mind if he believes he's the ruler of the world. Democracy doesn't suffer, does it? But I do apologize for the whip. Murman's a bit hot-blooded, with very little control of himself and his old-fashioned methods. However, it's good to bear in mind he's moved by the best intentions.

[The Old Man's prayer is a complicated ritual: he lights some candles, pours oil into a bowl and sets it on fire. The room fills with heavy smoke. He moves his head camel-like, mumbling something. He takes a chicken leg out of his breast pocket and drops it into the bowl. Then he pulls a dagger out of his pocket.]

OLD MAN: Bring me a chicken!

[Khatuna chases the chickens, but gives up after a while, unable to catch one in the heavy smoke.]

KHATUNA (*panting*): I failed. I'm done for!

MURMAN (*pointing at Kartlos*): Here's one.

KHATUNA: It's a rooster and quite tasty at that.

OLD MAN: A rooster will do nicely.

[Khauna and Murman drag Kartlos to the table.]

TEMUR: Don't be afraid. It's a mere formality. (*To Khatuna.*) You've got to take the minutes. In case all our papers are in order, no one can blame us.

[Khatuna sits at the table, scribbling. Kartlos' hands are untied and his head is placed on the 'altar'.]

MURMAN: Excellent meat, so tender! I'll cook a yummy stew out of him.

OLD MAN (*lifting his dagger*): You're lucky, son, to be sacrificed for our victory. Our descendants will put up your golden statue. Parsley and coriander will forever grow on our grave. You're destined to get to Heaven directly from Marabda Street.

TEMUR: Don't panic, be brave. It's just a ritual. They'll catch a chicken and substitute you at the last minute. Try not to show your fear as this is a test – they want to check how brave you are and whether you can join our caravan.

[The Old Man waves the dagger. Kartlos screams. A persistent door-bell stops the hand in mid-air. The lodgers freeze in different postures. A loud banging follows.]

TEMUR (*with his finger on his lips*): Let's pretend we're not here. (*He tip-toes to the door and listens.*)

MURMAN: Who the hell is it?

GEORGE (*from behind the door*): It's me, George, the neighbour.

TEMUR: We can let him in. He's been checked and thought reliable.

KHATUNA (*shrugs her shoulders*): I don't get it. Whose guests are we – of this one or that one?

TEMUR: We aren't limited by one. We can take over any number of people.

[He hobbles to the door and unhooks it. George comes in galloping with a saddle on his back and reins across his mouth. The Boy, Temur's son, is sitting astride, yelling and hitting George's sides with his spurs.]

GEORGE: What a marvelous boy your son is, Temur! It's a sheer pleasure to play with him!

[The Boy yells again and spurs his 'horse'. George circles the room, neighing. The lodgers clap enthusiastically. Seeing the opportunity, Kartlos slips through the open door. Panting and sweating, George falls on the sofa.]

KHATUNA: Okay, enough. You're tiring the gentleman.

[She puts the boy down and unties the saddle. She puts a bucket of water and a heap of greens in front of George. The stage dims.]

ACT TWO

The courthouse office. The Detective is sitting at the table, weighing papers on the Justice Scales. On entering, Kartlos attracts his attention with a quiet cough.

KARTLOS: I would like to file a complaint.

DETECTIVE: Concerning what?

KARTLOS: It's hard to believe but my flat has been taken over by a group of traders. They claim to be my friends and their sole aim in life is to make me happy.

DETECTIVE: And what's unbelievable in that?

KARTLOS: What do you mean? Is it okay to occupy someone's flat, take over his life and force him to be happy?

DETECTIVE: Sometimes the illness settles so deep in our soul and body, that the only alternative is forceful treatment.

KARTLOS: I'm absolutely healthy.

DETECTIVE: Everyone says so. As a child, did you suffer from gas in your belly or dizzy spells?

KARTLOS: Here's my formal complaint. *(He produces a piece of paper.)*

DETECTIVE: Too late, we've already investigated your case.

KARTLOS: And will I be fine?

DETECTIVE: You need to pull yourself together and pay no attention to provoking remarks or behaviour.

KARTLOS: Should I ignore the herb traders who have occupied my flat?

DETECTIVE: Why herbs? Some of them deal in more useful trade. Have you ever tried candy floss?

KARTLOS: The what?

DETECTIVE: In short – yours is a very difficult case. The law says a homeless person who has a shelter for the day cannot be detained. The situation gets even harder considering that these people supply our market with greens, fruit and vegetables.

KARTLOS: But why do they have to touch my manuscripts? They're changing things as they wish!

DETECTIVE: I'm afraid that's beyond the scope of the Law. No one can be condemned for bad taste. If I'm not mistaken you're a writer, right?

KARTLOS: I'm not sure what or who I am.

DETECTIVE: You definitely need an evaluator, someone who can give you a name and ascribe you to this or that trend. Once you are categorized within a genre, you'll start to appreciate your work and yourself better.

[Enter the Secretary with a pair of high boots. The Detective tries one of them.]

DETECTIVE *(to the Secretary)*: It's a bit too small. Is there a bigger size? *(The Secretary leaves. Addresses Kartlos.)* Let's forget about useless complaints and assess the situation in a rational way so that you don't feel deprived.

KARTLOS: What should I do?

DETECTIVE: Reconcile with your fate. There are very few of you left, people of great value and importance, so I'd hate to see your talent squandered. You will keep part of your flat and just ignore your lodgers – as if they aren't there.

KARTLOS: Deceive myself?

DETECTIVE: What's the alternative? Wash your dirty linen in public?

KARTLOS: Hiding our wounds and turning a blind eye are the reasons we're bleeding to death!

DETECTIVE *(springing to his feet in admiration)*: Great words! You're a true hero! A man of admirable integrity and spiritual strength! Forget my advice – I was testing your firmness. We must fight! Die if needed! I'll call an expert council first thing in the morning. And look through the files for precedents.

[Enter the Secretary.]

SECRETARY: They're here.

[The Detective looks at his watch, slaps his forehead and hurriedly unbuttons his shirt.]

DETECTIVE *(to Kartlos)*: My apologies. I've got a practical course from two to three. Please come back in a couple of days.

[*The Detective goes behind a curtain hanging at one end of the room. A rumbling sound is heard, followed by smoke escaping from behind the curtain. Groaning, moaning, screech and other sounds are heard. Kartlos heads for the curtain, but the Secretary blocks his way, indicating a red signal lamp above.*]

SECRETARY: You can't go in.

[*Kartlos ignores her and draws the curtain. A large pot is hanging above an open fire. Half-clad Detective is stirring with a ladle. Temur and Murman are standing on his either side, but they are dressed differently. They stare at Kartlos as if he were a total stranger. They are pulling invisible strings from the pot, spinning them on sticks.*]

DETECTIVE (*wiping his forehead*): These are my friends – Jemal and Omar. They've come on a short visit to the city and have found time to see me. We're making candy floss at breaks. Mind you, it's not for sale – just for fun. Want to try? It's so sweet. You can take some to your kids.

JEMAL (*alias Temur, shouting at the Detective*): Don't waste time! You need to get it to the market today! Will you excuse us? (*He nods coldly to Kartlos and draws the curtain.*)

KARTLOS: I'm going to fight for justice. Whatever it takes!

[*The sound of typing is heard from the wings.*]

SECRETARY: The judge usually comes out from there, but we aren't allowed to enter. (*Kartlos heads towards the wings.*) Don't! You'll perish and ruin us as well! (*Kartlos ignores her, nearing the wings.*) Are you deaf? You can't get in!

[*Kartlos continues in the direction, but before he reaches the wings, the Judge appears. His face is hidden behind a mask.*]

KARTLOS: My flat has been snatched from me.

JUDGE: I know. They've been here too. Left some gifts and a letter. (*He opens the letter and reads it.*) "Your Honour, You are our idol and our hope. We pray night and day for your well-being. We have brought you something for your table from our garden. Our lives are in your hands. If you help us out of our misery, you will never be short of fresh greens and fruit. We also promise a lamb every year." (*Turns to Kartlos.*) Apparently they fear me.

KARTLOS: I'm not sure. They've managed to tame the detective.

JUDGE: I'm aware of that too. He's trying to keep a brave face, wears a buttoned shirt in this heat, but I can see a whip mark on his neck. It's time I interfered, otherwise

they'll trample over everyone and everything. (*He steps forward, takes a seat at the Justice Scales.*) I dare them show up! I'll teach the scum a good lesson!

JEMAL: We're here, Your Honour. Didn't you tell us to come today?

[*Jemal and Omar appear from behind the curtain. They take their masks off, revealing their true faces of Temur and Murman. Enter Khatuna and George with Temur's son on his shoulder. The noise comes from the loudspeakers as if the hall is filled with people: shuffling of feet and chairs, coughs, loud breathing. The Detective and the Secretary take their respective seats.*]

DETECTIVE: Ladies and gentlemen, today we are trying an extremely difficult and unusual case. It concerns a family affair or rather an internal battle, ridiculous and paradoxical at one sight, but nonetheless significant. (*Applause from the 'hall'. He silences the invisible audience with a raised hand.*) It's a bit embarrassing to touch human souls with one's dirty hands, to bring forth the issues no person wants to admit even to oneself. But we should bear in mind that it is from the soul that an invisible tread comes from, covering our integrity and conscience in a cobweb. (*A round of clapping from the 'hall'. He pats Kartlos on his head.*) The victim of our traditional hospitality is here, right before you. Due to his soft nature, empathy, generosity and naivety, he is now obliged to wander. His character and nature are the key opening the door to visitors.

VOICE FROM HALL: Long live visitors!

DETECTIVE: However, this character is our heirloom, our legacy, the treasure we have received from our ancestors. It's better to give up your flat than to neglect the hospitality rules!

TEMUR: That's exactly what we want. A guest is more important than the host. We demand the flat!

JUDGE: You've got several flats in various parts of the city.

TEMUR: They're in the outskirts and the climate isn't very healthy. My family cannot stand sharp temperature variations.

JUDGE: Have you got any formal proof?

TEMUR (*hitting his son*): Get down, boy! (*He pulls the Boy from George's shoulders, takes him to the Judge and shows him the Boy's ears.*) See the state his glands are? He needs plenty of sunshine and the mild climate of the city centre.

DETECTIVE (*wiping tears in his eyes*): How awful! Heartrending!

TEMUR: That's not all. I can show you more.

(He claps his hands and Murman pushes a bed with the sleeping Old Man onto the stage. Temur shires an old-fashioned pistol and the Old Man springs to his feet.)

OLD MAN *(hysterically)*: Based on the latest scientific and technological advances, the world can be conquered within seconds! *(His tongue out, he wriggles in agony.)*

DETECTIVE: Leave him be. Don't you see he's near his grave? *(Weeping from the audience.)*

VOICE FROM HALL: How can you kick out a dying man?

KARTLOS: Please, don't believe them! That's how they melted my heart, made me open the door and robbed me of all before I knew it! Tomorrow it's going to be you. You'll be their targets. Forget sympathy, unite and stand up for your rights! Defend yourselves from the predators!

[Applause from the 'hall'. Temur bursts into tears, burying his face in his hands.]

TEMUR: It's all my fault! I must have made mistakes in bringing him up. I should've spent more time on him.

[Temur wipes his face with a handkerchief, but continues weeping. Some people from the 'hall' join him.]

DETECTIVE *(putting his arm across Temur's shoulder)*: Calm down, brother. Raising has nothing to do with it. At least you've did your best.

TEMUR: And what came out of it? The ungrateful piled a complaint against his own friends, the people who took pains in raising him! If only he'd been involved instead of idling around! He never helps with selling the stuff. He doesn't even know what he's doing in this world! And he writes poems without being commissioned.

JUDGE: But is that bad?

TEMUR: The bad thing is that a spirit flamed by such chaotic poetry can burn everyone and everything around.

DETECTIVE: True. Creativity is the flame that needs to be checked at all times, locked behind the safe doors of common sense.

TEMUR *(waiving his hand in resignation)*: Sadly, life has convinced me of the fact many a time. Whenever I come across a person possessed by unhealthy ideas, I'm gripped with the desire to heal him, treat him properly, tame and bring back to senses.

KARTLOS: Does your untimely intrusion fall under treatment as well?

TEMUR: Why untimely? Our visit wasn't at all accidental. We were watching you for some time but you became a definite target when you fully revealed all the symptoms of your illness by giving your royalties to a friend.

DETECTIVE: Despicable! How low one can fall!

TEMUR: The pathological tendencies became obvious when he put the money into his friend's pocket – secretly! That chap is completely unaware of his benefactor's identity even today!

DETECTIVE: Too much modesty is a sure sign of inferiority complex.

TEMUR: Kartlos' charity is such an anomaly that we decided not to treat it straightaway. First we visited his friend, just to prevent further spread of the disease. We chose him because Kartlos succeeded in planting the dangerous seeds of sympathy in his heart. Our sole desire was to confine an outbreak of the fatal infection.

DETECTIVE: How successful were you?

TEMUR: It was very hard in the beginning. The patient didn't respond to treatment – sat on the roof for hours, watching the setting sun and admiring the sunrise, enjoying the moon and counting the stars.

DETECTIVE: Did you bring him down to earth?

TEMUR: Definitely. Now I'd like to present the result of our efforts, an entirely recovered patient, who used to be an astronomer in his younger days.

[Murman drags out a little man onto the stage. He is wearing a pair of clown's bright pants, but is barefoot. The man goes to Temur and kisses his hand.]

TEMUR: Tell the court your name!

MAN: I am Kakhaber Korganashvili.

TEMUR: Okay, Kakhaber, tell us about your life – what do you do? Is there anything that worries you?

KAKHABER (*reciting as if rehearsed*): I feel fine, no worries. I was born anew since I stopped counting the stars and my life's changed for the better.

TEMUR: Are you happy or not?

KAKHABER: I'm happy thanks to you, because you are there for me. I'm happy I can breathe the same air as you do.

TEMUR: Have you got any hard feelings about me?

KAKHABER: Quite the contrary. I'm grateful you opened my eyes and made me change my wicked ways.

TEMUR: You have fully met our expectations and proved a worthwhile test subject. I know you are agile, so can you show us some of your skills?

[Kakhaber stands on his hands and walks on them. Murman lifts a circle and he jumps through it. Murman tosses him a plate and he catches it with his nose and spins it, then holds it on his forehead. Kakhaber is given bottles which he juggles. The invisible audience claps. Temur gives him a lump of sugar.]

TEMUR: Good boy! Now you can make a speech.

KAKHABER (*standing very upright and reciting without pauses*): I'm grateful for your kindness as you taught me how to live, made me happy when you brought me down to earth. Now, instead of flying in the sky, I'm standing firmly on my two feet. I'm ready to serve you, just to repay your efforts. I'm ready to cook an egg on my palm, go through a needle eye and so on. My dear friends, we must laud their work! Praise them to the skies! Carry their achievements further into our cloudless future!

TEMUR: That'll do. (*Kakhaber doesn't stop, shouting slogans.*)

KAKHABER: Long live Temur! May his evergreen mind light our dark lives! May he lead us to a happier future!

[In the end Kakhaber burns, with smoke coming from his back. Suddenly he roars with laughter and breaks down. Murman lifts him and tosses into the wings. The sound of shutter follows.]

KARTLOS: It's disgusting!

TEMUR: Nothing doing. You've got to apply all sorts of healing methods.

KARTLOS: If you refer to illness, you and the likes of you look much sicker, especially when you talk about conquering the world and your obsession with money. You sound raving mad!

TEMUR: How can you say that? Do I really deserve it? Do I look like a tyrant? I'm just a poor war veteran who's come to the city for medical help.

KARTLOS: Didn't you say you want to get a degree?

TEMUR: That I don't rule out. Actually, it's more important that you meet my expectations and show tangible results. Basically, I want you to confirm my theory in practice.

DETECTIVE: I've heard a lot about your theory. The human soul and limitless, unrestrained happiness! What can be greater and nobler aim? Can you tell us what its novelty is?

TEMUR: In an entirely fresh approach to the problem. I have applied the so-called 'deal formula' which matches two people for marriage with absolute precision. I fear it might be too boring...

DETECTIVE: Not at all! Please carry on.

TEMUR (*limping to the board and writing a long formula*): This formula gives us the possibility to closely monitor the process of young people's breeding. It's highly instrumental in producing an entirely new breed of humans, which guarantees that these new species will achieve maximal benefit in this life with minimal loss.

DETECTIVE: Can you give an example?

TEMUR: Certainly. For instance, Kakhaber. I analyzed his character, measured his temperament and have found a perfect woman for him. (*To Murman.*) Please!

[*Murman drags a huge clockwork doll onto the stage. He winds it: the doll does all the housework at an incredible speed – polishes the windows, washes the floor, peels potatoes, etc. As the wind comes to an end, the doll slows down and stops altogether.*]

DETECTIVE: A work of a genius!

TEMUR: It's still a working model which helps with man's physical demands and needs. In future I plan to invent a centaur – a mechanical woman on wheels. She can serve as transport to her husband as well and will move faster, which means more work done. More importantly, she will serve him in his spiritual life too by conversing about art and literature.

DETECTIVE: That will be an amazing contribution to mankind!

KHATUNA: Can you find me a husband?

TEMUR: That's easy. (*Pointing at Kartlos.*) Here he is!

DETECTIVE: What an unexpected but exact turn! (*Clapping from the audience.*)

KARTLOS: No way! I'm never going to be one of your family!

MURMAN: Which means you're looking down on us. How dare you!

TEMUR: Never mind. Let him speak. I like when young people openly and bravely express their opinions. If I didn't have the task of saving the world and if I weren't burdened with mankind, I'd gladly gaze at the stars myself.

KARTLOS: Who designated you to save us? Why did you take on the task of such enormity that you can't carry?

TEMUR: Because we trust in you. We believe you're going to stand by us and share the burden.

KARTLOS: Don't count on me. I won't betray my principles till the day I die. Even if you conquer the whole world, I'm going to tick like a painful thorn in your back!

[*The 'hall' applauds. Shouts are heard: "Go, go!" "Don't give in!" Khatuna walks to Kartlos and puts her hand on his forehead.*]

KHATUNA: You're very agitated. I'll give you some drops.

KARTLOS: Leave me alone! You're the last drop!

KHATUNA: My part is much more important than you think. Have you forgotten me so quickly?

KARTLOS: What?

KHATUNA: Don't take advantage of the fact that I'm reluctant to tell all the details.

KARTLOS: What's there to be told?

KHATUNA: Our story.

MURMAN: Have you disgraced us?

KHATUNA: It wasn't my fault. He forced me.

[*Khatuna weeps hiding her face in Temur's chest. The 'hall' weeps with her.*]

TEMUR: Calm down, child. If he's a noble man with a trace of morality, he'll marry you. Why do we have to be so miserable? Why is it that we are persecuted and debased all the time?

DETECTIVE: The case has aggravated. As I see, the plaintiff may turn into a defendant.

[*Khatuna frees herself from Temur's embrace and stands in front of Kartlos.*]

KHATUNA: Don't touch him! We've loved each other since childhood! (*Clapping from the audience.*)

DETECTIVE (*trying tears*): A woman's heart is something special, isn't it?

TEMUR (*rubbing his hands*): This is much better. What are we waiting for? We can finish with the formalities right here and now. If the young people are in love, who are we to stand in their way?

OLD MAN (*rising from the bed*): You have my blessing.

[*More clapping from the 'hall'. Flowers are thrown onto the stage. Murman hugs Kartlos, nearly strangling him, then Temur kisses him.*]

KARTLOS: Are you trying to play on my decency? I don't owe you anything. This withered rose is as innocent as she was. (*Laughter from the audience.*)

KHATUNA: Honey, you were so dazzled that you might not remember things clearly.

JUDGE: But those moments were unforgettable for you, right? Let's turn back the action and see what happened in reality.

KHATUNA: It's embarrassing.

JUDGE: Without evidence, your claims are rather groundless.

KHATUNA: What the hell.. (*She begins reconstructing the scene.*) There's a bed here and a mirror over there. Dad had a heart attack and he's sleeping. I've just taken a shower and am wearing a slip. (*Turning to the Secretary.*) Please make a good note of the fact. I walk to the mirror in my slip and this bloke (*pointing at Kartlos*) is sitting in the corner, reading something. And then he glanced at me.

JUDGE (*to Kartlos*): Did you?

KARTLOS: It doesn't mean much, does it?

DETECTIVE: How come? Wasn't it a dirty look? Is there such a huge difference between an intention and an action? You act in accordance with your thoughts and you must be punished in accordance with your actions.

KARTLOS: There was nothing between us. Khatuna told me she'd cook and I nodded. That's all there was.

DETECTIVE: At a glance, but we have recorded their dialogue separately and sent it for an expertise. The text analysis proved the presence of a hidden passion between the lines and a clear intention based on it, which was about to be implemented. Bring in the expert!

[*Enter Kakhaber Korganashvili. This time instead of a clown's attire, he is wearing a suit. He uses his glasses to read the expert conclusion.*]

KAKHABER: A close study of the second scene of Act One unveiled a pathological passion interwoven between the lines, which grew into an act of violence.

[*Shouts from the appalled audience: "Disgrace!" "Down with the perpetrator!"*]

DETECTIVE (*to the expert*): Thank you indeed. Now I would like to reconstruct the genuine scene.

[*Kartlos sits in the armchair. The Old Man lies in bed. Khatuna appears in her slip, goes to the mirror and starts combing her wet hair.*]

KHATUNA: I can cook while you're working.

[Kartlos sneaks behind her, grabs her and throws on the bed. He covers her mouth to muffle her screams. The Old Man sits up. Kartlos hits him with his crutch. Shouts from the audience: "Help!"]

DETECTIVE: Thank you, that'll do. This short fragment has clearly demonstrated the aggressive nature of our host. I suggest taking the entire flat from such a violent person, while he himself should be locked in the basement for an indefinite period.

[Clapping from the audience. Kartlos disagrees with the verdict. He grabs the lodgers' bundles and throws them out of the window. These are followed by their suitcases. Then he sets on their 'vegetable patch'. He turns the shelves over, strewing the greens and soil.]

DETECTIVE: What more evidence do you need to prove how impudent the host is. *(He turns to Kartlos.)* Thank you. You can take your seat.

[Kartlos ignores him, continuing to restore the original order in his flat. He pulls down the clothes line, switches off the radio and puts his books back on the shelves.]

DETECTIVE *(yelling)*: Stop it! *(Turning to Judge.)* Tell him to stop this minute!

JUDGE: Why should I? Wasn't it your idea to enact the scene? Now be patient and allow him to play his part to the end.

TEMUR: What's going on? Are we betrayed or is it a revolt? We had a different agreement.

DETECTIVE: You've got to act fast. Help your family. Can't you see what turn the whole thing has taken? *(To Judge.)* You're applying illegal methods in your courtroom. You can be prosecuted for it!

JUDGE: I've got nothing to do with it. It was you who made the protagonist lose his patience and control.

DETECTIVE: Draw the curtain or turn off the lights at least!

[He dashes to the switchboard and pulls the handles. The mechanism burns, letting out heavy smoke, but the scene goes on. The stage has turned to reveal Kartlos' study corner. He goes to his desk piled with half-plucked chicken, scales and herbs. Temur's son is holding carnations. Kakhaber is sitting behind a heap of water-melons. Khatuna is selling sunflower seeds. George is shouting: 'Candy floss! Sweet floss!' The moment they see him, they all offer him their products, as if he's a potential customer.]

KARTLOS: You've turned my flat into a market place!

[He snatches a dagger from one of the counters and smashes the scales. Then he sweeps down the chicken and, chops the herbs. The traders flee in panic. Kartlos topples the counters. Temur is standing behind them, arms akimbo.]

TEMUR: How can I help you? (*Kartlos raises his dagger. Temur chuckles.*) Oh, that! Put it away, be a chum. Is that your primitive way of interpreting the essence of a battle? Who uses daggers nowadays? Logic is the weapon. (*Kartlos approaches him.*) Don't be stupid, stop! Drop that outdated ritual. You should stop moaning about the glorious past. We'd better make it up and sign an agreement. Actually, I need brave people like yourself.

KARTLOS: Draw your sword!

TEMUR (*pulling some papers from his pocket*): Here's my weapon! It's the final scene of Act One, where you were to be sacrificed.

DETECTIVE (*snatching papers from him*): We're saved! How did you get this precious document?

TEMUR: I've taken it from the Judge's pocket.

DETECTIVE: A truly talented person can always find a way out. (*He turns to Kartlos.*) Whether you like it or not, you've got to be sacrificed. That's recorded here and you really wouldn't like to change what's written, would you?

[The Detective begins to prepare the scene in accordance with the papers, which he consults from time to time.]

DETECTIVE: The bed's here, the fridge and the table over here. Put the lights on! Make them a bit dimmer! That's better.

[Enter the Old Man, Khatuna and Murman. The Old Man sits on the bed and begins to pray.]

OLD MAN: Bring me a chicken! (*Khatuna and Murman drag Kartlos to the 'altar'. Old Man raises his dagger.*) You're lucky, son, to be sacrificed for our victory. Parsley and coriander will forever grow on out grave...

[A knock on the door stops his hand in mid-air.]

DETECTIVE (*consulting his papers*): It's George, the neighbour. We've got to take out his appearance in order to keep the scene dynamic and bring the action to its logical end.

[He crosses out lines on his paper, walks to the door and opens it. George, with Temur's son on his shoulders, gallops into the room.]

DETECTIVE: Your scene has been shortened. Please, sit down and don't interfere.

[George is tied in the corner like a horse. The Old Man lifts his dagger.]

OLD MAN: You're lucky, son, to be sacrificed for our victory. Parsley and coriander will forever grow on your grave. You're destined to get to Heaven directly from Marabda Street. (*He is about to strike.*)

KHATUNA: Is a little improvisation allowed? (*The Detective nods.*) Can we pardon him? We've been in love with each other since childhood! And if he marries me, let's not slit his throat.

OLD MAN: Do you agree?

KARTLOS: No!

OLD MAN: The better for us. (*He raises his dagger for the fatal blow, but is again interrupted by banging on the door.*)

KHATUNA: We've eliminated the neighbour. Who the hell can it be?

DETECTIVE (*scrutinizing the papers with a magnifying-glass*): No idea. (*Yelling.*) Stop it! You're interfering!

[*Banging gets louder. The latch gives in and the door swings open. Enter the Judge. He approaches the Old Man and snatches the dagger out of his hand.*]

DETECTIVE: Why do you want to ruin our play? How dare you change the text? Who are you anyway and what do you want?

JUDGE: This performance was created by me. Your fate is in my hands.

[*The lodgers recoil in fear. The Detective drops the papers.*]

DETECTIVE: Doesn't matter. You still aren't allowed to change the sequence of events. The characters follow their own logic based on their nature. The author's role is to give an initial push and then his characters act on their own. No author is capable of using up something that stems from the beginning of events.

JUDGE: But I do play a part in this performance of someone supporting an undefeatable spirit.

[*He gives the dagger to Kartlos.*]

TEMUR (*dropping to his knees and kissing the Judge's hand*): I don't agree with the prosecution. I believe you're omnipotent! You're our god, our Judge and Jury! I promised a lamb, didn't I? I'll add a comfortable sum to it if you help us to win the case.

JUDGE (*tears the papers and moves closer to Kartlos*): Don't worry, I'm on your side.

TEMUR (*collecting the paper shreds*): We don't need the author! We can bring the act to its end ourselves!

[Temur sits on a throne. Now he has several arms like an Oriental deity. In one hand he is holding the reins controlling George, who neighs like a horse. His second hand is lashing the whip, making Kakhaber dance. He is winding the female doll with his third and passing a sword to Murman with his fourth. A battle starts between the lodgers and the host. Temur sits behind the lodgers, giving orders. Kartlos proves to be wittier and more agile: he pulls a sack over Murman and pushes him towards Khatuna, causing them to fall down. Kakhaber creeps behind him with a bottle in his hand, but Kartlos ducks and the bottle hits George. The Old Man gets out of bed and clings to the wall with his claws.]

OLD MAN: It's my flat! You can't pull me out of here!

[The Old Man seems to have grown into the floor, as if he has got roots. Kartlos pulls and tugs, but to no avail. He cuts parts of the wall where the Man's claws are and the floor where his feet are. He pushes the whole chunk together with the Old Man out of the window. The flat collapses. The ceiling falls down. It is an imitation of the sky, complete with clouds, stars and the sun. The walls crumble. They are covered with the images of cities, rivers, mountains and forests. The turmoil reaches the culmination when bits and pieces of the world are flying around. Kartlos is now fighting with Temur's arms, which wriggle like the talon-edged limbs of a dragon. Finally, he manages to grip the throne intending to throw Temur down. The latter raises his whip, but Kartlos snatches it and turns on him with his own weapon.]

TEMUR: Don't hit me! You'll be lost without me! Who's going to teach you about life? Everything will perish without me! The world itself will crumble! Chaos will reign! This performance will also disappear! Help!

[Kartlos hits him with the whip. The lights switch off. The sound of shattering and smashing is heard. The stage lights up again. There is no sign of the lodgers. The floor is strewn with Temur's shattered parts: his head, arms and legs. Kartlos takes the head and tosses behind the wings. The sound of typing can be heard. Kartlos draws the curtain, revealing a study where the author is sitting at a type-writer creating his work. There are many bookshelves behind him. The author is the Judge wearing a mask, engrossed in his work. Kartlos approaches him and pulls the mask: the author is his own double. Kartlos and the Judge merge into each other, become one person. He carries on typing. Eventually, the sound dies down. The author finishes his work and turns off the lights. He draws the curtain as well.]

THE END.

Translated from Georgian by Maya Kiasashvili

PERFORMANCE WILL BE ANNOUNCED SEPARATELY

Mamuka Dolidze

Some time ago our busy town was overcome by a unanimous anxiety. Rumours started to spread that a famous opera company was going to arrive with a celebrity, an unequalled performer of Aida part leading. To be honest, nobody knew anything for sure about it, but the endless buzz excited our curiosity, provoked impatience, and filled us with a pleasant anticipation. Nobody knew what Mrs. Aida was like, when she would visit us or what her whims would be like. But this mysterious opera star, this ambiguous announcement – “Performance Will Be Announced Separately” – fed our already animated interest with countless fictions and tittle-tattle. The rumours were so discrepant that nothing could be said definitely. Several days ago booking offices stopped selling tickets. Though, it was clearly visible through the faintly illuminated windows of the Opera House that a performance was being prepared, something was stealthily going on in there. Waves of people invaded the closed door endlessly. It was bruited that the flight had been delayed and the performance might be cancelled. However, this version was instantly refuted by a new proposition: Mrs Aida has already arrived and she has positively been in the building of the Opera House for quite a long time now! This information was as unconvincing as all the others; however, it seemed a bit more acceptable as it was passed to us by a goitrous girl who claimed that the source of the information was the breather. In short, the conviction that the performance would undoubtedly take place and moreover, decorations were already being installed on the stage was admitted by everybody. An hour passed, then another... The opera palace did not show any sign of life. Inside its dim hall everything seemed lifeless and silenced, though some stealthy movement could still be felt, or did it only seem to us?! The lights faintly changed colours; occasionally a shadow would reflect on one of the windows, so weakened and faint that we did not even pay heed to it. All of a sudden, my wife rushed in and cried out:

-- Hurry up! It has started!

Fancy what became of us on hearing those words! The infuriated throng tore a pillar off and turning it around crashed over the carved entrance door. No power could resist such a collision! The lock split, the gate opened and we rushed into the semi-darkened marble corridor.

There my father-in-law Shio – a resigned, pretty mediocre singer in the past, who knew those labyrinths like his five fingers, turned up to lead us. He led us up to the attic by the fire escape staircase. In a jiffy, the narrow gallery under the roof got

crammed with people. Mr. Shio opened a small, webbed door and a huge hall burst upon our sight. It was all glittering. The polished floor reflected and splintered beams of light into colourful twinkling pieces. Clumsily we moved over this bright “mirror”, as if suspended in the air, while below, above the roof studded with coloured glass, our images – the ridiculously slanted topsy-turvy doubles – trailed us from beneath.

The rumour about the citizens’ invasion must have reached the ears of the administration; however, not a sound was heard on their behalf. Not a sound could be heard from the hall either; eventually it extended incredibly, since the walls, the ceiling and the floor, all turned into mirrors! The bottom below and the roof above disappeared entirely, only endlessly replicating shadows were reflecting from the left and the right, from the abyss and the heaven... Suddenly a huge net was thrown upon us from above. Everybody started dashing and thrashing around, but the more we tried to fight the net, the more and more we got entangled. The wave of people remaining out of the net turned back but the wardens holding the net were fast enough to control them. The moment they drew the net and swept the vibrating pile into the corner, they started to chase us, the survivors, with a butterfly net... Only a few of us managed to escape the clutch of the ropes. While the hunt went on, we, crept under the piano where Mr. Shio had found a hole; we took its cover off, rolled it aside and one by one descended deep into darkness.

Soon our eyes got accustomed to the gloom. We moved on our two feet in the corridor with the roof of a human height. It was too hard to breathe because of the dust around. Plywood decorations, armour and helmets were disorderly scattered against the walls. I moved my hands around seeking for the way and suddenly touched somebody’s face. Instantly I drew my hand back, but the hair stuck to it and the head rolled down in the darkness. It proved to be a clay mask! I threw the mask away and stopped. Then the others caught up with me.

-- It must be at the bottom. – Mr Shio said carefully observing the stone floor. I too, looked around but did not notice anything consoling except for the moss-grown walls.

-- Let everybody seek.

If only you saw how we left no stone unturned in those piles of junk! Such puff of dust went up that we could scarcely see one another. It was Mr Shio again, who found the hole; he fumbled about under the cardboard car, seized the key, adjusted it to the lock, turned it round, the hole was uncovered and from beneath, along with the air from the hall, sounds of music burst in. I stood breathless, listening. Memory had left me. I only wished this magic tune mixed with the sounds of different instruments would go on forever. Kneeling down I leaned my elbows on the floor with my head drooping down. I stared at the stage below where a young woman and a young man were swearing love to each other. The delight of watching the scene turned out short as my knees got stiffened and elbows started to ache. Everybody felt as bad as me. So we decided to go down following

the electric wires: to leap over to the next gallery using the ropes, enter the cabin of the lightening technician and then get onto the gallery.

Descending by the wire I could not take my eyes off Radames and Aida. The news that Ethiopians were plotting against Egypt reached my ears just as I was already sitting on the chandelier. I felt upset; I would not like this kind-hearted Pharaoh and his splendid court to become victims of those coloured savages. The intensified anxiety made me hug the goitrous girl. My wife drew me closer but I wouldn't yield. Then she asked her father, "Are we swallows to be nested here on the roof?" Mr Shio promptly sensed the irritation in his daughter's voice and scrambled us from our nests suspended on the rope and took off to the gallery.

-- Don't look down! -- He warned us and moved towards the lightening technician's hole.

As my turn came, I held out my hands trying to strike balance and ran along the rope. Just then the orchestra broke out playing a march and the beating of the drums made the chandelier shake. I could not help peeping down at the stage; there, at the foot of the throne, Radames, kneeling down, was being given a military blessing. I wished him victory! From the very beginning I felt compassion on this handsome warrior whose glance and bearings revealed infinite strength and self-control. I looked round the hall, the stalls, the amphitheatre; the stairs were all crammed with people. Mr Shio's presentiment came true: the packed hall started to swim before my eyes, I swayed, and who knows what would become of me if someone hadn't taken me by the hand. I was dragged up onto the carved ridge. We passed the gallery and got into the lightening technician's hole.

Colourful lights crept all over the walls. The hole turned to be entirely mechanized. The electric technician stood by the equipment. He gave orders with his red-green infra-red, purple twinkling eyes; wave-length one and a half... Arranged along the barrister, the lightening equipments caught orders with their antenna-locators (radio-locators), changed lenses and whirling round threw light onto the enchanted stage. I did not want this nice-looking athlete to be captured but on the other hand, I pitied the princess too, being condemned to slavery by fate. And no less the queen! Like my wife, she was literally set in jewellery. She had a crown on her head and her translucent floor-length sweeping dress looked like being knit of air. The way she spoke showed she was arrogant and ruthless. I pitied her fiancé Radames like I'd pity my own self. I felt upset again and put my arm around the goitrous girl's neck. And just then the lights turned on.

-- We must get down to the circle before they notice us, -- Mr Shio said.

Probably they spotted us from below, for as soon as we reached the corridor leading out of the lightening technician's hole, wardens armed with butterfly nets blocked our way. The goitrous girl's father proved to be a traitor. He became a turncoat

for the sake of just a couple of tickets! But his defection did in no way help the administration. I was eager to learn whether the Egyptians won and what became of Radames' and Aida's passionate love eventually to such an extent that I played hell with the wardens, captured the traitor and dragged him up to Mr Shio. I was willing to hang him upside down but my love for his daughter made me spare him.

-- Since you won, your will be done! – Mr Shio said generously.

I set the traitor free. And no sooner had I let him go, than I regretted it bitterly. He hurried to the telephone and called for the police. In a blink of an eye, intelligence agents rushed in. As we failed to get away before their arrival, we fortified ourselves at the foot of the pyramid. Enraged, Mr Shio's eyes burst with anger.

-- We are betrayed, my brethren! And the cause of this betrayal is my son-in-law! Carnal passion has blinded his mind, pity for the deadly enemy has melted his heart. What does he deserve?

-- Death penalty! – hailed back several voices.

-- To be buried alive! – specified my wife.

I was seized and thrown into the cardboard pyramid before I could gain consciousness. The door banged; darkness fell around and took away the last spark of hope.

It is hard to say how long I was buried alive in such a manner. Suddenly a hand slid out from somewhere and a pair of gentle handcuffs was put on my wrists. I felt the breath of the goitrous girl. While they were passing judgment against me the goitrous girl stealthily slipped inside to be buried along with me! But now I could not think of her. I was in the magic world where the music had carried me. I wondered what had happened at the Pharaoh's court, what befell Radames? No sooner had I thought of it than the pyramid started to move. Our shelter was driven to the place from where the spellbinding music was floating to us. Wider spread the fabric of the entangled tunes; presently, against the background of this colourful carpet of tunes, distinct sounds of an aria reached us. All of a sudden the door of the pyramid opened and Mrs Aida appeared, bringing in light. I was in the seventh heaven with joy, but before I could open my mouth, the door opened a second time and now I caught a glimpse of Radames. Excited, I gave a cry of delight and rushed towards the newcomer to express my happiness, but no such luck! Mrs. Aida fainted the moment she saw me, Radames unsheathed his sword, stepped over his lover and took to his heels back into the light! I followed him step by step, with a desire to calm him down, but as soon as I stepped out of the pyramid, the Egyptian sun blinded my sight making me dizzy. The mirror-like glittering floor was sending out thousands of fires around. The nobility, with their clumsily made-up faces were singing and walking about. In the space mottled with flamboyant colours a gigantic negro was guarding the Pharaoh's throne; I rushed straight to the throne, put my arms round Pharaoh's legs and begged him to show mercy on the lovers and to spare them. I don't know whether he was deaf or mute; he was staring at me with a strangely strained,

grinning face. And even though two slaves were drying his face with peacock's feathers, streams of sweat were running down his cheeks. I got angry. How much I fought to get here, to save Aida's and Radames' feelings, and now this doll, gaudy as a parrot, would not speak to me! I knocked down both the negroes and pounced upon the ruler! The old man got a grip of the throne but I was strong enough to drag him off the throne and crashed his crown to smithereens. Amneris tried to separate us. Shedding bitter tears Pharaoh's beautiful daughter pushed me to the wings, singing all along. Meanwhile the nobility besieged me. All I could see now was the fog and thus, I desperately attacked it and started to pummel and pound around. I stained with blood whoever came near! The Egyptians fled. The hall shook with laughter. Somebody switched the lighting off and under the ordinary light the lustre of the Pharaoh's palace, the splendour and beauty of the actors disappeared. Now Radames and Aida looked more like blemished dolls than tragic heroes. Even the heavenly music knit with such subtlety by the violins was thrust into the orchestra pit. All seemed fake! Replay of lighting had turned luxury to poverty and the rich garments to rags. Precious stones had turned to painted glass, ivory furniture – to cardboard items. The wrathful Pharaoh himself turned to be a pitiful, undersized man and his proud daughter -- a genuine scarecrow with coloured rags over her shoulders. Down from the Egyptian sky slowly came the silk curtain. Just a second more and the enraged cast of actors would tear me to pieces; so I clung to the curtain, pushed the ground with my feet, tossed ahead and along with the bouncing light, flew out of the window painted by the green darkness...

When I opened my eyes, the city lay in the evening dusk. Far in the distance, over the ember horizon, the silhouette of skyscrapers stood like bodyguards of the sun swimming in the blood...

What did that bouncing colourful lights mean? Self-forgetfulness? Did I really penetrate through the opera house walls, or was it that my wish intensified by so much buzz and rumours, so much expectation and ignorance -- together with the evening shades -- made me fancy this spectacle? What if nobody at all had arrived and the spider net knit of the light beams on the wall got entangled with the once heard melody etched in my memory, disbanded into tiny images and created this spectacle on the crossroads of fantasy and reality? And anyway, whatever it was, an apparition or reality, it proved incredibly tangible and impressive, as in its hum, in its progression, in the universe created by its art of self-knit beams, my pursuit, my will, my bygone anxiety and love was relived.

The city had sunk into everyday life. The buzz made over the performance was forgotten. Only the playbills -- faded and yellowed by time, revived faint memories and the Opera House mottled from within by lights and shadows was gathering strength for a new show.

Translated from Georgian by Lela Dumbadze

THE KING

Mamuka Dolidze

To the memory of my father , Givi Dolidze

It was the day before Christmas.

I was standing in the garden of a church listening to the prayer.

* * *

The voice of liturgy stirred my thoughts.

I was thinking about my poor country. Why has this kingdom of beauty has earned such dire history? The splendid land of Georgia was many a times devastated by various enemies. Even now, at the beginning of the XXI century it is about to be torn into small parts.

I thought that it was right time for a miracle to appear and the King who dwells in the upper-world would come down on earth to save my people...

My thinking was interrupted by a stranger who appeared suddenly through the light of candles. He seemed to have deep insight into my thoughts and shared my anxiety for the country.

The wind blowing the fir trees made a fan of shadowy light and lit up the garden with playful rays of changing nature. My speaker seemed to soar in the air. The golden radiance of the sunset turned the stream of his rejoicing words into the dream of a celestial country.

I saw my homeland step by step restoring from the ruins. The intangible, fuzzy playing of Providence exhibit a stranger as the King who could lead my people on the tightrope between the not being and being.

We strolled in the garden listening to the praise that sounded like a fairy tale with succession of miracles eventually coming to a happy end. The melody blew as a light breeze and the dancing ensemble of fir trees drifted us away from everyday bustle. We were listening to the silence that seemed to be the acme of the divine tune.

- I want you to open the charm of your homeland that has the roots in your heart. – said the King

He shook his hand and unveiled the village through the transparent deep of green shadows.

It was the village spread within the space of time encompassing the very beginning of my life!

I slightly stepped on the surface of this beauty as if I wandering through the lines of the text unfolding the story of my childhood.

The violet hill I had found myself there was not unfamiliar to me. So many times I used to ramble around it with a desire to stay there forever. The centrifugal force of inner attraction made me unable to leave this marvellous place as if I was rolling within the field of electromagnetic forces.

Things were arising like the symbols of the past. A leaning apple-tree was singing my beloved blues. Glenn Miller's music turned the dreamy village into the Paradise of my childhood. The melody was running through my vessels and rolled like a whirlpool in my heart. It was the song of love in which I had never fallen for I missed it.

I saw the skeleton of an old, yellow-painted building with blind windows erected in "Khrushovka" style - the former house of the institute of physics, were my uncle Yura used to stay for winter holidays. This ugly, neo-realistic house seemed to be the counterpoint of the violet hill, making the sense of yore reality beyond the lure of this charming place. It seemed as if I had been living within - a little boy in a small, communal flat, doing my lessons for the rural school. Contrast with the glamour of the violet hill turned this object of Post-Stalin industry into a vital subject touching all my schooldays memory.

I recollected Yura, my beloved uncle with short, American haircut and tanned face; in his cowboy trousers and snow-white sweater. His costume seemed to be an extension of his inner beauty deriving from the energy of eternal youth, which turned his appearance into a handsome Hollywood hero.

Meeting him invariably filled me with admiration; I admired the glamour of Georgian courage and the enchantment of the unknown country shining as the American dream through the gaps of our Soviet prison. The memory of my countryside appealed to him. He personified reminiscences of the 60ies of the 20th century; my home town – old Tbilisi, and Bakuriani - my winter sport village. Yet, his cheerful life was a bit irrelevant to the sadness of enslaved country. Thanks to the love for freedom, Yura added a tint of celestial light to the romantic reminiscences of my past, changing the exotic colour of the Georgian landscape into the early-elusive scenery of impressionistic art. He was the bearer of the glamour of the land that belonged to me and I would not like others to share my memory!

- Your memory does not belong to you.- exclaimed the King .- It expands beyond you and goes much deeper into the immemorial past , into the history of Georgia. Thanks to the wholeness of being and time, your childhood is open to the infancy of mankind – to the Paradise, which will illuminate your memory with a magic charm of everlasting life.

We were descending from the hill of violets to the old-fashioned railway station. It invited us hang about the platform. It was our favourite place of meetings and partings, embellished with the colourful wave of winter-sport costume with long tail of summer-time flowers. The joyful alliance of winter and summer created the eternal celebration of the red-letter day saturated the station of this earthly Paradise.

Chasing one another, the succession of various pictures encompassed my thought and overfilled my heart. I was in despair since they had expressible nature and they waited for me to be expressed; yet my word was ineffable to follow the musical stream of poetry running through the virtual reality of that elusive time.

We were standing in the cold, starry evening, waiting for the train. I saw my uncle among the florid wave of rambling people.

- Will you accompany us? – I exclaimed.

- I can only see you off, – he smiled sadly, – I must stay here, but before parting I want you to know that you adore me and I adore your father, Givi. I have never seen a man like him.

Waving good-bye, Yura slowly disappeared through the vortex of people. The monster of the night gradually swallowed the vision of my village. Suddenly the shining train burst into the dusk and carried us away.

For a while, the twilight chased us, but gradually it merged with the black, ghostly forest. The train was going back to my home-town – to Tbilisi. We were travelling alone; it was the royal train and I had time to think about my father.

Pricks of conscience were followed by repentance. The heartfelt words, I did not have time to tell him, burdened my soul. I could not find father in my favourite places! But at the same time, I felt his invisible presence in the unforgettable landscape of my youth, as if he had furtively arranged the state of affairs in which I found myself. The decisions I regarded as my own, were a matter of upbringing I inherited from him. He gave me precise answers how to be MAN and to have a spotless name and to develop close relationship with each and all, inspiring love! He had possessed the key to the hearts of everyone. I have witnessed great pain and sorrow he left in the memory of his close people. Standing at his grave, my heart overflowed with words and feelings and ideas and visions appealing to him. The sensation of his extraordinary life echoed in my soul, as the rays of an unknown star that broke the dusty colour of everyday routine.

Father! I am indebted to you for your furtive care, for your pains and anxieties! You kept a sense of honesty in the dishonest time! Your voice sounds in my soul like pangs of conscience, for I am too complex, too introverted to depict your romantic life, the lightness and simplicity of your deep, all-embracing heart! I need to think of you again, again and again; I lack your care, I need you, and you also need me. You were the Grand master of the art of friendship and this kind of creativity

cannot be rendered in a piece of art. It should be continued, it should live as an everlasting stream of life! I'll try all my best to keep this heavenly fire on the earth. You were not a writer (yet you had a deep knowledge of literature and linguistics), but I perceive your life as a stream of poetry representing a story of a noble person. You disclosed to me the wisdom of love which made my country so attractive, so warm, so happy!

* * *

It was the day before Christmas when our train came back to Tbilisi. The snowy station met me like an icy stage awaiting a show. I saw the great meeting looking forward to the King for he had set a fire of hope in many hearts. The crowd pushed us into the midst of the meeting. The King leaped out of the mob and climbed up the tribune. Like a conductor, he put up his hands. We were overcome with an anticipation of some miracle. The throng stood still, as a ruthless monster turned to stone. The conductor's baton began to move for invisible sign in the misty air. The tension reached its peak. The dead silence was about to break into the pearls of thunder. The King made an imperious gesture and the deafening thunder struck the space! The firmament was blown up by the dazzling flash of brilliant colours and through the golden mist of sunset we saw a gigantic flying saucer descending slowly on the earth! The King immediately changed his face! His white mantle was shining like the sun. His peremptory tone and gesticulation directed the cosmic vehicle onto the earthly station. The door of the saucer opened slowly and the silvery-sparkling stream of music burst out on the stage! The odour of the spring of my life spellbound me! Truly! It was the "Symphonie in Gold" of my infancy! The windy wave of the symphonic jazz, whistling in the aura found the rhythm of my heartbeat. I felt giddy attacked by the rays of the flying-saucer show. I was at one with the stream of sounds, ringing like bells and inviting the dancers to go to the rink.

I found myself involved in the dizzy dance with the joyful mob! The show spread the wings of time and whirled round the old Tbilisi and turned the icy platform into a mirror reflecting the ensemble of flamboyant ladies.

Poor Fernando! He played the violin and looked so sad, as if he had been bearing all the sadness and nostalgia for the elusiveness of time!

"O, Jackie Joe!", the black ladies song enveloped me like fire!

The golden-silvery interplay of the sunset and the moonlight coloured the spectacle. The King was still conducting the dance carnival of the celestial show. The saxophones twinkled like silver stars and all the musical instruments played on their own, skating on the rink! The ladies were clad in misty robes and sharp contours of men formed an attractive centre of this happiness; and father, my longed-for father, was alive and standing beside me!

I couldn't make out whether it was the snowy station of old Tbilisi or the Sunny field of Glenn Miller's village!

The King shouted and summoned the brilliant orchestra to get out of the saucer! They played like gods! That musical fantasy lived in the clouds and covered Mtatsminda, the Holy mountain of the Georgian poetry with the violets of whitish-blue snow. At the height of this inspiration, beyond the Trialeti Range I saw the daydream of the Caucasus mountains. The silvery cocktail of the Moonlight Blues involved me into the rhythmic waves of skiing down. The song I heard was the song of the Goddess. The sweetness of her voice turned the virginal snow into the powdery sugar. The starry flakes of this sugar were snowing in my soul where the winter had married the spring and gave birth to the timeless dream of eternity. *But be careful! Do not speak of a miracle, or you'll lose its divine charm! You could only dwell within this miracle for a while, since it was your beloved place!*

It was the heart of the country being open for the whole world! And the azure sky of Georgia was at the same time the blue sky from the "Roman Holiday"; the handsome journalist and the fascinating princess were whirling in a dizzy dance at the riverside! Escaping from the agents they crossed the river and suddenly, on the wet, dark coast of Sant' Angelo I embraced Audrey and kissed her! And the virgin princess felt all the taste of love and took this taste to her kingdom.

I saw the little bystreet leading to the Coliseum, and parting with Audrey was so painful... My uncle turned into Gregory Peck (Yet Yura was more handsome). Now he was standing in the palace. Under the spell of great sorrow Gregory was parting with the princess. Then he turned round and got out of the conference hall. The tune of remorse furtively merged with the sounds of the footsteps and led him to the final chord of the fairy-tale - the story of love that happened once upon a time and was kept forever.

What had happened to me? Why did my favourite characters inundate the spectacle of the bygone times? The New-year carnival seemed to enchant the show and penetrated into the country which deserved being named my *dreamland*.

What had happened to me? I was too weak, too helpless to express the charm of the things – the splendour of the spirit of the 20th century. It was the spirit of life we inherited from the eternity. It was a picturesque land of unforgettable men living at some time and existing forever.

The King was still conducting the performance but the time of the show was over, the King swiftly shook his baton and the flamboyant phantoms vanished in the mist. The flying saucer changed its shape. Now it looked like a gigantic royal crown, shining and shimmering over the surge of the musical colours. The

crown blossomed like a rose, its bud split out and launched in the space the Christmas tree! All of a sudden, the dancers and ladies transformed into tiny playthings and settled down on the branches of the tree. The royal crown faded away, withered swiftly and the flying saucer emitted fire.

- Come on, they are waiting for you, – the King told me, – Join us and you will live forever, in the everlasting red-letter day!

The light of happiness attracted me as the flame of fire attracts butterflies, but at the same instant the song of praise evoked my repentance and kept me away from them and brought me back to the garden of the church.

- Sorry, I am unable to accompany you, - I said, - I cannot leave the grave of my parents.

- That is the answer I expected, - nodded the King and flew up to the space vehicle.

He stopped for a while to say goodbye.

- Our parting will be brief. - he said, - Your country is wonderful and it is worth meeting celestial gusts again. The beauty of Georgia involves hidden happiness belonging to the realm of the upper-land, and surely, it should be realized.

- If you were the King, you would stay here to save us! – I exclaimed.

- I am not the King. I am the longing desire for the King in your hearts. The genuine King is on his way!

He disappeared in the misty light of the flying saucer. The spacecraft took off from the ground and vanished in the air.

* * *

I was standing in the garden of the church listening to the prayer.

It was the day before Christmas.