

МИНИСТЕРСТВО ОБРАЗОВАНИЯ И НАУКИ РФ  
ФГБОУ ВПО Пермский государственный национальный исследовательский университет  
ООО «Учебный центр “Информатика”»

**ОБЩЕСТВО НА РУБЕЖЕ ЭПОХ: СОВРЕМЕННОСТЬ ЧЕРЕЗ  
ПРИЗМУ СОЦИАЛЬНЫХ И ГУМАНИТАРНЫХ НАУК**

**Часть 3. Что такое Цивилизация?**

Материалы заочной всероссийской с международным участием  
научно-практической конференции  
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В часть 3 сборника включены статьи К.Д. Марицаса, посвященные широкому спектру вопросов относительно человеческой цивилизации.

Сборник рассчитан на широкий круг читателей, интересующихся вопросами развития науки, современного социально-гуманитарного знания.

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## Вступительное слово редактора

Читателю открывается часть 3 сборника статей материалов конференции «Общество на рубеже эпох: современность через призму социальных и гуманитарных наук», которая называется «Что такое цивилизация?». Название этого тома представлено в виде вопроса, что отражает его содержание: каждая из статей заставляет читателя задуматься, подталкивает к размышлениям, к дискуссии с автором работ, представленных в книге.

Данная книга имеет достаточно нестандартный формат для сборника работ по итогам конференции. Ее особенность в том, что в ней представлены работы лишь одного автора – Константиноса Марицаса, философа из Болгарии.

С Константиносом мы сотрудничаем с 2011 года – он принимал участие в ряде конференций, организуемых Пермским государственным национальным исследовательским университетом, публиковал статьи в сборниках материалов научных трудов. В этом году появилась идея познакомить читателей с основными работами Константиноса различных лет – так родилась концепция настоящего сборника.

В своих статьях автор поднимает разнообразные вопросы, находящиеся на стыке философии, культурологии, антропологии, психологии. Книга делится на ряд тематических разделов, название которых кратко отражает суть затрагиваемых вопросов: раздел I – «Что такое философия?», раздел II – «Дарвин vs Марицас», раздел III – «Теория эволюции», раздел IV – «Театр, мегалиты и зооморфизм», раздел V – «Цивилизация и искусство», раздел VI – «Статьи на различную тематику». Язык статей – русский и английский. Большинство статей были уже изданы ранее в различных изданиях, поэтому в данной книге они публикуются в их оригинальном виде, без изменений.

Полагаем, что книга будет интересна широкому кругу читателей. С идеями, представленными в статьях К. Марицаса можно соглашаться, можно нет, можно вступать в интеллектуальную полемику, но в любом случае они интересны тем, что поднимают «вечные» вопросы – о происхождении и сущности человеческой цивилизации, о смысле и назначении искусства и пр.

Мы выражаем благодарность Константиносу за его согласие сотрудничать с нами и предоставленную возможность опубликовать его статьи в настоящем издании.

*Ксения Патырбаева, кандидат философских наук,  
научный редактор сборника (г. Пермь)*

## Об авторе

В одной из своих работ автор представленных в этом сборнике статей вспоминает эпизод времени своей учебы в школе. Никто из учеников не ответил верно на вопрос учителя: «Когда двое ссорятся, кто уступит первым?». Правильный ответ, по словам педагога, заключался в том, что уступит более цивилизованный. Четырнадцатилетний мальчик тогда впервые задумался о том, что такое цивилизация и что характеризует цивилизованного человека. Однако к написанию своей книги на эту тему, впоследствии изданной на греческом и болгарском языках, Константинос Марицас прошел достаточно долгий и сложный путь.

Константинос родился в Софии 29 сентября 1957 года. В его семье сочетались и поддерживались традиции трех разных культур – греческой, болгарской и русской. Отец Константиноса, Димитриос Марициас, греческий коммунист, участник движения Сопротивления, был узником концлагеря на острове Макронисос. Образованный юрист, автор диссертации по остроактуальному в то время «кипрскому вопросу», а также принципиальный и прямолинейный человек, он и по сей день остается для сына образцом человеческого поведения. Отцу посвятил Константинос свою книгу «Цивилизация и естественный отбор», добавив к посвящению в качестве эпиграфа стихотворение М. Ю. Лермонтова «Белеет парус одинокий». А любовь к русской литературе пришла к нему от мамы, Цветаны (урожденной Бошевой), которая была специалистом в области болгарской и русской литературы.

В 1972 году под давлением болгарского КГБ (ДС) семья вынуждена была уехать в Грецию. Однажды Константинос рассказал о том, что, когда они жили в Софии, то в кругу семьи общались на греческом, а в Афинах, напротив, на болгарском. На мой вопрос, почему так, он ответил: «Чтобы держать язык». «Держали» в этой семье не только язык и традиции, но и другие достижения болгарской и греческой музыки, литературы, поэзии. Тем не менее, по окончании афинской мужской гимназии Константинос не выбрал гуманитарную стезю, а поступил в Национальный технический университет, в котором студентом первого набора был его дед и полный тезка Константинос Марицас. Впоследствии Константинос издал репринт двух книг своего деда о технологии производства оливкового масла и вина.

Став инженером, специалистом в области климатизации, Константинос Марицас достаточно успешно работал на этом поприще. Пожалуй, самым интересным и значимым в его инженерной деятельности стал проект Музея нумизматики в Афинах, известного как Илионский дворец или особняк Генриха Шлимана и хранящего, принадлежавшую последнему коллекцию монет. Проект получил высокую оценку специалистов и дважды был представлен на всемирных форумах по климатизации: в Италии (2001) и в Турции (2010).

Однако успешного инженера не переставала волновать тема цивилизации и проблема цивилизованности человека. Он стал работать над книгой, которую, преодолев множество препятствий, издал в 2003 году. В 2007 году появилось второе издание, уже при поддержке фонда Дж. Ф. Костопулоса.

Главный тезис концепции, представленной в работах Константиноса Марицаса, заключается в том, что цивилизация есть выживание слабого. Сама по себе эта мысль не нова и встречается в различных версиях натуралистической интерпретации социальной действительности. Но обращает на себя внимание та смелость и оригинальность, с которой автор предлагает собственное прочтение эволюционной теории и ее проекцию на мир человека, не оглядываясь на общеизвестные постулаты академической науки.

Не разделяя философский подход Константиноса в целом, а также его утверждение, что не существует принципиальной разницы между человеком и животным, я, тем не менее, хотела бы отметить, что многие из его интеллектуальных провокаций фиксируют внимание на тех пробелах, которые до сих пор существуют в философском осмыслении как культурных универсалий, так и многообразных форм человеческой деятельности. Так, в объяснении природы искусства, первоначального назначения мегалитов и др. Константинос заостряет внимание на взаимоотношении природного и символического; строит свою «феноменологию ландшафта» как отражение состояния сознания человека на этапе перехода от человека-животного к человеку цивилизованному. В осуществленной им реконструкции визуальная действительность, которую, на его взгляд, создавал и создает мужчина для женщины с целью воспроизводства, соединяет древние храмы и современные стадионы, наскальную живопись и роспись стен метрополитена.

Последние годы Константинос Марицас много работает в избранной им гуманитарной области. В 2011 году он получил степень магистра философии в Софийском университете Святого Климента Охридского, принял участие в ряде международных конференций, опубликовал более десятка статей по философии и культурологии на болгарском, английском и русском языках, перевел на болгарский язык стихи греческих поэтов Йоргоса Сефериса и Константиноса Кавафиса, в качестве приглашенного лектора посетил Университет Кастамону (Турция), где его выступление на тему «Цивилизация и искусство» получило широкий отклик у слушателей.

В данном издании статьи Константиноса Марицаса, написанные им в разное время, приведены без сокращений, чем объясняются отдельные повторы в их содержании и иллюстративном материале. Читателю предоставляется оценить, насколько актуальны поднимаемые в них проблемы для современного гуманитарного знания и насколько интересна представленная автором концепция.

*Ирина Полякова, кандидат философских наук (г. Калининград)*

## Часть 3. Что такое Цивилизация?

### Раздел I. Что такое философия? / Part I. What is philosophy?



*«Thinking man»,  
François-Auguste-René Rodin*

*А он, мятежный, просит бури,  
Как будто в бурях есть покой!*

*М. Ю. Лермонтов, 1832г*

# ORIGIN OF PHILOSOPHY AND SCIENCES BASED ON THE LYING IN THE CONTEXT OF THE EVOLUTION THEORY

Constantinos D. Maritsas

**Abstract:** The problem of human philosophy and sciences were studied in the context of the definition “civilization” on the basis of Darwin’s theory. The author defines civilization as “survival of the weak”. The author supposes in this paper that philosophy and sciences, have been created unconsciously by the weak male to describe their heroic deeds for the women in order to be selected by them for reproduction. Finally, the author defines language and art.

*Keywords:* civilization, evolution theory, lie, lying, philosophy, science

## Introduction

“Given the current level of our knowledge, I do not think that the question of the origin of language may find an answer” (McMahon, 2001, p. 440). Language and art, the author believes, are invented to enable men to illustrate women their feats, so women can choose men for reproduction. Since the civilization is the survival of the weak, the language and art are invented to enable weak men to describe their false deeds to women so that they can choose them. “If the lie is the tool, used by the weak creatures to survive, the mind needs to be improved in lies and deceit-for others and to itself” (Papagiorgi, 2001, p. 156). It is the language, as the author has already mentioned, that becomes the criterion for selection. By lying, the weakest man can reproduce causing admiration and be chosen by women. As Pinker (2000) rightly said, “in the case of systems, such as the language, it is not easy to imagine the selection process that has created them” (p. 400). This process is civilization, the survival of the weak with criteria being the song, the beauty and the gifts (Maritsas, 2007, p. 154).

May be, “man invented the language to satisfy his deep need to complain” (Pinker, 2000, p. 37). Man invents the language to satisfy his deep need to be chosen by women for reproduction. Using language, the man lies to assert himself as a hero. Actually, the purpose of language is to formulate lies.

The author guesses the process of language and art development is as follows: The first weak man had to illustrate the false fact with the phrase-lie, “I killed the bear”. The man had gestures, yelling, masking, and natural materials at his disposal. The weak man must pretend to be the strong one, the one that really killed the bear. A generation comes, however, where the weak imitate the previous generation, not the powerful. Thus, the principle according which the weak man imitated the powerful one disappeared. The weak men prevailed, and the phrase “I killed the” has

lost its necessity. Thus, gestures, shouts and masking became a dance, a song and clothes.

The truth: The powerful male kills the animal (Fig. 1).

The lie: The weak male presents himself as powerful (Fig. 2).



Figure 1. The truth of the powerful male.

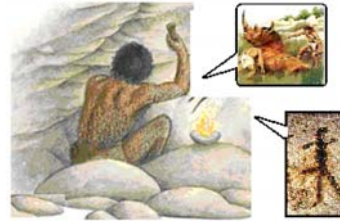


Figure 2. The lie of the weak male as the truth of the powerful.

And the weak male always wanted to find and usurp the truth of the strong male.

To lie: The weak male usurped the strong male's truth with the purpose of being selected by the female for reproduction.

Take for example Koko the Gorilla. When her handlers confronted her after she tore a steel sink out of its mooring, she signed "cat did it" and pointed at her innocent pet kitten. Perhaps the Koko example lends credence to the idea that lying comes with language. The more elaborate the language, the more elaborate the lying. Koko has learned to sign over 1,000 words (see Figure 3). The more words she knows, the easier it is for her to lie. Perhaps all animals have within them the tendency to deceive, but only with language is that tendency able to fully blossom. Still, it does not mean that animals without complex language abilities do not bluff or lie. In a 1995 issue of the *Journal of Theoretical Biology*, a University of Rochester biologist Eldridge Adams published the results of research that show that animals of the same species bluff to get what they want. Specifically, he showed that a species of crustacean called *Gonodactylus bredini* have the ability to bluff stronger opponents into giving up a fight. Many animals and insects have an inborn ability to camouflage themselves in order to hide from prey. Camouflage is a form of deception. It is not in an animal's best interest to draw attention to itself. The more it blends, the longer it lives. Is it possible that deception is not only a natural instinct of all living creatures, but that it is absolutely essential to survival? After all, those who lie (whether they be human or otherwise), often do so for their own gain—to avoid punishment, embarrassment or harm. The better a creature is at lying, bluffing and deceiving, the more likely it is to survive in this world. Lying is all about deceiving predators and surviving—whether it is an insect changing its colors or a human lying to a boss who might fire him and take away his income and means of survival. Could one reason that humans have evolved as much as we have be precisely this—that we



are the world's best tricksters and liars? Does mastering the art of deceit mean mastering the world?

How and why do frogs lie? Since a croak is the auditory condition for green frogs to decide their correspondent size, some small male frogs, and toads as well, whose odds of finding a mate and passing on their genes are critically against them, may “lower their voices to make themselves sound bigger” and the misleading big-bodied croaks should “intimidate frogs that would beat them in a fair fight”. “Females, which in most frogs, are mute” (Lorenz, 2008, p. 121) (Fig. 4).

The petit frog appropriates the truth of the powerful one to win the female to pass its own genes to the next generation.

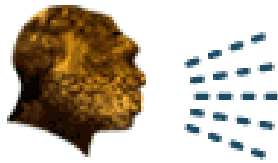


Figure 3. Male language.



Figure 4. Male song.

### **Definitions of Lie and Lying, Language and Art**

As we have already said, the first human lie was: “I killed the bear”, illustrated by a weak man in order to embezzle the heroism of the strong man. In other words, the lie of the weak man is the truth of the strong one. Following the need to create it, we can already give the definitions of lie and lying:

*The lie is the someone else's truth.*

*The lying is the usurpation of someone else's truth.*

For the animal is the same:

“Messrs. Wallace and Trimen have likewise described several equally striking cases of imitation in the Lepidoptera of the Malay Archipelago and Africa, and with some other insects. Mr. Wallace has also detected one such case with birds, but we have none with the larger quadrupeds. The much greater frequency of imitation with insects than with other animals, is probably the consequence of their small size; insects cannot defend themselves, excepting indeed the kinds furnished with a sting, and I have never heard of an instance of such kinds mocking other insects, though they are mocked; insects cannot easily escape by flight from the larger animals which prey on them; therefore, speaking metaphorically, they are reduced, like most weak creatures, to trickery and dissimulation.” (Darwin, 1997, chapter XIV)

American ethologists Rowell, Ellner, and Reeve (2006) showed that lie and dishonesty are widespread among the animals:

“In green tree frogs *Rana clamitans* some small males exaggerate their quality by lowering their acoustic pitch to resemble that of larger males (Bee et al., 2000).

False alarm signals may be given to divert rivals from food sources or mating opportunities, as in the shrikes *Lanio versicolor* and *Thamnomanes schistogynus* (Munn, 1986). Deception has been observed in all primate groups, and differences in deception rate among primate species correlate with neocortex size, suggesting that benefits from deception may have been a driver of neocortex expansion.” (p. E 180).

The better a creature is at lying, bluffing and deceiving, the more likely it is to survive in this world. Lying is all about deceiving predators and surviving—whether it is an insect changing its colors or a human lying to a boss who might fire him and take away his income and means of survival.

Could one reason that humans have evolved as much as we have be precisely this – that we are the world’s best tricksters and liars? Does mastering the art of deceit mean mastering the world?

Finally, the definition of language and art for every living being is: Language and art are the tools of lying for every living beings.

Language: *Usurping the truth by the weak male from the strong male with the purpose of being selected by the females for reproduction using its own body organs as instruments.*

Here language is the body language, the voice language and the gesticulation language. This definition is for every living being, animal or human.

Art: *Usurping the truth by the weak male from the strong male with the purpose of being selected by the females for reproduction using the nature materials as instruments.*

Here art is the painting, the sculpture, etc.. This definition is for every living being, animal or human.

According to Hume: “Their fruitful invention supplies them with a variety of adventures; and where that talent is wanting, they appropriate such as belong to others, in order to satisfy their vanity.” (Hume, 1986, p. 390). In the present day we, the male, usurp the someone else’s truth.

## **Philosophy and Sciences**

Just like the weak frail animals, the weak unsure people mimic the "strong" ones, in order to be chosen by the female for reproduction. That is, the weak man’s need to create lies and deceit, create for him the need to play a "strong" man’s role. Therefore, the weak male was forced to seek the strong male’s truth in order to appropriate it. Thus, the weak man began the search for the strong man’s truth.

*In other words, Lie established the need for learning the Truth.*

With the victory of the weak the purpose of deceit disappeared; the weak one became a ruler and no longer had as opponent the strong man from the natural

selection. Family appeared, each man had one wife. No longer was it necessary to appropriate another's truth. Thus, civilized man found himself with instrument, the lying, which was useless. And then the great change occurred: the search for the other's truth in the civilization became an aim in itself. It developed into a tradition and involved the truth of animals, plants and all nature. This tradition gave birth to philosophy!

Thus the personal lie created the search for the other's truth. In other words, the need for lie brought about the search for truth and from it philosophy was born.

People are still looking for the other's truth to this day.

Philosophy tries to explain the World. Gradually, departments of Philosophy turn into Sciences. That is, Philosophy creates theories to explain the World phenomena. When a theory has been proved, then it becomes a Science.

The difference between Science and Philosophy is: Science deals with facts and tries to arrange them into a logical order, while Philosophy deals with a logical order in which it tries to arrange facts.

In the beginning Religion was the only one which could answer the questions of Philosophy. This went on until the 17<sup>th</sup>-18<sup>th</sup> centuries. With the invention of the telescope (Galileo Galilei, 1564 – 1642) and the microscope, Science became virile and put an end to the reign of Religion.

Gradually branches of Philosophy turned into Sciences. This means that Philosophy created theories in order to explain World phenomena. When a theory is proved, it becomes a Science. And this without the intervention of Religion.

The beginning of the separation of Sciences from Philosophy was set by Hippocrates:

“In the medical reflections of Empedocles and Democritus speculation prevailed. Hippocrates and his supporters, on the contrary, were people with realistic sober thought, therefore they declared war on the ‘philosophizing medicine’. ‘The doctor's art – it says in the book ‘About the Old Medicine’ - has long followed the beaten track, where many wonderful things were discovered in the course of time and everything necessary will be discovered if the people endowed with the necessary talent and armed with the discoveries made before them, continue their studies in the same way, i.e. if they go through empiricism and experiment – on the road of experiments and comprehensive observations.’ This requirement was one of the first serious conflicts between science and philosophy on the issue of tools and methods of knowledge.” (Lunkevich, 1947, p. 33).

If the distinction between Philosophy, Religion and Science had become clear, a lot of crimes, misunderstandings and pointless controversy would have been avoided.

Example: the Heliocentric system.

For centuries man wanted to know the truth about celestial bodies and their movements. Many philosophical theories were put forward by offering different explanations. At the same time Religion, as a Science of Civilization (see Maritsas, 2007), expressed its position too. Among these was the philosophical proposal of Aristarchus from the island of Samos.

*Philosophy*: Aristarchus of Samos (320 – 250 BC), astronomer, one of the greatest in the World. He was the first to propose *the Heliocentric system* with his monumental work “Dimensions and abscesses of the Sun and Moon”.

*Science*: Galileo Galilei (1564 – 1642) and his telescope. He is mentioned as the ‘father of modern astronomy’ and the first physicist in the modern sense of the term because he was the first to replace the hypothetical-deductive method of experiment and introduced mathematics in physics.

So, after 2,000 years Science gave the correct answer and took a part of Philosophy. We can say that Aristarchus of Samos was the first philosopher who proposed the Heliocentric system and Galileo Galilei was the first scientist who proved its correctness. The same happened with Democritus’ atomic theory and many other theories. A recent example is the theory of evolution, which today is a battleground for Philosophy, Religion and Science.

## Conclusion

In this work, the author showed that Philosophy and Sciences can be explained on the ground of Darwin’s theory. But it is necessary to define the concept of Civilization and its selection criteria. On the basis of the Darwinian theory, the author defines Civilization as “survival of the weak” (Maritsas, 2007, p. 141).

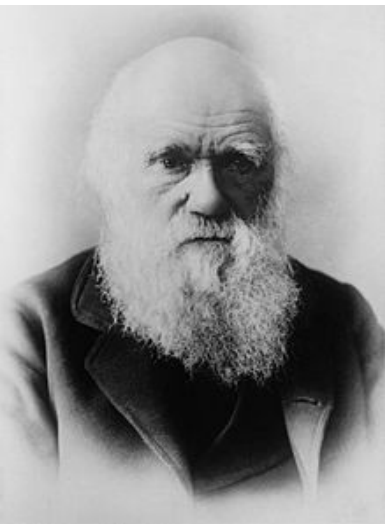
The author has shown in this paper that language and art, philosophy and sciences, have been created *unconsciously* by the weak male. The aim was for the weak male, the creator of civilization, to survive by means of the *lie*. Language and art created as forms of *lying*. After achieving the aim, the surviving of the weak man, lying, subsequently language and art, became *unnecessary*. Thus, civilized man found himself with instrument, the *lying*, which was *useless*. It was then that he discovered new necessities– Philosophy and Sciences and etc. (Maritsas, 2007). ... Everything started from the lie: “I killed the bear”.

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## Раздел II. Дарвин vs Марицас / Part II. Darwin vs Maritsas



*On the origin of species by means of natural selection, or the preservation of favoured races in the struggle for life*

*On the origin of species by means of civilization or the preservation of favoured races in the cooperation for life*

# THE PRINCIPLE OF NATURAL SELECTION IN NATURE AND CIVILIZATION

Constantinos Maritsas

**Abstract.** The natural selection principle, as formulated by Charles Darwin, applies always and to everything, should the selection criteria and environment be determined: “I have called this principle, by which each slight variation, if useful, is preserved, by the term of Natural Selection.” In nature the stronger one survives, in civilization the more communicative, more handsome and richer one survives. The only difference between civilization and natural selection is in the criteria for selecting a man by a woman for reproduction. Still, what does a selection criterion mean? Why does it exist? In my books Life is defined as a reduction in entropy. Logically, the living and the more living are supposed to survive. Living is the thing, which reduces entropy. The stronger, the smarter or, in terms of entropy, the better organized one! In nature, the stronger one, the one that which reduces its entropy, increasing that of its victims is better organized. In civilization, the creature that speaks and is rich and beautiful is better organized. This creature, this man reduces his entropy at the expense of the increase in the entropy of his victims: the uncommunicative fellows fall victims to the silver-tongued, the poor fall victims to the rich man, the ugly – to the handsome. Selection criterion is the process of reduction in the process of growth of a creature at the expense of an increase in the entropy of another creature. Hence: The natural selection principle is nothing but reduction in entropy or, in fact, Life.

*Keywords: civilization, natural selection, nature, entropy, Darwin.*

## **Introduction**

Till now we haven't the universal definition of civilization. All definitions we have are anthropocentric: civilization and human activity are identified in them. I will try to offer new definition which isn't anthropocentric. This definition, I suppose, will help to answer some important questions: How did man progress from natural selection to civilization? Why other animals or plants did not follow suit and didn't create civilizations? Or they did?!

## **Definition of Civilization**

All definitions of civilization we have are anthropocentric: civilization and human activity are identified in them. So we have a vicious circle: civilization=>man activities, man activities =>civilization! I will try to offer the definition which isn't anthropocentric.

According to Darwin, “struggle for life is most severe between individuals and varieties of the same species” (Darwin, 1997: 99). Man (male) was doomed to

extinction (as other 99% of living beings) for two reasons: first, he was an easy prey for other animals, and, second, due to intraspecific competition for reproduction of new generations. Since his appearance, man is the weakest and most helpless living creature on our planet, but he has the largest brain. There are also many animals that are “biologically weak” too. Yet none of them has created a civilization! And man has survived, creating one! How did he do it?

Man himself, as is common regarded, thanks to his brain, has abolished the coercive intraspecific competition and consciously terminated the process of natural selection. Having abolished the coercive struggle, man has created a society of similar organisms – human society. But man had to find a substitute for the coercive intraspecific competition, in which male individuals have been selected by women.

So the first step to definition of civilization is the next (See Maritsas, 2007):

*Civilization is replacement of the coercive intraspecific competition with non-violent fights.*

But abolishing the intraspecific competition, man got biologically weak and he became an easier prey for animals. Then he made the second step quite easily, that is, he terminated the coercive fighting with animals.

So the second step to definition of civilization is the next: “Civilization is a replacement of the coercive struggle for survival with a non-violent one”.

Finally I propose definition of civilization which I treat as non-anthropocentric (See Maritsas, 2007):

*Civilization is the survival of the weak.*

This definition can be applied to man, animal and every living being as I will show hereafter.

## **From Natural to Civilizational Criteria**

The change in the selection criteria has led to other changes, which exist to the present day. The hero of the natural selection was the man (male) returning as a winner after war or hunting, but the process of selection was carried out away from the eyes of the women (females), i.e. women (females) were not the bystanders of the struggle for survival (selection) and the victory of the male who is worthy of reproduction. On the contrary, in the case of “war dances”, the process of selection occurred before the women (females) and, as a rule, in public. Men (males) started parading their qualities, dancing and singing before women (Photo 1).





Photo 1. Today in Greece. At the floor, used for dance, the whole crowd of spectators can take places.

According to Desmond Morris most of our dance moves come from the same source, but in our case they have not developed into a static ritual kind. They have developed into a human way, i.e., into a civilized way (Morris, 1970: 226). The first generations imitated the nature. But the next ones, instead of imitating nature, began to imitate previous generations, losing the connecting link with nature. By imitating, they lost the main purpose and imitation itself became the main purpose, it became unnatural (“ritual”, “magic” and “religion”) actions (See Maritsas, 2011).

As the dance became estranged from the real fight, woman had to change her selection criteria. The instinctive cries of pain had to be replaced with acquired ones; the blows had to be replaced with a simple touch. The woman selected the winner on the battlefield or in the sphere of sport or dance, which were a reflection of fight. The rival’s death was not the purpose; rather the right to reproduction was the purpose. So the woman had to replace the coercive preponderance criteria with others, civilized ones, to which males have adapted by means of natural selection.

The first selection criteria were found in nature. We suppose that they have been: song, beauty and gifts. According to Desmond Morris, we see another version (Morris, 2003). In primitive conditions supremacy is achieved through making a parade of males’ physique. The strongest member of the group goes to the top of the pyramid, and the weakest one remains the last. In contemporary societies bodily strength is replaced with another type of supremacy. The bodily strength has retreated giving way to hereditary power. And Morris explains that the physically fit are replaced by the Heirs, the Regulators and the Talent men (Morris, 2003: 121).

The reason for the criteria change was the transition from natural violence to civilized non-violence. Man had to adapt to the new “civilizational” criteria. My hypothesis is based on two facts. First, even today “song, beauty and gifts” are expressions of love or preference of men (males) regardless of the level of civilization, and second, it is the same with animals. It is well known that many animals seduce their love (reproduction) partner with an inborn or acquired singing, beauty and presents. Steven Pinker in his book says that anthropologists observe that often tribal chieftains are gifted orators and have many women: this could give rise to the fantasy of all those who cannot understand how it is possible for language

skills to be of significance from Darwinian point of view (Pinker, 2000: 415). But in civilized societies successful and famous men are also good language manipulators: they have both ranks and women.

So, apparently, the first attempts of male were imitation of the nature: singing by imitating the natural sounds, decorating himself with natural colours, bearing gifts originating from the nature.

A very interesting analogy can be made here to show that such actions are not unique to humans. As M. Marshall noticed, an Australian bird, the tooth-billed bowerbird (*Scenopoeetes dentirostris*) “every morning knocks specially cut leaves from the tree, turns them so that their pale inner side is in contrast with the ground and thus constructs itself a stage (Emphasis added. – CM) ... and sings exactly on this stage, perched on a liana or a tree branch” (apud: Deleuze, Guattari, 1998: 236) (Photo 2a, 2b). Deleuze G. and Guattari F. assume, that “the total work of art is created... by blocks of sensations on the territory – paints, postures and sounds ... In this respect, art will always be obsessed with the animal beginning”.

It is here that art originated, "not only in the treatment of external materials, but also in attitudes and color of bodies, in singing and shouting, which designate territory. This is a whole stream of features, colors and sounds, which are inseparable due to the fact that they are expressive (philosophical concept of the territory)” (Deleuze, Guattari, 1998: 236).



Photo 2a. *Scenopoeetes dentirostris*.



Photo 2b. The “scene” created by *scenopoeetes dentirostris*.

Nature was a criterion and a measure for people and animal. The need to distance themselves from nature has developed in men (males) acquired qualities such as fantasy, abstract intelligence, etc., which more and more estranged them from the animals. Man sang (acquired language), decorated himself (created beauty), and made presents (acquired property).

One of its illustrations is the presence of a beautiful tail in the peacock, given to him by nature, the purpose of which cannot be explained by the theory of natural selection (Photo 3a). J. Huizinga writes to this question: «The peacock and the turkey merely display their gorgeous plumage to the females, but the essential feature of it lies in the parading of something out of the ordinary and calculated to

arose admiration. If the bird accompanies this exhibition with dance-steps we have a performance, a stepping out of common reality into a higher order. We are ignorant of the bird's sensations while so engaged» (Huizinga, 1997: 31–32). This statement can also bear a relation to the people (Photo 3b).



Photo 3a. Peacock male and female.



Photo 3b. Man and woman.  
[http://m.sibir.bg/uploads\\_bg](http://m.sibir.bg/uploads_bg)

Through fantasy the man created a new visual reality for the woman. Richard Leaky believes that people, armed with language, had the ability to create new types of worlds in the nature: a world of internally contemplative consciousness and culture, a world that we invent and share with others (Leakey, 1996: 181). Men were provoked to create such a world, that when abolishing intraspecific competition, they could give women selection criteria. This gives an answer to the question: “How did concepts – the generalizations and abstractions, of which language consists – emerge (Hristidis, 1999: 29).

We have already arrived at the first definition of civilization: “Civilization is replacement of the coercive intraspecific competition with non-violent fights”. The woman (female) selects the winner through the such criteria as song, beauty and gifts. Song contests gave birth to language, the beauty – to fashion, and gifts – to property. Thus the first step was made to provide for human existence.

But abolishing the intraspecific competition, man got biologically weak and he became an easier prey for animals. Then he made the second step quite easily, that is, he terminated the coercive fighting with animals having replaced it with dance. In order for the presentation of the fight between men and animals to be authentic, dancers (males) had to imitate the type of animals for women, who had to select the male winner. In order to succeed, males wore animal's skins (bears, wolves, deer, etc.) and roared, thus reproducing animal's roar. At the same time they had to ‘describe’ the fight. This gave rise to male fantasy. Wearing animal skins for the needs of the dance, men discovered that fur kept warm and offered protection. In this way, clothing for the needs of the dance was the reason for which men lost their fur and invented clothes for everyday use (See Maritsas, 2011).

According to Glezos, “There is already evidence – archaeological researches and contemporary primitive peoples – convincing that before going hunting, man performed a special ritual for luck. Special songs preceded the deed. They were uttered as an element of the magical power, so that the mission could be a success” (Glezos, 1977: 115). But, I suppose, ‘the primitive man’ did not believe in anything else, but in his own survival and the survival of the genus. I believe that so called “rituals” and “magical forces” were a way of selection of the male heroes.

Traditions, reminding of that stage of civilization, exist even nowadays. Thus we reached the second definition of civilization: “Civilization is a replacement of the coercive struggle for survival with a non-violent one”.

After totally eliminating violence as a criterion (natural selection), the woman began to select on the grounds of language (music, word), beauty (decoration, fashion, art) and gifts (wealth, property). Man has gone from the natural (subconscious) selection to the acquired (conscious) selection, that is, man is not a result of natural selection!

So we have the final non-anthropocentric definition of civilization:

*Civilization is the survival of the weak.*

In order for the weak to survive, someone should protect him. This is the Law. Laws are a result of the civilization, which is supposed to protect and ensure the survival of the weak members of society.

The term “human rights protection” is, by its nature, the other type of the legal action of an interpersonal relation: if I respect the rights of another man, I also require respecting of my rights. Rights and obligations in a sincere human and interpersonal relationship create a mutual communication of respect and understanding. The term “human rights protection” is opposite to “natural selection”; it contradicts to the competition between species. Respect protects the weak, who unable to defend himself.

Schematically, what was stated above can be presented in the following way (See Table 1).

Civilization		
Song	Beauty	Property
Respect, Justice, Peace, Fantasy, Love, Affection, Religion, Spirit, Life after Death, Art, Sport, Language, Philosophy, Science, Ethics, Politics, Aesthetics, Thought, Knowledge, Analysis, Abstractness, Dance, Theatre, Idea, Reason, Consciousness, Alphabet, Truth, Lie, Soul, Letters, Sense, Humanism, Humour, Remorse, Laugh, Cry, etc.		

Table 1

I would like to underscore that the stated concepts are not autonomous and independent of each other. For example, humour may be a combination of fantasy and knowledge, remorse – a mixture of ethics, humanism and knowledge, etc.

There is a link between the three forms of civilization, that is, between song, beauty and property. The key-words of any language are the verbs “to be” and “to have”. The verb “to be” relates to the selection of males by females on the ground of beauty: “I am handsome.” The verb “to have” relates to the selection on the ground of property: “I have property.” If civilization was based on other selection criteria, for example, running or fishing, the key-words would have been “to run” and “to fish”: “I run fast”, “I fish successfully” (Maritsas, 2007: 128).

## Conclusion

The natural selection principle, as formulated by Charles Darwin, applies always and to everything, but it demands the choose of the selection criteria and environment (See Table 2).

“I have called this principle, by which each slight variation, if useful, is preserved, by the term of Natural Selection” (Darwin, Ch. The Origin of Species).			
Nature	Civilization		
Violence	Song	Beauty	Property

Table 2

According to the above Table 2, we have:

A) Environment – Nature, Criterion – Force.

B) Environment – Civilization, Criterion – Song, Beauty and Property.

In nature the stronger one survives, in civilization the more communicative one, more handsome and richer one survives. The only difference between Civilization and Natural selection is in the Criteria for selecting a man by a woman for reproduction.

Still, what does a selection criterion mean? Why does it exist? In my book *Civilization and Natural Selection* (Maritsas, 2007) I define Life as a decrease of Entropy. Every live being decreases entropy. In other words, the stronger, the smarter or the better organized one decreases his entropy! In civilization, the creature that speaks and is rich and handsome is better organized. This creature, this man decreases his entropy at the expense of the increase in the entropy of his victims: the uncommunicative males became the victims of the silver-tongued, the poor – of the rich males, the ugly – of the handsome ones (Maritsas, 2007: 45).

I offer some examples which show us how entropy works.

The actual entropy of an expanding Empire or language is constantly rising over time but the maximum possible entropy increases faster with the conquest of new territories or new words. (See Fig. 1a).

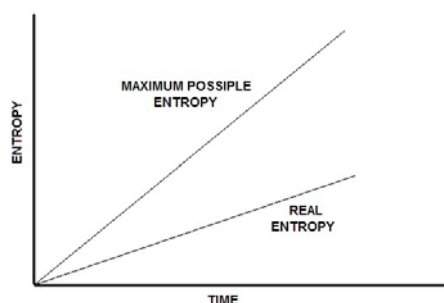


Fig. 1a

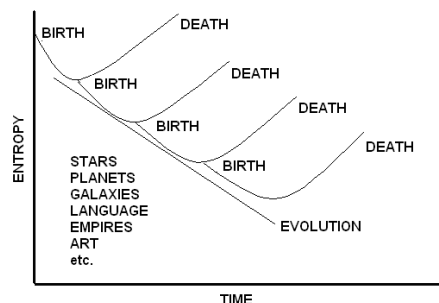


Fig. 1b

Therefore, over time, the empire or the language are moving away from death. The empire or the language may not increase forever (reduced entropy). At some point they will reach the minimum relative entropy and thereafter the entropy will increase until it passes a certain value, after which death awaits, the end. At the time of minimum entropy, the empire will collapse and new countries will be formed, the language will disappear and new languages will be created, so the circle goes on. The same applies to any living phenomenon. Any living phenomenon plunges into the entropy, reducing its own entropy. These dives represent the evolution. (See Fig. 1b) (Maritsas, 2007: 321).

Hence, selection criterion is the process of decrease in the process of growth of a creature (or generally, a phenomenon) at the expense of an increase in the entropy of another creature (or phenomenon). Thus, the criteria change, while the essence remains the same. In nature, it is power, violence; in civilization, it is song, beauty and property.

So, *the Natural selection principle is nothing but decrease in entropy or in fact, Life.*

And it is to be said that the weak, indecisive, defenceless man is the creator and bearer of civilization.

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## ON THE ORIGIN OF SPECIES BY MEANS OF CIVILIZATION OR THE PRESERVATION OF FAVOURED RACES IN THE COOPERATION FOR LIFE

Constantinos Maritsas

**Abstract:** Natural selection (the survival of the powerful) and civilization (the survival of the weak) have existed since the creation of the Universe. In Earth's history the domination of civilized species of life, caused the massive disappearance of the uncivilized species. The process of transition from one level of civilization to the next is the same, as a fractal. Uncivilized species fight among themselves; some weak ones eliminate violence among themselves, unite, civilize and create the next uncivilized species. The same logic applies from cells to man and to non-biological life. And this process, called self-similarity, created today's man from cells and galaxies from atoms. Life, death, natural selection and civilization are the processes that were created at the time of the creation of the Universe. In this paper life is defined as decrease of entropy, and death – as increase of entropy. The well-known concepts and laws of biology and thermodynamics are to be reconsidered and freed from the anthropocentric limitations for their using in explaining the transition of humanity from nature to civilization. Natural selection is defined as the survival of the powerful (Darwin) and civilization - as the survival of the weak (Maritsas). And it is stressed that it was not Man who created civilization but civilization that created Man.

*Keywords:* evolution, fractal, natural selection, civilization, creation, geologic time, mass extinctions

## **Introduction**

It was not so long ago that instability as a fundamental characteristic of evolutionary processes took its place in the concepts of representatives of science, the humanities and philosophy. This was largely thanks to the work of I. Prigogine and his colleagues at the Brussels Free University, primarily G. Nicolis, I. Stengers and A. Babloyants (see Prigogine, I., & Stengers, I.). The notion of instability is now released from the negative connotations, and it has been confirmed that instability may be a condition for a stable and dynamic development. In my opinion, this idea is particularly important for understanding the laws of co-existence of nature and humanity, their co-evolution, as well as the overcoming of the opposition of animate and inanimate, biological and social.

The well-known concepts and laws of biology and thermodynamics can play a new constructive role and demonstrate their universal character in explaining the transition of humanity from nature to civilization. But to do this, it is important to reconsider the very concept of civilization, freeing it from the anthropocentric limitations.

## **Civilization is the survival of the weak**

All definitions of civilization which we have are anthropocentric and they, as a rule, are considered as well confirmed stereotypes in different fields of science and humanities. So we have a vicious circle: civilization => man activities, man activities => civilization. In some previous works it have offered the non-anthropocentric definition which can help to answer some important questions concerning the universal phenomena of human being in the past and present: *Civilization is the survival of the weak* (See Maritsas, 2007: 161 and in internet:

[http://openaccesslibrary.org/images/BGS113\\_Constantinos\\_Maritsas.pdf](http://openaccesslibrary.org/images/BGS113_Constantinos_Maritsas.pdf)).

My conception is largely influenced by Darwin's principle of natural selection, which is to be reconsidered and rethought and its criteria and scope are to be determined according to the present-day worldview. I also use some present-day achievements of semiotics, phenomenology and hermeneutics as methodological principles for the reconstruction of the human cultural and social identity, including its gender aspect.

According to Darwin, "struggle for life is most severe between individuals and varieties of the same species" (Darwin, 1997: 99). Man (male) was doomed to extinction (as other 99% of living beings) for two reasons: first, he was an easy prey for other animals, and, second, due to intraspecific competition for reproduction of new generations. Since his appearance, man is the weakest and most helpless living creature on our planet, but he has the largest brain. There are



also many animals that are “biologically weak” too. Yet none of them has created a civilization. And man has survived, creating one.

Only man himself, as is common regarded, thanks to his brain, has abolished the coercive intraspecific competition and consciously terminated the process of natural selection. Having abolished the coercive struggle, man has created a society of similar organism – human society. But man has to find a substitute for the coercive intraspecific competition, in which male individuals have been selected by women.

These two steps on the way toward civilization are important in a great degree: (1) replacement of the coercive intraspecific competition with non-violent fights; and (2) replacement of the coercive struggle for survival with a non-violent one.

One of the most important problems, posed in this paper, is the concept of entropy. Entropy, as one of the main thermodynamic functions and fundamental properties of the world, was first identified by Rudolf Clausius (1865), who stressed that in an adiabatically isolated system, entropy cannot decrease - it either increases or remains constant. From this wording of the second law of thermodynamics there follows the fundamental irreversibility of physical processes, as well as the inevitable degradation of any closed system (ultimately all the different forms of energy turn to heat, after which there can be no processes). Extending this principle to the entire universe, Clausius formulated the hypothesis of the thermal death of the universe.

However, the irreversibility of the processes was in obvious contradiction with the reversible nature of mechanical motion. Using this paradox as a starting point in his studies, Ludwig Boltzmann eventually revealed a completely new meaning of entropy. Using statistical methods, Boltzmann showed that entropy is directly proportional to the logarithm of thermodynamic probability. Thus, according to Boltzmann, nature tends to move from a less probable to a more probable state, from order - to chaos.

As K. Lorenz wrote: "Organic life is built like a strange lake in the flow of diffusing energy in the Universe; it absorbs negative entropy, captures energy and expands at its expense; this growth allows it to capture more and more energy and the more it captures, the faster it is." (Lorenz, 2008: 17) Lorenz's words are also usable to non-organic life, if life is defined as decrease in entropy. As a consequence of the increase of entropy, life and death as thermodynamic processes were created at the same time as the Universe.

The same logic applies to natural selection and civilization. They are two processes that affect life and coexist. We can say that natural selection (the survival of the powerful – see Darwin, 1997) and civilization (survival of the weak – see Maritsas, 2007) have existed since the creation of life, i.e. since the creation

of the Universe. And, in my opinion, the common in certain contexts contradictions such as nature and society, nature and culture, biological and social, are nothing else but a form of language-game. And, as Wittgenstein rightly observed, the linguistic reality comprises an abyss of human problems. The life and death of someone or something are above all physical processes that can be explained by general laws, one of which is the second law of thermodynamics.

At the end it will turn out that civilization haven't been created by man, but man is the result of civilization. Also, we will propose an answer to the mystery, why Neanderthals disappeared.

The same logic applies to non-biological life. For this I will quote an excerpt from an interview with Mr. Christos Touramanis, an internationally recognized experimental physicist of elementary particles: "We know that the parent Universe contained equal amounts of matter and antimatter. It was too early that the antimatter disappeared entirely. If this had not happened, the Universe would be so aggressive that there would not exist the very large intervals of stability necessary for the formation of galaxies and subsequently for the creation of life and human evolution. In any case, the final victory of matter in the Universe cannot be explained by the familiar laws of physics!"<sup>1</sup>

Is life the opposite of entropy increase, like civilization is the opposite of natural selection? I find the next definition quite satisfying, no matter if it's about living or non-living nature (as far, of course, as this division is meaningful):

Death is Increase of entropy.

Life is Decrease of entropy (See Schrödinger, 2001).

The above definitions make the living – non-living nature division meaningless, because “life” has organized the planets in solar systems, as well as the cells into organs.

## **A few words on fractal**

The very concept of fractal was introduced by Benoit Mandelbrot in the seventies of the 20<sup>th</sup> century. In its most general form a fractal is seen as a set made by parts similar to the whole. The term ‘fractal’ in mathematics, physics and many other sciences, is used to describe a geometric figure that is repeated in an endless count of increases, so that it is often referred to as "infinitely complex." A fractal is presented as a "magic picture" in which no matter how many times any part thereof is increased, it will continue to represent the same complex whole with a partial or

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<sup>1</sup> Newspaper *Eleftherotypia*, Athens, July, 9, 2011.

complete repetition of the initial. Fractals are characterized by self-similarity in some of their structures, which appear at different levels of magnification.

Probably, Johann Wolfgang von Goethe (1749-1832) was the first to notice self-similarity in nature (See Fig. 1).



Fig.1. "Transition from a trefoil to a multiple leaf plant (Drawing by Goethe)" (Lunkevich, 1947: 88).

*An attempt to explain the metamorphosis of plants*, is the title of the botanical treatise written by Goethe (1790), which refers to the idea that "Everything is a leaf": the leaf, as a main organ which defines a plant organism, Proteus and archetypal unit behind all the varieties and variations.

### **From cells to man**

The principles of origin and development explanation can be applied to every life phenomenon. The real entropy of an expanding living being is constantly rising over time but the maximum possible entropy increases faster with the conquest of new items (for example: territories for empire or words for language) (See Fig. 2).

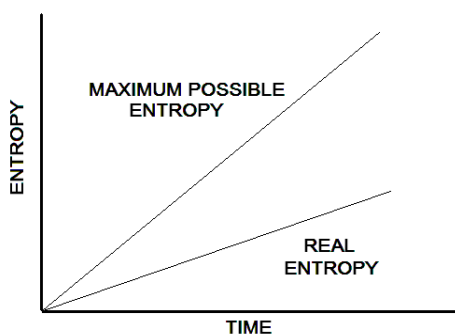


Fig. 2. Diagramm Time-Entropy.

Over time, the living being or phenomena are moving away from death. At some point they will reach the minimum relative entropy and thereafter the entropy will increase until it passes an ultimate value, after which there occur death or

disintegration. At the time of minimum entropy, the living being or phenomena will collapse and new ones will be formed, so the circle goes on. Any living phenomenon plunges into entropy, reducing its own entropy (See Fig. 3).

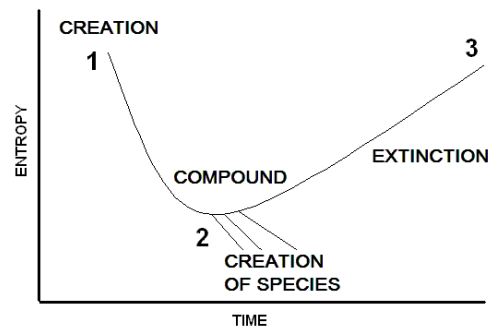


Fig. 3. The curve “Creation - Extinction” in the field Time – Entropy.

Let's see the analytical development of a living being, from the language to the empire, from the atoms to the galaxies, from the cells to the man. (See Fig. 3).

Therefore, over time, a living being are moving away from death. Language or empire, atom or galaxy, cell or man, may not increase forever “reduced entropy”. At some point they will reach the minimum relative entropy and thereafter the entropy will increase until it passes an ultimate value, after which the death or disintegration come. At the time of minimum entropy, the empire will collapse and new countries will be formed, the language will disappear and new languages will be created, the star will collapse and new stars will be created, so the circle goes on. The same applies to any living phenomenon. Any living phenomenon plunges into the entropy, reducing its own entropy. *These dives represent the evolution.*

Item 1: Genesis of the living being.

Line 1–2: Life of the living being.

The entropy of the living being is reduced, the complexity and organization become more complex.

Item 2: Birth of another living being.

At this point the living being has reached the lowest possible entropy. The birth of another living being is described as follows.

Line 2–3: Ageing of the living being.

During the ageing process, the entropy of the living being increases, which reduces its complexity and organization. The living being is simplified.

Item 3: Death of the living being.

The living being reaches the point of the greatest entropy (i.e. the complete disorganization) and it inevitably disappears.

These dives represent evolution (See Fig. 4). It can be seen that evolution consists of consecutive “dives” into entropy and time. The same process also occurs in space; the conquest of new lands leads to reduction of the conquerors entropy. These “dives” can be seen as the stages of a fractal starting from the cells and coming to Man – homo sapiens sapiens in present times.

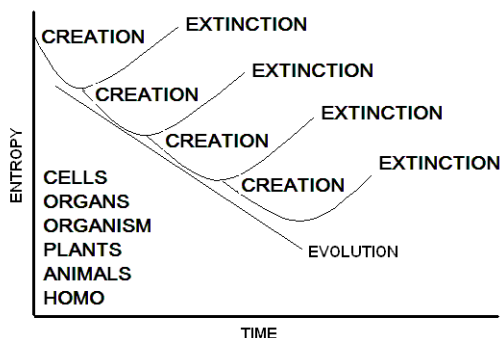


Fig. 4. The curve “Evolution” in the field Time – Entropy.

The fractal following the evolution from Cell to Man will be analytically described below (See Fig. 4) and this undoubtedly important aspect I’ll stress continually at the beginning of every item:

## Cell

When Cells discovered Civilization, the Civilized Cells conquered the Earth and created the Organs.

The first cells existed for 2.5 billion years *without development*. The predominant forms of life were almost unchanged. 1.5 billion years ago, different cells joined together in order to survive. In subsequent years the civilized cells continued their fast-pace development, creating the first multi-cellular bodies; a society of cells.

## Organs

When Organs discovered Civilization, the Civilized Organs conquered The Earth and created Organisms.

The first organs existed for billions of years *without development*. The predominant forms of life were almost unchanged. 580 million years ago various organs joined together in order to survive. Over the next 70-80 million years, development accelerated and the diversity of life began to resemble the one of today. This was a union of organs, from which all benefited. In subsequent years the civilized organs continued their fast-pace development, creating the first multi-organic organisms; a society of bodies. (Cambrian explosion).

For example: *Family: Physaliidae, Order: Siphonophora, Class: Hydrozoa, (See Fig. 5). Phylum: Cnidaria, Portuguese Man-of-War (Bluebottle - Physalia spp. - Hydroid)*



Fig. 5. Physalia.



Fig. 6. Physalia as a colony.

*Physalia physalis* is the only widely distributed species. *P. utriculus*, commonly known as the bluebottle, frequently occurs in Hawai`i, in the Pacific and Indian oceans.

The Australian Museum notes on its luminous web page, that the portuguese man-of-war: "... is not a single animal, but a colony of four kinds of highly modified individuals [polyps]. The polyps are dependent on one another for survival." (See Fig. 6). From: <http://www.aloha.com/~lifeguards/portugue.html>

## Organism

When Organisms discovered Civilization, the Civilized Organisms conquered the Earth and created Higher Animals

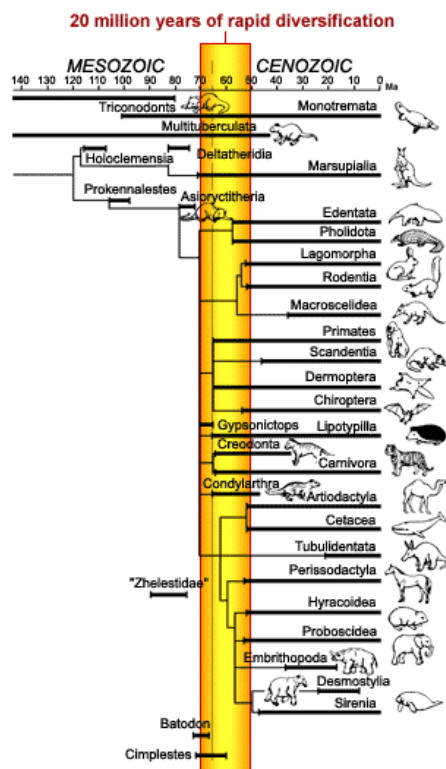
The first organisms existed for millions of years *without development*. The predominant forms of life were almost unchanged. 225 million years ago, different organisms joined together in order to survive. This was a group of organisms, from which all benefited. In subsequent years the civilized organs continued their fast-pace development, creating the first higher animals; a community of organisms.

(Extinction: Approximately 225 million years ago, over 90% of living species disappeared for less than 10 million years.)

## Higher Animals

When Higher Animals discovered Civilization, the Civilized Higher Animals conquered the Earth and created the Hominids.

Higher Animals existed for millions of years *without development*. The predominant forms of life were almost unchanged. 70 million years ago, various higher animals joined together in order to survive. This was the unification of higher animals, from which all benefited. Over the next 20 million years the civilized higher animals continued their fast-pace development, creating hominids; a society of higher animals (See Fig. 7).



Domination of Violent Organisms

Domination of Civilized Organisms –  
Create uncivilized Higher Animal

Fig. 7. Evolution between Mesozoic and Genozoic

[http://evolution.berkeley.edu/evolibrary/search/imagedetail.php?id=350&topic\\_id=&keywords=](http://evolution.berkeley.edu/evolibrary/search/imagedetail.php?id=350&topic_id=&keywords=)

## Hominids

When hominids discovered Civilization, the Civilized Hominids conquered the Earth and created Man.

Hominids existed for millions of years *without development*. The predominant forms of life were almost unchanged. 5 million years ago hominids joined together in order to survive. This was a group of hominids, from which all benefited. In subsequent years the civilized hominids continued their fast-pace development, creating Man 2 million years ago; a society of hominids.

## Man

When People discovered Civilization, the Civilized People conquered the Earth and created Human Society.

Man existed for millions of years *without development*. The predominant forms of life were almost unchanged. 2 million years ago different people joined together in order to survive. This was a group of people, from which all benefited. In subsequent years the civilized people continued their fast-pace development, creating modern man 1 million years ago.

In short, civilization is an organization of the weak organisms, as was initially stated. This organization decreases entropy and creates the conditions for the next level of the fractal, the next dive into entropy.

After Man has conquered the Earth it is easier to predict the future levels of the fractal:

- White men get together and defeat the other races.
- The rich white men get together and defeat the poor ones.
- The good-looking rich white men get together and defeat the ugly ones.
- ...

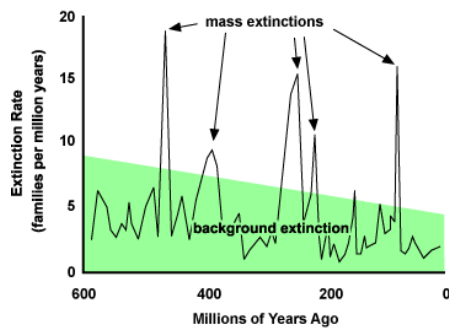
Why? Because only the homo sapiens managed through the civilization to went out from nature and create an artificial world. In this artificial world homo sapiens survived until today. The Neanderthals, although they were civilized, remained in the wild nature. And they disappeared, like all other species; no mystery.

At the same time, the levels of the fractal spread over territories too. They started from the sea – cells, then to the land – animals and plants parallel to fish in the sea, and next to the air – birds. Nowadays it is spreading to other planets – the Moon.

## **Origin and Extinction of Species**

The domination of civilized species of life caused the disappearance of the corresponding types of uncivilized life. In Earth's history there has occurred the following massive creation and disappearance of living species (See Fig. 8a, 8b):





**The 5 major mass extinctions:**

1. **End Ordovician, 439 mya**  
60% of marine invertebrate genera go extinct.
  2. **Late Devonian, 367 mya**  
57% of marine invertebrate genera go extinct.
  3. **End Permian, 245 mya**  
82% of marine invertebrate genera go extinct.
  4. **End Triassic, 208 mya**  
53% of marine invertebrate genera go extinct.
  5. **End Cretaceous, 65 mya**  
47% of marine invertebrate genera go extinct.
- mya = million years ago

Fig. 8a, 8b. Creation and extinction of species.

[http://evolution.berkeley.edu/evolibrary/search/imagedetail.php?id=351&topic\\_id=&keywords=](http://evolution.berkeley.edu/evolibrary/search/imagedetail.php?id=351&topic_id=&keywords=)

1 million years ago – Domination of civilized people.

5 million years ago – Domination of civilized humanoids and creation of man.

50 million years ago – Domination of civilized higher animals and creation of hominids.

65.5 million years ago – Nuclear winter.

More than 90% of plankton disappeared in the oceans, which inevitably led to the collapse of the oceanic food chain. The disappearance was connected with the huge basalt appearance of Deccan Traps in India and the well defined layer of iridium in the geological K-T boundary. 60-75% of all species disappeared.

70 million years ago – Domination of civilized organisms and creation of higher animals.

201 million years ago – Disappearance at the end of the Triassic.

The disappearance at the Triassic – Jurassic boundary prepared the way for the evolution of dinosaurs. 80% of all species disappeared.

251 million years ago – The biggest mass extinction of life.

The mass extinction at Permian – Triassic boundary 251 million years ago is called "Great Dying" as 96% of life on our planet disappeared.

Prolonged extinction in the Devonian.

Due to the length of this crisis, some date it 359 million years ago, others – 364 or 374 million years ago. The disappearance at the end of the Devonian killed 60% of marine life. 80% of species disappeared.

440 million years ago – Lack of oxygen.

The disappearance took place at the end of the Ordovician around 440 million years ago. 85% of species disappeared.

580 million years ago – Civilized organs dominated and organisms were created.

1.5 billion years ago – Civilized cells dominated and organs were created.

**Origin by Civilization as Fractal**

It is clear from the above that the process of transition from one level of civilization to the next is the same. Uncivilized animal species fight among themselves; some weak ones eliminate violence among them, unite, civilize and create the next uncivilized animal species. Those who have not come together give in to the superiority of the newly created ones and disappear. The process is repeated with the newly created ones, which are uncivilized.

And this process, called self-similarity, created today's man from the cells.

The Summarizing Geological Time Table below shows the chronology of the creation of new species and the extinction of existing ones (See Table 1).

Eons	Eras	Periods	Epoch	Age x10 <sup>5</sup> years	Forms of Life	
Phanerozoic	Cenozoic	Quaternary	Holocene	1,8	The oldest <i>Homo</i>	
			Pleistocene	52	First apes	
			Pliocene	23,8	First whales	
		Tertiary	Neogen	Miocene	33,5	First horses
				Oligocene	55,6	Dinosaur extinction
		Paleogen	Paleocene	Eocene	65	First placental mammals
				Upper Paleocene	98,9	First birds
		Cretaceous	Lower	Upper	144	First mammals
				Middle	160	First dinosaur
		Jurassic	Lower	Upper	180	Proto-mammals
Middle	206			First reptiles		
Triassic	Upper	Middle	228	First amphibians		
		Lower	251	First insects		
Permian	Permian	Lower	290	First terrestrial plants		
		Upper	353,7	First fish with jaws		
Paleozoic	Paleozoic	Carboniferous	Pennsylvanian	353,7	First organisms with shells	
			Mississippian	408,5	First multicellular organisms	
		Devonian	Silurian	Devonian	439	First bacteria
				Silurian	495	Emergence of life?
		Ordovician	Cambrian	Ordovician	543	
				Cambrian	2.500	
		Proterozoic	Proterozoic	Proterozoic	3.600	
				Archaeozoic	4.600	

1.000.000 - Domination of the civilized homo.	Domination of the civilized species	Mass extinctions
5.000.000 - Domination of the civilized hominids and creation of homo.		
50.000.000 - Domination of the civilized higher animals and creation of hominids.	Domination of the civilized species	Mass extinctions
70.000.000 - Domination of the civilized organisms and creation of higher animals.		
201.000.000	Domination of the civilized species	Mass extinctions
251.000.000		
359-374.000.000	Domination of the civilized species	Mass extinctions
440.000.000		
580.000.000 - Domination of the civilized organs and creation of the organisms.	Domination of the civilized species	Mass extinctions
1.500.000.000 - Domination of the civilized cells and creation of organs.		
(years before)	Domination of the civilized species	Mass extinctions
(year before)		

Table 1.

## Human civilization in space

The increase of population leads to the acquisition of new territories for the superfluous people to reside in as they no longer fit in the existing territory. This means that the superfluous people are called upon to fight with other people, animals and nature. Using war to conquer new territories, superfluous people reduce their entropy even more adding entropy to the defeated (defeated people, animals, nature) (See the New World, USA). Thus the entropy-time diagram is valid as an entropy-space diagram too. In this way, with more space, the rhythm of the development of civilization gets faster (See Fig. 9a, 9b).

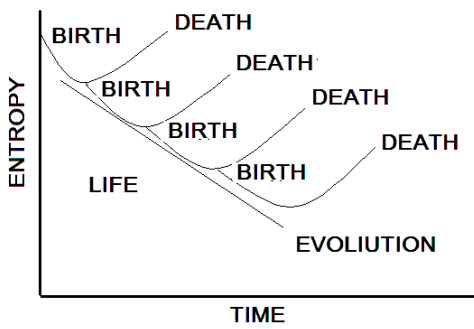


Fig 9a. Development in time

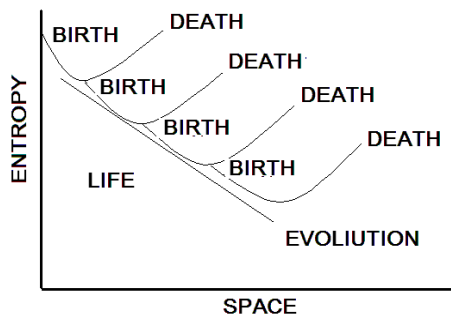


Fig 9b. Development in space

The more space there exists, the greater the development of civilization can be. Civilization developed on the continents of Eurasia, North America, South America, Africa and Oceania. It is obvious that the conquest of new territories is facilitated on the path from E(ast) to W(est), because climatic conditions for man do not change considerably. The possible paths E – W are: Eurasia (1), North America (2), South America (3), Africa (4) and Oceania (5) (See Fig. 10).

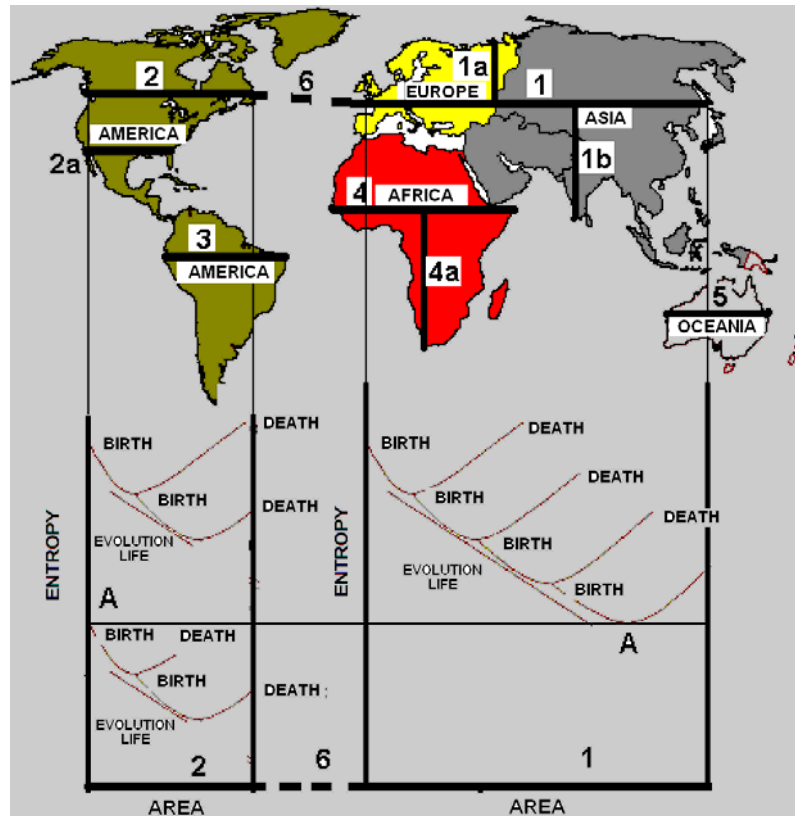


Fig. 10. Geographical path of civilization

From all these the path in Eurasia is the longest (1). For this reason civilization developed most rapidly there. Paths on the other continents are much shorter, the result being less development for civilization. The same is valid for the vertical N(orth) – S(outh) paths 1a, 1b, 4a, etc.

The development of navigation gave the opportunity to the inhabitants of Eurasia to continue line (1) across the Atlantic Ocean (6) into North America (2). In fact, path (2) is the continuation of path (1). For this reason USA is the most developed country on Earth today. Its entropy can be seen in the bottom left corner of the diagram.

The following statements are also true for North America and are evidence of the correctness of the thesis:

A) War between natives and Eurasians

Natives had developed along line (2), which is much shorter than line (1). It is logical that the natives lost the war to the Eurasians – the people with less entropy than theirs.

B) Civil war between northerners and southerners

The Eurasian conquerors continued the path of civilization in North America along line (2) for the northerners and (2a) for the southerners. As line (2) is longer than line (2a), the northerners decreased their entropy more and naturally won the war with the southerners who had more entropy.

## Conclusions

Perhaps after reading this article, some will accuse me of reductionism. But I would like to note that Prigogine was absolutely right in rejecting the strict physicalism or mecanicism, the direct reduction of the variety of social and cultural phenomena to the laws of simplest formation of nature, but at the same time justifying the dialectically treated reductionism. According to the latter, we must reconsider the well-known achievements of natural science, including Darwin's evolutionary theory, the laws of thermodynamics, etc., in the context of a new, modern image of the world. Furthermore, we should reconsider a number of well-known concepts and definitions (civilization included), freeing them from the anthropocentric layers.

My statement, that there is no fundamental difference between human and animal, is narrow to ones of D. Morris, K. Lorenz and A. Gelen. Man, due to the peculiarities of his brain, was the first who moved from nature to civilization, replacing the criteria of natural selection by civilizational criteria. And are dolphins, bonobos and some other animals not close to it in many forms of their behavior?

*Life, death, natural selection and civilization* are natural processes that were created at the time of the creation of the Universe. In this paper *life* is defined as decrease of entropy, and *death* – as increase of entropy. *Natural selection* is defined as the survival of the powerful, by struggle (Darwin) and *civilization* - as the survival of the weak, by cooperation (Maritsas). These definitions are valid for biological and non-biological processes in nature.

It has been demonstrated that natural selection and civilization are two processes which have existed side by side since the creation of the Universe. The evolution of life is fractal consisting of consecutive extinction of uncivilized species and creation of the next civilized ones. By organizing the weak, civilization is the exact process of entropy decrease. In order to meet the 2<sup>nd</sup> law of Thermodynamics the new civilized species are much fewer than the extinct ones. The same applies to the non-biological world.

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**Раздел III. Теория эволюции / Part III. Evolution theory**





# CIVILIZATION AND ART IN THE CONTEXT OF EVOLUTION THEORY<sup>2</sup>

Constantinos Maritsas

## Introduction

In the last hour of the school year, my teacher asked: “When two people get in a fight, who will withdraw?” The correct answer, which the teacher gave us, was: “The more civilized one!”.

There have been no common definitions of civilization and art thus far. There has also been no consistent theory connecting these two definitions. If we wish to define them and to understand the communication between them, it is necessary to track a historical way of human evolution from nature to civilization. And we should ask a question if animals followed such way?

## Basic Definitions

My concept is largely influenced by Darwin’s principle of *natural selection*, which operates always and everywhere, if we only determine its criteria and scope. Darwin wrote: “I have given this principle, under which each slightest change is retained in case it is useful, the term ‘natural selection’ in order to emphasize its connection with human possibilities, with the possibility of choice” (Darwin, 1997: 86).

## Definition of Civilization

All definitions of civilization we have are anthropocentric: civilization and human activity are identified in them. So we have a vicious circle: civilization=>man, man=>civilization! I will try to offer the definition which isn’t anthropocentric.

How did man progress from natural selection to civilization? Why other animals or plants did not follow suit and didn’t create civilizations? Or they did?

According to Darwin, “struggle for life is most severe between individuals and varieties of the same species” (Darwin, 1997: 99). Man (male) was doomed to extinction (as other 99% of living beings) for two reasons: first, he was an easy prey for other animals, and, second, due to intraspecific competition for reproduction of new generations. Since his appearance, man is the weakest and most helpless living creature on our planet, but he has the largest brain. There are

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<sup>2</sup> Впервые опубликовано: “Civilization and art in the context of evolution theory”, Dort Oge, Turkey, ISSN 2146-7064, 2012, Vol. 1, No. 1, pp. 73-92.

also many animals that are “biologically weak” too. Yet none of them has created a civilization! And man has survived, creating one! How did he do it?

Only man himself, as is common regarded, thanks to his brain, has abolished the coercive intraspecific competition and consciously terminated the process of natural selection. Having abolished the coercive struggle, man has created a society of similar organisms – human society. But man had to find a substitute for the coercive intraspecific competition, in which male individuals have been selected by women.

So the first step to definition of civilization is the next: **“Civilization is replacement of the coercive intraspecific competition with non-violent fights”**.

But abolishing the intraspecific competition, man got biologically weak and he became an easier prey for animals. Then he made the second step quite easily, that is, **he terminated the coercive fighting with animals**.

So the second step to definition of civilization is the next: **“Civilization is a replacement of the coercive struggle for survival with a non-violent one”**.

Finally I propose definition of civilization which I treat as non-anthropocentric: **“Civilization is the survival of the weak”**. This definition can be applied to man, animal and every living being as I will show hereafter.

## The time of transition to Civilization

When did the transition from natural selection to civilization occur? When did man change? I suppose this occurred in the time which is marked in Fig. 1.

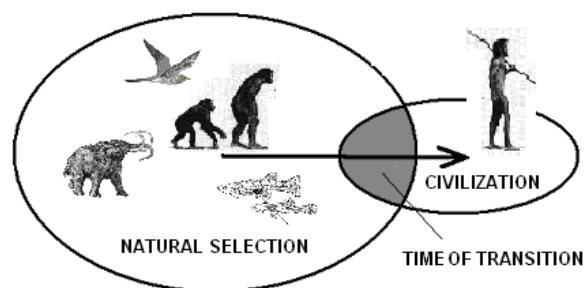


Fig. 1.

## Definition of Art

Now let us consider definition of art. All definitions of art (as well as civilization) we have are anthropocentric: art and human activity are identified in them. And we have one more vicious circle: art=>man, man=>art! I will try to offer the definition which isn't anthropocentric.

If we consider H. Taine's words: “With time they [*men – C.M.*] actually make copies of the copies ...” we could define **art as the process of the creation of**

**“copies of the copies of nature”, made by males to be chosen by females for reproduction.** In this case I use “male” (not “man”) and “female” (not “woman”) intentionally for obtaining not anthropocentric definition. The necessity of art induced appearance of male’s fantasy.

The definition of art given above contains two preconditions for the *piece of art*. The first one requires the original type to be natural. Art requires copying of nature. The second prerequisite is the goal of art. The goal of art is the survival of the every next generation: “However, as you already know, the artist (the *male – C.M.*) creates in order to be valued and adored (by the *female – C.M.*). This is the passion dominating in him” (Taine, 1998: 52). The “passion” in this case is his “instinct of reproduction”.

One of the first confirmations of the definition of art is: “Labour does not create, of course, pieces of art, even when the product of physical work can distinguish itself from the industrial product” (Heidegger, 1986: 96). Apparently labour is a copy of copies from nature, but the goal is not the survival of the species. The goal of hand-labour is the survival of the male as an individual. And here two goals of each living being could be spotted: the survival of the species (in the case of art) and that of the individual (in the case of labour). Work clothes are a product of labour (manual labour), the evening outfit or the suit, however, are pieces of art.

Therefore the only criterion for whether a creation is a piece of art is its goal. If the goal is the survival of the species, than it is a piece of art, if not – then it is product of labour. As H. Taine noticed, “...we have really discovered a higher feature of art, which thus becomes a product of thinking, but not of hand” (Taine, 1998: 27). If under “thinking” H. Taine means “copying of copies for enchanting the woman”, then he is right. The only person, who can judge if a certain product is a piece of art or not, is the woman. If she falls in love with the creator, then he is an artist, if not – he is simply someone doing. “A piece of art, according to the common understanding, is a product of the master’s activity. Who can define, however, what master means? This is the piece of art, as the fact that “the creation raises the master’s reputation” means: the creation shows for the first time that the man of art is a master (Heidegger, 1986: 29). The carpenter is also a Master but only an artist will become the father of the woman’s children. The artist is the hero of the modern civilization epoch.

In order that the “man of labor” could be distinguished from the “man of art”, I will try to give some examples of appropriate jobs (See Table 1):

<b>Labour</b> (survival of the individual)	<b>Art</b> (survival of the species)
Tailor	Designer

Bus driver	Formula 1 racer
Carpenter	Decorator
Worker	Sportsman
Painter	Artist

Table 1

Designers are surrounded by beautiful models, tailors repair torn trousers. Formula 1 racers are subject of admiration; bus drivers are exposed to insults and swearing. It was written in a newspaper that: “Formula 1 seems to act like Viagra. Watching the race makes 45% of British women want to have sex. A great number of women would like to have sex with Formula 1 racers”. Decorators are famous and wanted, whereas carpenters cut timber following the measures. Sportsmen are well-paid for their efforts, whereas workers earn much less for carrying the heavy building materials.

Art leads to the creation of an imaginative reality by men for women. Females perceive the world through the art creations of men; “...for sure the man of art also creates his reality, just like God has created the world” (Gaarder, 1994: 413).

### **Piece of art and its copies**

The authenticity of a piece of art is the most significant problem. Women want to reproduce with a creator but not with an imitator who copies. (I would like to remind that the aim of the piece of art is to bring forward the author and not the piece itself). The first question arising in front of a piece of art is: who is the artist? The possession of a piece of art is an evidence of wealth which is a selection criterion. If the pictures of the painter X are expensive then their owner could be selected by the woman like a rich man. After his death, the artist leaves a symbol of financial power and this proves his wealth: “...If these paintings belonged to a family, someone might like to know who they represented in fact. Two or three generations later, however, this interest would disappear, as the paintings when surviving, only serve as a witness of the art of the man, who has created them” (Benjamin, 1978: 51). The ownership of a piece of art is also in the sense of my conception art because it provides the selection by women. “I have an original Picasso” and “I have a copy of Picasso” are widely different – the first is a rich man, the second is a poor man.

A piece of art, which is really a symbol, offers a representation of a natural establishment – a sound, a color, an object. With the process of copying the original type has disappeared, but the symbol is preserved. The symbol is to show the woman something beautiful, so that she will choose the art creator for

reproduction. In this case the symbols are nature itself. So women study everything in their surroundings from a shoe to the earth. Women are known for their disgust with nature and their worship of cleanliness. Everything in nature for them is dirty and dangerous. After all they live in a world that men have created for them.

The difference between a piece of art and a piece of labour is evident from the images below (See Fig. 2a and Fig. 2b): “A masterpiece taught us what a shoe really is” (Heidegger, 1986: 58).



Fig. 2a. Van Gogh’s painting  
(A masterpiece)



Fig. 2b. Shoemaker’s product  
(A basic life need)

Moreover, a coat protects women from the cold – survival of the individual; when wearing a cloak a woman feels cold, but she attracts the man – survival of the species. A coat is a product which meets a basic necessity, whereas the cloak is a piece of art.

Trough art, the “weak” man tried to attract the woman to copulate with her. So to be personal the “artwork” had to bear a “signature”. The woman would recognize the man by the project and pick him. Signatures such as the ones of Van Gogh, Picasso and Dali are sought after in our time (See Fig. 3).

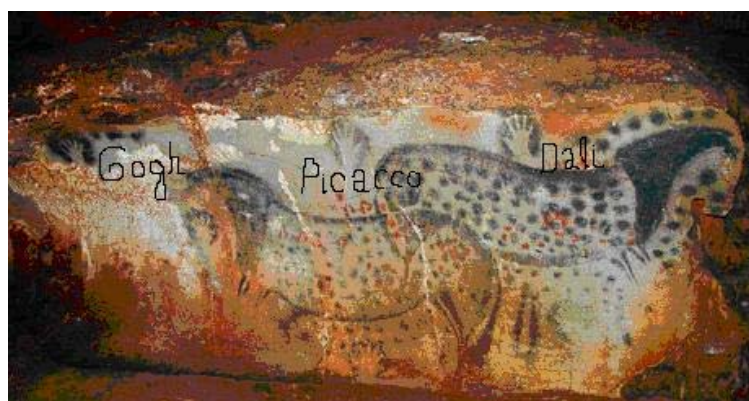


Fig. 3. “Signatures” of the Stone Age artists (“van Gogh”, “Picasso” and “Dali”) – imprints of their palms.

The primitive man, however, did not possess a recognizable signature. That is why he created an art such as cave-painting in inaccessible places, which only he knew (See Fig. 4). Thereby he tried to enchant the woman there (in his love nest). If he had painted at the cave entrance, the woman wouldn't have recognized the artist and that meant the goal of art wouldn't have been achieved. Nowadays men decorate their bedrooms too but not the entrances of their homes.



Fig. 4. Often the painters worked in the depths of the cave where darkness reigned.

Concerning the paintings in the caves Dr. Jacob Bronowski wrote: "The only thing we can say seeing the faces of the animals on the walls of the caves is that it is a magic performance" (Bronowski, 1987: 42). Without explaining what he meant by "magic", he concluded: "The most important painting of the caves is the imprint of a hand. And the stamp says: This is my sign. I am the Man!" (Bronowski, 1987: 44) (See Fig. 5).



Fig. 5.

If Dr. J. Bronowski was exempt from the vague sense of "magic", he would correctly read the imprint of the hand: "This is my sign. I am the Weak Man. I'm looking for a Woman".

### **Some analogies between men and animals, birds etc. in the context of civilisation and art**

In my concept, I proceed from the fact that there is no fundamental difference between a man and an animal and definitions of civilization and art can be also applied to animals. Man, due to the peculiarities of his brain, moved first from

nature to civilization, replacing the criteria of natural selection by civilizational criteria. This prompted him to create a new visual reality, imitating nature for women with the purpose of reproduction. Many animals and birds also followed the same line (In the book I have quoted examples of the peacock and the tooth-billed bowerbird, whose actions cannot be explained from the point of the theory of natural selection). Darwin, using the theory of sexual selection explained the fact that with many species of birds (Guiana mountain thrush, bird of paradise, and some others) males severely compete with each other, attracting females with their singing. Males and females congregate in one place, where the males take turns to spread their brightly coloured feathers, making strange movements and showing off to the females, who act as spectators until they select the most attractive partner. In my opinion, in this case we should not talk about sexual selection, but about the above mentioned civilization criteria.

I will make some analogies with the animal world. In the dance-fight as in nature, in Darwin's words, "the result should not be the death of the unfortunate rival, but the reduction of his offspring, or the suppression of the possibility thereof" (Darwin, 1997: 114). Thus, the goal is not the death of the rival, but the right to one's own reproduction. After a series of studies in Serengeti, some American and British scientists have proved that the roar of the king of animals – the lion – carries the necessary information, which aims to avoid unnecessary bloodshed. The lion family is composed of approximately 20 members, mostly females and cubs. The purpose of the females is to bring up and feed the next generation. The presence in the family of one or two males provides the security and reliability of reproduction. Scientists incorporated a recording of another lion's roars which had to be heard by the female. When females made sure that the alien group was weaker, they reported to their male, who started searching for the invaders' territory. Studies show that if a family has more than three males, the dispute does not lead to bloodshed.

J. Huizinga writes: «The *peacock* and the turkey merely display their gorgeous plumage to the females, but the essential feature of it lies in the parading of something out of the ordinary and calculated to arouse admiration. If the bird accompanies this exhibition with dance-steps we have a performance, a *stepping out* of common reality into a higher order. We are ignorant of the bird's sensations while so engaged» (Huizinga, 1997: 31–32). This statement can also bear a relation to the people (See Fig. 6a, 6b).





Fig. 6a. Peacock male and female.



Fig. 6b. Man and woman.

Different ways to civilization

One more interesting analogy can be made here. As M. Marshall noticed, an Australian bird, the tooth-billed bowerbird (*Scenopoeetes dentirostris*) “every morning knocks specially cut leaves from the tree, turns them so that their pale inner side is in contrast with the ground and thus constructs itself a *stage* (emphasis added. – C.M.) ... and sings exactly on this stage, perched on a liana or a tree branch” (apud: Deleuze, Guattari, 1998: 236) (See Fig. 7a, 7b). G. Deleuze and F. Guattari assume, that “the total work of art is created... by blocks of sensations on the territory – paints, postures and sounds ... In this respect, art will always be obsessed with the animal beginning”.

It is here that art originated, not only in the treatment of external materials, but also in attitudes and color of bodies, in singing and shouting, which designate territory. This is a whole stream of features, colors and sounds, which are inseparable due to the fact that they are expressive (philosophical concept of the territory)” (Deleuze, Guattari, 1998: 236).



Fig. 7a. *Scenopoeetes dentirostris*.



Fig. 7b. The “scene” created by *scenopoeetes dentirostris*.

Initially, man was forced to imitate nature because of the inevitable comparison with natural data – sounds, colors and objects. And the better he did that, the greater was the probability for his being selected for reproduction. Generation after generation of men copied nature, imitated it and unconsciously and inevitably moved away from it. This reflects what Heidegger wrote, “... art is an imitation and representation of reality” (Heidegger, 1986: 61).



## **Civilization and Natural Selection**

Basically in nature the female (woman) chooses the male (man) on the basis of the natural selection principle. As I have already shown in my book “Civilization and natural selection”, civilization imposes the criteria of song (in the sense of melody without words), beauty and property on the female. Initially the male was forced to imitate nature, as the comparison with the natural evidence of sounds, colors and objects was inevitable. The more natural he was, the more likely the opportunity for his reproduction. Generations (male generations) spontaneously copied nature.

However, with life expectancy going up generations started to cover themselves and the impact of their ancestors increased, so gradually, instead of the direct copy of nature, they started to copy indirectly, through the previous generations. “The real” from natural became “traditional”. All the previous generations did was more natural than nature itself. It has always been valid, however, as M. Har wrote that, “...the very final goal of art, is probably nothing but revealing the truth” (Har, 1998: 37). And here “the truth” has the meaning of “the real”, which from natural became traditional. The influence of the ancestors was so powerful that there came a moment when, “step by step the knowledge of the live model became forbidden. Actually it was not seen any longer and all they knew were the works of the old teachers, they obediently copied. With time they actually make copies of the copies and so on. Each generation drifts away with one degree from the original. Man of art does not have individual inspirations any more; he feels he has simply turned into a copy machine” (Taine, 1998: 20).

## **Dance**

The change in the selection criteria has led to other changes, which exist to the present day.

Women could not directly observe how the process of natural selection went. The hero of the natural selection was the man returning as a winner. The weak men died during inner species struggle or in struggle with predators, so for this reason there were fewer men than women. To survive, and in the capacity of winners copulate with women, was the responsibility of strong men. The process of selection was carried out away from the eyes of the females, i.e. females were not the bystanders of the struggle for survival and the victory of the male who is worthy of reproduction. On the contrary, in the case of “war dances”, the process of selection occurred before the women and, as a rule, in public. Men started parading their qualities, dancing and singing before women.

According to Desmond Morris most of our dances moves come from the same source, but in our case they have not developed into a static ritual kind. They have

developed into a human way, i.e., into a civilized way (Morris, 1970: 226). The first generations imitated the nature. But the next ones, instead of imitating nature, began to imitate previous generations, losing the connecting link with nature. By imitating, they lost the main purpose and imitation itself became the main purpose, it became unnatural (“ritual”, “magic” and “religion”) actions.

As the dance became estranged from the real fight, woman had to change her selection criteria. The instinctive cries of pain had to be replaced with acquired ones; the blows had to be replaced with a simple touch. The woman selected the winner on the battlefield or in the sphere of sport or dance, which were a reflection of fight. The rival’s death was not the purpose; rather the right to reproduction was the purpose. So the women had to replace the coercive preponderance criteria with others, civilized ones, to which men have adapted by means of natural selection.

In order for the presentation of the fight between men and animals to be authentic, dancers (men) had to imitate the type of animals for women, who had to select the man-winner. In order to succeed, men wore animal’s skins (bears, wolves, deer, etc.) and roared, thus reproducing animal’s roar. At the same time they had to ‘describe’ the fight. This gave rise to man fantasy. Wearing animal skins for the needs of the dance, men discovered that fur kept warm and offered protection. In this way, clothing for the needs of the dance was the reason for which men lost their fur and invented clothes for everyday use.

Most likely, the first theatrical performances did not have a script, a director, rigid rules and a predetermined pre-finale. It was only the lot of the winner which was known and invariable: he (the man-animal or man-hunter) was obliged to copulate with women (See Fig. 8, 9).



Fig. 8. “Men-animals”.



Fig. 9. Men-hunters.

The source of sexual excitement was not the woman as an object of desire, but the fact of the victory over the rival. A woman's sexual desire and her desire to reproduce were not triggered by the appearance and physical qualities of the winner, but by the scene of virtual death and violence witnessed by her. In present-day conditions the dance-fight has evolved into a love game. (Maritsas, 2007). Even today, violence continues to be a source of excitation and accompanies the sexual intercourse. The man wants to see the defeated rival whose role is played by the woman. As noted by D. Morris, a long look in the eyes is observed not only in romantic situations, but also in situations of threat (Morris, (14): 73).

Civilization granted the right to live not only to the strong but to the weak men too, as they also wanted and needed to reproduce (which confirms the definition of civilization as the survival of the weak) (Maritsas, 2003: 121; 2007: 161). In the conditions of civilization it is the woman who makes the choice, as in the process of dance-fight, where women were the immediate audience.

After totally eliminating violence as a criterion, the woman began to select on the grounds of song (in the sense of melody but not language), beauty (decoration, fashion) and gifts (wealth, property). Man has gone from the natural selection to the acquired selection, that is, man is not a result of natural selection!

Taking into account that she always tries to pick the winner, the strong man, the natural question arises: how can a weak man make a woman choose him? To have a better chance of being selected by a woman for reproduction, the weak man created art and used language (language as a tool for lie).

This explanation differs from the commonly accepted one, according to which the hunter created images on the walls of the caves, performing a magical rite for a successful hunt. As N. Laneris rightly observed, "this attitude does not only hurt the people of the Paleolithic, but also the Pygmies, and Bushmen, who would definitely fall into a rage if they read that in very ancient times the hunter, when hungry, entered the nearest cave and quickly drew a mortally wounded buffalo, being absolutely confident that the point of his spear would soon be stuck into a dead buffalo" (apud: Leroi-Gourhan, 1993: 25).

The purpose of erotic scenes and scenes of hunting (death, violence) was the excitation at the woman of desire to reproduction. Similar images can be seen on the walls of the Magura Cave in Bulgaria (such examples can be given from the history of art of different countries). Rock paintings of different periods (Paleolithic, Neolithic) represent hunters, animals and male genitals in a state of erection.

### **Example of Magura Cave**

Let us consider the example mentioned above – the Magura cave painting. The Magura, one of the largest caves in Bulgaria, is in the Northwest of the country about 180km from the capital of Sofia. The total length of the galleries, discovered up to now, exceeds 2000m (See Fig. 10).

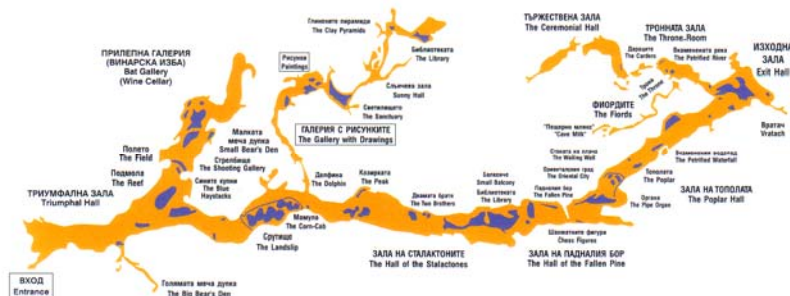


Fig. 10. Plan of Magura cave.

The cave consists of one main gallery, pointing southeast-northwest and three side branches. The cave-halls are enormous in size. Each one of them is over 200m long, more than 50m wide and over 20m high. The pearls of the cave are the unique paintings on stone, done in bat guano. They are multi-layered and come from different epochs: the Epupaleolith, the Neolith, the Eneolith, the beginning of the Early Bronze Age. The painting in the Magura cave represents dancing women, dancing and hunting men, men in disguise, a large variety of animals, suns, stars, instruments of labour, plants etc. Erotic scenes and violence have always accompanied humans. They are two ways of stimulating the desire for reproduction from ancient times till present day (See Fig. 11a, 11b, 11c).

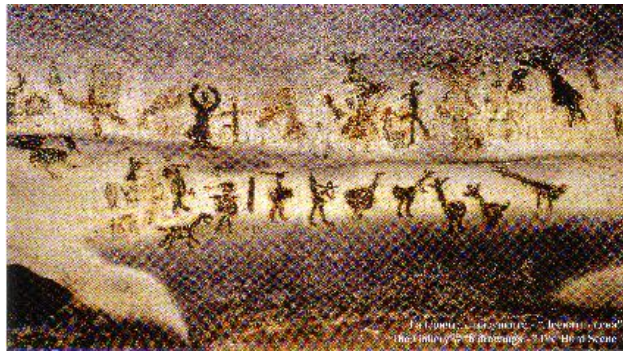


Fig. 11a. Fragment of cave painting



Fig. 11b/ Details of painting



Fig. 11c. Details of painting

As shown in the plan (Fig. 10), the pictures are in the second branch of the cave, an inaccessible and isolated part. And their theme is sex and hunting. Both these facts confirm my interpretation: through art the weak man tried to attract the woman so that he could copulate with her in his own love nest.

### Gobekli-Tepe

Yet another example is the stone sculpture of Gobekli-Tepe (Peters J./Schmidt, 2004: 204) (See Fig. 12). This plot is reproduced in the ancient (the Late Neolithic period, 5,500–5,000 BC) terracotta figurine of a naked man, found in Cyprus (an exhibit item of Pieridis Museum (Larnaca, Cyprus; Fig. 13)). Subsequently these images changed and improved, but their content remains the former: erotica and violence (See Fig. 14, 15, 16).



Fig. 12.

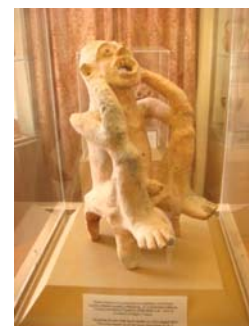


Fig. 13.





Fig. 14.  
Museum Amphipoli, Hellas  
Small hermaic stele (1 half of 5th c. BC)



Fig. 15.  
[www.sikyon.com/Athens/Classic/images/ermes\\_prax.jpg](http://www.sikyon.com/Athens/Classic/images/ermes_prax.jpg)



Fig. 16. The famous hero of modern cinema and the rising hero...

As already it has been mentioned, man for his own survival gave up violent battles, replacing them with the dance-fight, during which the woman chose the man winner. For the more authentic reproduction of fights they used stones symbolising hunters, animals, mountains, caves, etc. Thus dolmens, cromlechs and menhirs appeared, becoming the stage or decoration of the first theatrical performances, where nature served as a model. Megaliths, being the first creation of civilized man, were already being created at the dawn of civilization (more than a hundred thousand years ago). The need to create megaliths appeared in the transition from human-animal to civilized man.

Back to the subject of ancient theatrical performances, it should be noted that spectators gradually began to identify the actors with their roles. Animals acquired the language and characteristics of men, and vice versa, the qualities of men were identified with the characteristics of animals. Even today people say: as fast as a hare, as strong as an ox, as fat as a boar, etc. The next generations, unaware of the origins of this phenomenon, extended the identification to the family, relations, and so up to the state.

Preferences with respect to one or another animal were linked to their predominance on the territory inhabited by the people depicting them. On the

stones of Gobekli Tepe megalithic complex, which according to some scientists (K. Schmidt) is 5,500 years older than the first cities of Mesopotamia and 7,000 years – than Stonehenge, there are images of boars, foxes, lions, birds, snakes and scorpions (See Fig. 17, 18, 19).

A relief of a wild animal, resembling a lion, was artfully carved on one of the anthropomorphic menhirs at Gobekli-Tepe (Fig. 17). For me this is a proof that the Sphinx is also rooted in the situation around the first megaliths: zoomorphic themes, sexual symbolism associated with the contemplation of hunting scenes, violence and death. In this case, I see man playing the role of a lion (as well as some other animals).



Fig. 17



Fig. 18



Fig. 19

From: Peters J. & Schmidt K, 2004.

The origins of such rituals connected with the victory of man-animal over man-hunter can be traced in theatrical action. The audience felt that women had to copulate with an animal, not with a man. Initially, this was perceived literally, but the next generations turned it into a ritual. The famous Lion of Babylon was traditionally regarded as a symbol of the power of this ancient kingdom (See Fig. 20). In my opinion, the story of this sculptured image is identical to the well-known Greek myth of Pasiphae's copulation with the bull (See Fig. 21).



Fig. 20. The Lion of Babylon



Fig. 21. Pablo Picasso «Suite vollard».

From: <http://img.allposters.com>

<http://lebaiser.free.fr/PicassoPasiphae.jpg>

A woman and a lion, Pasiphae and the bull – in fact, these are traditional couples, formed as a result of ancient theatrical performances.

**Different animals and birds could have been characters of the ancient theatrical performances.**

**Bulls/Bisons (Table 2).**

Compare photos of animals and objects made of stone.



Bison



Herd of bisons



Dolmens in Gochang (South Korea)



Hwasun Dolmen (South Korea)

It reminds me of a herd of bisons.



Megalith from Gobekli-Tepe (Turkey)

Peters J. & Schmidt K., 2004, p. 197.



Statue of the bull in Olympia

<http://webcache.googleusercontent.com>

I suppose these stone objects resemble each other.

Table 2. “Megaliths”, similar to a bull or a bison.



**Bears (Table 3).**

Compare the pictures of a bear and stone structures.



Kilclooney Dolmen (Ireland)

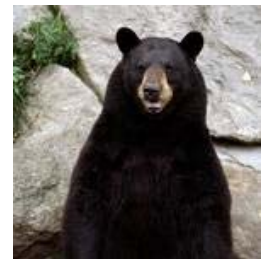
From: <http://static.panoramio.com>



Bear



The Brownes Hill Dolmen of Neolithic epoch  
(near Carlow, Northern Ireland).



Legananny Dolmen (Northern Ireland).

Table 3. Dolmens resembling a bear.

**Amphibians (Table 4).**

Who are these stone structures reminiscent of?



Dolmen in Changwon (South Korea)



Dolmen in Salento (Italy)

From: <http://www.ilcorallo1.com>

Table 4. Dolmens similar to the amphibious.

When man became civilized, there appeared a gap between the symbol and the symbolized, and megaliths turned into an end in itself and a tradition for

subsequent generations. Every generation created its “megaliths”. Their original purpose was forgotten. They transformed into ziggurats, pyramids, theatre buildings, stadiums, etc. They were used for burials, worship, entertainment, etc. All the spiritual practices that evolved around the megalithic structures required a high level of abstract thinking, which was not inherent in man during the transition from human-animal to civilized man.

Speaking of the initial purpose of megaliths, we mean the state of human consciousness, which preceded the appearance of fetishism, totemism, animism and animatism.

## Conclusion

As Manolis Glezos wrote: “There is already evidence – archaeological researches and contemporary primitive peoples – convincing that before going hunting, man performed a special ritual for luck. Special songs preceded the deed. They were uttered as an element of the magical power, so that the mission could be a success” (Glezos, 1977: 115). But, I suppose, ‘the primitive man’ did not believe in anything else, but in his own survival and the survival of the genus. I believe that so called “rituals” and “magical forces” were a way of selection of the man heroes. So I came to conclusion that Darwin’s ideas are important if we consider the transformation of natural selection principle in the context of civilization.

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## DEFINITION OF LANGUAGE AND ART IN THE CONTEXT OF THE EVOLUTION THEORY<sup>3</sup>

Constantinos Maritsas

**Abstract.** The problem of human language, arithmetic and art were studied in the context of the definition “civilization” on the basis of Darwin’s theory. The author defines civilization as “survival of the weak”. The author supposes that language and art were invented by the men to describe their heroic deeds for the women in order to be selected by them for reproduction. In other words, language and art became a selection criteria together with beauty and presents. Finally, the author defines language and art.

*Keywords:* civilization, art, evolution theory, language, lie, lying

### **Introduction**

“Given the current level of our knowledge, I do not think that the question of the origin of language may find an answer” (McMahon, 2001, p. 440). Language and art, the author believes, are invented to enable men to illustrate women their feats, so women can choose men for reproduction. Since the civilization is the survival of the weak, the language and art are invented to enable weak men to describe their false deeds to women so that they can choose them. “If the lie is the tool, used by the weak creatures to survive, the mind needs to be improved in lies and deceit-for others and

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<sup>3</sup> Впервые опубликовано: “Definition of Language and Art in the Context of the Evolution Theory”, *Journal of Literature and Art Studies*, ISSN 2159-5836, September 2011, Vol. 1, No. 3, pp. 219 - 225.

to itself” (Papagiorgi, 2001, p. 156). It is the language, as the author has already mentioned, that becomes the criterion for selection. By lying, the weakest man can reproduce causing admiration and be chosen by women. As Pinker (2000) rightly said, “in the case of systems, such as the language, it is not easy to imagine the selection process that has created them” (p. 400). This process is civilization, the survival of the weak with criteria being the song, the beauty and the gifts (Maritsas, 2007, p. 154).

May be, “man invented the language to satisfy his deep need to complain” (Pinker, 2000, p. 37). Man invents the language to satisfy his deep need to be chosen by women for reproduction. Using language, the man lies to assert himself as a hero. Actually, the purpose of language is to formulate lies.

The author guesses the process of language and art development is as follows: The first weak man had to illustrate the false fact with the phrase-lie, “I killed the bear”. The man had gestures, yelling, masking, and natural materials at his disposal. The weak man must pretend to be the strong one, the one that really killed the bear. A generation comes, however, where the weak imitate the previous generation, not the powerful. Thus, the principle according which the weak man imitated the powerful one disappeared. The weak men prevailed, and the phrase “I killed the” has lost its necessity. Thus, gestures, shouts and masking became a dance, a song and clothes.

The truth: The powerful male kills the animal (see Figure 1).

The lie: The weak male presents himself as powerful (see Figure 2).



Figure 1. The truth of the powerful male.

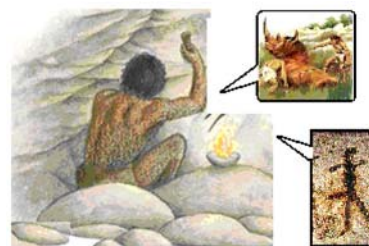


Figure 2. The lie of the weak male as the truth of the powerful.

And the weak male always wanted to find and usurp the truth of the strong male.

To lie: The weak male usurped the strong male’s truth with the purpose of being selected by the female for reproduction.

Take for example Koko the Gorilla. When her handlers confronted her after she tore a steel sink out of its mooring, she signed “cat did it” and pointed at her innocent pet kitten. Perhaps the Koko example lends credence to the idea that lying comes with language. The more elaborate the language, the more elaborate the lying. Koko

has learned to sign over 1,000 words (see Figure 3). The more words she knows, the easier it is for her to lie. Perhaps all animals have within them the tendency to deceive, but only with language is that tendency able to fully blossom. Still, it does not mean that animals without complex language abilities do not bluff or lie. In a 1995 issue of the *Journal of Theoretical Biology*, a University of Rochester biologist Eldridge Adams published the results of research that show that animals of the same species bluff to get what they want. Specifically, he showed that a species of crustacean called *Gonodactylus bredini* have the ability to bluff stronger opponents into giving up a fight. Many animals and insects have an inborn ability to camouflage themselves in order to hide from prey. Camouflage is a form of deception. It is not in an animal's best interest to draw attention to itself. The more it blends, the longer it lives. Is it possible that deception is not only a natural instinct of all living creatures, but that it is absolutely essential to survival? After all, those who lie (whether they be human or otherwise), often do so for their own gain—to avoid punishment, embarrassment or harm. The better a creature is at lying, bluffing and deceiving, the more likely it is to survive in this world. Lying is all about deceiving predators and surviving—whether it is an insect changing its colors or a human lying to a boss who might fire him and take away his income and means of survival. Could one reason that humans have evolved as much as we have be precisely this—that we are the world's best tricksters and liars? Does mastering the art of deceit mean mastering the world?

How and why do frogs lie? Since a croak is the auditory condition for green frogs to decide their correspondent size, some small male frogs, and toads as well, whose odds of finding a mate and passing on their genes are critically against them, may “lower their voices to make themselves sound bigger” and the misleading big-bodied croaks should “intimidate frogs that would beat them in a fair fight”. “Females, which in most frogs, are mute” (Lorenz, 2008, p. 121) (see Figure 4).

The petit frog appropriates the truth of the powerful one to win the female to pass its own genes to the next generation.



Figure 3. Male language.



Figure 4. Male song.

### **S(subject) O(bject) V(erb) to S(subject) V(erb) O(bject)**

As the author has already exposed, language started from the phrase-lie “I killed the bear”—the phrase depicts the picture describing how the man kills the bear. In fact,

the man has to describe the following story: “I went to hunt. I saw a bear. After a fight, I killed it”. Using the language of people at that time, the story reads as follows: “Aaa Gru Grap” (I Bear Killed).

The indeclinable series of words in the sentence shows both the effect and the chronological sequence of events—the man first goes to hunt, then spots the bear and then kills it. It is clear that the man cannot kill the bear before he sees it! The word order is as follows: S(ubject) O(direct object) V(erb)—SOV. This is the word order of the prehistoric people who speak from first-person singular. If the bear has killed the man, it is clear that no one can tell this story. In this case, there is no doubt who has killed whom, no matter whether the story is true or false!

However, a generation comes to an existence that has to tell the story “of the glorious ancestors” from a third person: “The hero/man goes to hunt. He spots a bear. After a fight, he kills it”. The SOV syntax is expressed as follows: “Man Bear Killed”.

The audience cannot understand clearly who kills whom—the man kills the bear or the bear kills the man (the story is communicated by a third person!):

A. “The hero/man goes to hunt. He sees a bear. After a fight, he kills it.”—The man kills the bear.

B. “The hero/man goes to hunt. He spots a bear. After a fight it kills him.”—The bear kills the man.

Then the word order SVO—S(ubject) V(erb) O(direct object) comes into existence: “The man kills a bear”.

Vincent is not faced with the question of how the change has begun in terms of S-O-V to S-V-O, but noted that, as the main order S-O-V and the anaphoric sentences begin to precede the noun, this will create difficulties in understanding the central subordinate structures. (McMahon, 2003, p. 227)

The author believes Vincent has done well not to address the problem... In this case, the order of words does not reflect the chronology of actions—the man cannot kill the bear before he sees it—but transmits the essence of the story.

## **Arithmetic**

As mentioned above, human language began with the phrase-lie “I killed the bear”. It was the first lie with which the weak man managed to charm the woman. From that moment on, every weak man had to invent a better lie to stand a chance of being elected by a woman. Obviously, the second lie, with which the weak competitor tried to conquer the woman, was: “I killed... two bears”. This phrase-lie was yet another big step forward. Arithmetic was born. The next steps were obvious: “I killed... three bears”, “I killed... two bears and three wolves”. However, there came

a generation when the weak ones copied the previous generation and not the strong ones. And the lie turned into: “The two hunters killed three bears and five wolves”.

And what is true for language, also holds true for arithmetic. In essence, human arithmetic developed from the positive feedback: more lies → more arithmetic; more arithmetic → more lies.

Which, however, was the first icon, whereof the above procedure started? What did the man have at his disposal to explain the numbers he wanted to the woman? Only his body. The first numbers were expressed by the (male) body. Arithmetic was created on the basis of the male body, with the use of fingers and their parts in particular (see Figure 5):

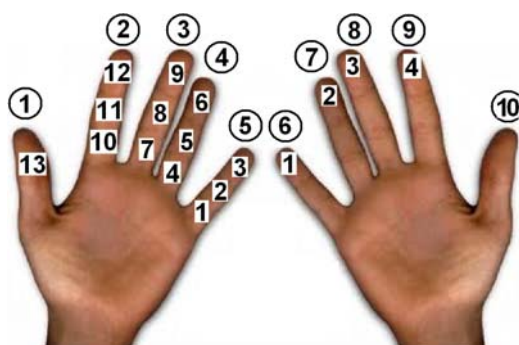


Figure 5. Use of fingers and their parts in arithmetics.

The first numbers the man used to create his lies, had to be demonstrated easily and, obviously, to be easily understood by the audience, the women. At the same time, they had to be easy to memorise and recall. Logically, these numbers were as follows: (1) 3: three parts of a finger, (2) 4: four fingers, (3) 5: four fingers and thumb, and (4) 10: the 10 fingers.

With these numbers, man created the following numeral systems:

(1) Ternary numeral system, based on the parts of the fingers:

$$1 \text{ trio (finger)} = 3 \text{ parts } [10_{(3)} = 3_{(10)}].$$

$$2 \text{ trios (fingers)} = 6 \text{ parts } [20_{(3)} = 6_{(10)}].$$

$$3 \text{ trios (fingers)} = 9 \text{ parts } [100_{(3)} = 9_{(10)}].$$

$$4 \text{ trios (fingers)} = 12 \text{ parts } [110_{(3)} = 12_{(10)}].$$

(2) Hyper ternary numeral system, based on the parts of the fingers plus the thumb:

$$1 \text{ hypertrio} = 1 \text{ trio (finger)} + 1 \text{ thumb} = 3 + 1 = 4.$$

$$2 \text{ hypertrios} = 2 \text{ trios (fingers)} + 1 \text{ thumb} = 6 + 1 = 7$$

$$3 \text{ hypertrios} = 3 \text{ trios (fingers)} + 1 \text{ thumb} = 9 + 1 = 10.$$

$$4 \text{ hypertrios} = 4 \text{ trios (fingers)} + 1 \text{ thumb} = 12 + 1 = 13.$$

(3) Decimal numeral system, based on the 10 fingers of both hands:

$$1 \text{ finger (a ten)} \times 10 \text{ fingers} = 10$$

$$2 \text{ fingers (tens)} \times 10 \text{ fingers} = 20$$



3 fingers (tens)  $\times$  10 fingers = 30

4 fingers (tens)  $\times$  10 fingers = 40 (see Figure 6).

...

10 fingers (tens)  $\times$  10 fingers = 100



Figure 6. Creation of arithmetics: 4 fingers (tens)  $\times$  10 fingers = 40.

(4) Duodecimal numeral system, based on 12 parts of the fingers:

1 finger  $\times$  12 parts = 12

2 fingers  $\times$  12 parts = 24

3 fingers  $\times$  12 parts = 36

4 fingers  $\times$  12 parts = 48

5 fingers  $\times$  12 parts = 60

All the above numbers are based on the human body, they are easily formed, memorised and understood. Many of these numbers have come to us and are still used today. I will mention just a few examples (see Examples 1-5):

Example (1) -3: Poseidon's trident, Holy Trinity, the three little pigs...

(2) -7: wonders of the World, ancient sages, rainbow colours, days of the week...

(3) -12: gods of Ancient Greece (13 with Dionysos), apostles of Christianity (13 with Christ), months of the year, hours of the day and night...

(4) -40: forty heroes... (see Figure 6)

(5) -60: minutes in an hour...

And an example from the folk tradition of Kafiristan:

They would send 40 people and a (1) large goat to the sanctuary; five (5) people from each group would face the altar and would three (3) times solemnly ask if Tayban was ready to accept their gift. If the goat shook three (3) times, this was considered a positive response and the animal was killed. (Jettmar, 1986, p. 221).

## Definitions of Lie, Lying, Language and Art



As we have already said, the first human lie is: “I killed the bear”, illustrated by a weak man in order to embezzle the heroism of the strong man. In other words, the lie of the weak man is the truth of the strong one. Following the need to create it, we can already give the definitions of lie and lying: (1) The lie is the someone else’s truth; and (2) The lying is the usurpation of someone else’s truth.

For the animal is the same:

Messrs. Wallace and Trimen have likewise described several equally striking cases of imitation in the Lepidoptera of the Malay Archipelago and Africa, and with some other insects. Mr. Wallace has also detected one such case with birds, but we have none with the larger quadrupeds. The much greater frequency of imitation with insects than with other animals, is probably the consequence of their small size; insects cannot defend themselves, excepting indeed the kinds furnished with a sting, and I have never heard of an instance of such kinds mocking other insects, though they are mocked; insects cannot easily escape by flight from the larger animals which prey on them; therefore, speaking metaphorically, they are reduced, like most weak creatures, to trickery and dissimulation. (Darwin, 1997, chapter XIV)

American ethologists Rowell, Ellner, and Reeve (2006) showed that lie and dishonesty are widespread among the animals:

In green tree frogs *Rana clamitans* some small males exaggerate their quality by lowering their acoustic pitch to resemble that of larger males (Bee et al., 2000). False alarm signals may be given to divert rivals from food sources or mating opportunities, as in the shrikes *Lanio versicolor* and *Thamnomanes schistogynus* (Munn, 1986). Deception has been observed in all primate groups, and differences in deception rate among primate species correlate with neocortex size, suggesting that benefits from deception may have been a driver of neocortex expansion. (p. E 180)

The better a creature is at lying, bluffing and deceiving, the more likely it is to survive in this world. Lying is all about deceiving predators and surviving—whether it is an insect changing its colors or a human lying to a boss who might fire him and take away his income and means of survival.

Could one reason that humans have evolved as much as we have be precisely this—that we are the world’s best tricksters and liars? Does mastering the art of deceit mean mastering the world?

Finally, the definition of language and art for every living being is: Language and art are the tools of lying for every living beings.

Language: *Usurping the truth by the weak male from the strong male with the purpose of being selected by the females for reproduction using its own body organs as instruments.*

Here language is the body language, the voice language and the gesticulation language. This definition is for every living being, animal or human.

Art: *Usurping the truth by the weak male from the strong male with the purpose of being selected by the females for reproduction using the nature materials as instruments.*

Here art is the painting, the sculpture, etc.. This definition is for every living being, animal or human.

## Conclusions

In this work, the author showed that language, arithmetic and art can be explained on the ground of Darwin's theory. But it is necessary to define the concept of civilization and its selection criteria. On the basis of the Darwinian theory, the author defines civilization as "survival of the weak" (Maritsas, 2007, p. 141).

The author has shown in this paper that language, arithmetic and art have been created unconsciously by the weak male. The aim was for the weak male, the creator of civilization, to survive by means of the lie. Language and art created as forms of lying. After achieving the aim, the surviving of the weak human, lying, subsequently language and art became unnecessary. Thus, civilized man found himself with instrument, the language, which was useless. And it was then that he discovered new necessities—communication (truth, poetry and prose), philosophy, science, commerce, etc. (Maritsas, 2007). Thus, language and art became... human language, with grammar and syntax, and art. Until this very day... And everything started from the lie: "I killed the bear".

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## HUMAN LANGUAGE AS A TOOL OF LIE<sup>4</sup>

Constantinos Maritsas

**Abstract.** The problem of human language is studied in the context of the definition “civilization” on the basis of Darwin’s theory. The author defines civilization as “*survival of the unfit*”. The author supposes that language was invented by the men to describe their heroic deeds for the women in order to be selected by them for reproduction. In other words, language became a selection criterion together with beauty and presents.

*Keywords:* human language, poetry, prose, syntax, grammar, lie.

### Introduction

“Given the current level of our knowledge, I do not think that the question of the origin of language may find an answer” (McMahon, 2003: 440). Language, I believe, is invented to enable men to tell women their feats, so women can choose men for reproduction. Since the civilization is the survival of the weak, the language is invented to enable *weak* men to describe their false deeds to women so that they can choose them. “If the lie is the tool, used by the weak creatures to survive, the mind needs to be improved in lies and deceit - for others and to itself.” (Papagiorgi 156). It is the language, as I have already mentioned, that becomes the

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criterion for selection. By lying, the weakest man can reproduce causing admiration and be chosen by women. As Steven Pinker rightly says, “in the case of systems, such as the language, it is not easy to imagine the selection process that has created them.” (Pinker, 2000: 400). This process is civilization, the survival of the weak with criteria being the song, the beauty and the gifts.

May be, “man invented the language to satisfy his deep need to complain” (Pinker, 2000: 37). Man invents the language to satisfy his deep need to be chosen by women for reproduction. Using language, the man lies to assert himself as a hero. Actually, the purpose of language is to formulate lies.

If the aim of the language is the truth, there will be no need of the language - everyone knows the truth: “Why even the most sincere speakers rarely state the truth, the whole truth and nothing but the truth?” (Pinker, 2000: 254). People say: you learn the truth from a child and a crazy man. To lie, you need a mind, a thought. The aim of language is the lie, we all know the truth. “I killed the bear” is probably the first lie told by a weak man to a woman in order to intercourse with her. This is the answer to the question: “... if the real prerequisite for the use of language requires another person, whom the first person turned to?” (Pinker, 2000: 411). The man spoke to a woman! Therefore, man is a good speaker, and woman is a good listener.

So, language originates from the phrase-lie: “I killed the bear”. This phrase reveals the picture, where the man kills the bear. According to Kosti Papagiorgi, “the word hides in itself a story, an empirical story” (Papagiorgi, 2001: 140). And that is so! Each new lie, every new picture, created by the male fantasy, has to be expressed by something old and familiar and “every new thing refers to something old, something in the past.” (Papagiorgi, 2001: 99). Today, there are phrases like: “nun = stubble in the field”, “house = roof-tile”, “almond blooming = bride”, “a camel = ship in the desert”, and like: “sources from the supporters”, “work makes belly”, “women's back”, etc. Every new thing today is also expressed by old pictures.

Which is the first picture, however, which started the above process? What man has available to describe the pictures, which he wants to communicate to the woman? Just his body. The first picture was the male body. The creation of language starts on the basis of the male body. As Giambattista Vico wrote, “in all languages, the largest part of the terms that denote inanimate objects are taken from the names of the human body, from its various parts, feelings and its sufferings. For instance, a *peak* is called a *head* or a *beginning*, *face of back* is used to indicate the front or rear, each hole is the *mouth*, we say *beads* about the *grapelets*, we say *teeth* of the *comb*, *beard* of the roots, *throat* of the gorge, also we say a *handful* for a few people, *heart* instead of a center, which the Latins called *umbilicus*, a *leg* – for *end* or *base*. The fruits have *flesh*, we say ore *vein* (lode), the wine is the *blood* of grapes, and the earth has *guts*, the sky *laughs*, the wind

*whistles and the water mumbles*” (Giambattista Vico, *La science nouvelle*, 1725: 146–147, from Papagiorgi, 2001: 153).

I guess the process of language development is as follows: the first weak man had to describe the false fact with the phrase-lie, “*I killed the bear*”. The man had gestures, yelling and masking at his disposal. The weak man must pretend to be the strong one, the one that really killed the bear. A generation comes, however, where the weak imitate the previous generation, not the powerful. Thus, the principle according which the weak man imitated the powerful one disappeared. The weak men prevailed, and the phrase “*I killed the*” has lost its necessity. Thus, gestures, shouts and masking became a dance, a song and clothes.

Here, I dare propose an experiment, based on the following: “The psychologist George Miller asked various people to repeat exactly what they hear from a tape with sentences, accompanied by noises at the background. People were able to cope best with grammatically correct sentences that had meaning, and did not cope with the grammatically correct sentences without meaning and with grammatically incorrect sentences with meaning, and the worst was with grammatically incorrect and meaningless sentences.” (Pinker, 2000: 207–209). Miller considered men and women together (“people”). If this experiment repeats with men and women separately, then, if women cope better than men, this will be evidence that my hypothesis for the creation of the language is correct. If men and women cope in one and the same way, then the assumption is incorrect and the following applies: “...the requirements that the genders face, are in practice similar to most of the other cognitive functions, including language, and it would surprise me if differences between them with regard to their formulation exist.” (Pinker, 2000: 446).

In Kosti Papagiorgi’s book I have discerned the thought which is very essential for my assertions. A centuries-long revolution was necessary in order that a sentence of the primitive man (with the signs, the screaming, the convulsions) showing that he is hungry is transformed into a sentence of the civilized man who politely asks for food (with rhythm, syntax, grammar and pronunciation) (Papagiorgi, 2001: 61). The primitive man, who had just to express that he was hungry, has usually died of hunger. Kittens, puppies, calves, which do not struggle to suck and only indicate that they are starving, die rejected by their own mother. By analogy, according to Frans de Vaal, a professor of primate behavior: “A chimpanzee, who wants to participate in a quarrel, does not lose time in making gestures, and attacks immediately (*To Vima*, Athens, 22.01.2006). It turned out that language is designed to resolve solved problems, but that is not so. The primitive man having no language and being hungry ate or died of starvation. Language was created to become a criterion for selection. I would like to make some changes in Papagiorgi’s thought: both the primitive and the civilized man wants and asks for not food but a woman for reproduction, but each reaches his purpose by his own means:

the primitive man – by the signs, the screaming, the convulsions and the civilized man – by rhythm, syntax, grammar and pronunciation.

The aim of the primitive man was the survival of the species and of himself. With language as a criterion for selection the survival of the species is ensured.

The principles of language originate and development explanation can be applied to every life phenomenon. The actual entropy of an expanding language or empire is constantly rising over time but the maximum possible entropy increases faster with the conquest of new territories or new words. (See Fig. 1).

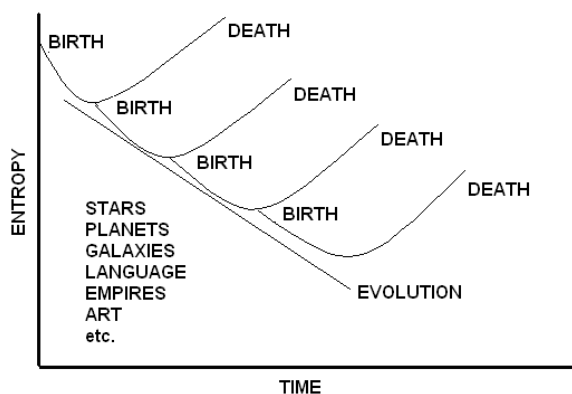


Fig. 1

Therefore, over time, language or empire are moving away from death. Language or empire may not increase forever (reduced entropy). At some point they will reach the minimum relative entropy and thereafter the entropy will increase until it passes an ultimate value, after which the death or disintegration come. At the time of minimum entropy, the empire will collapse and new countries will be formed, the language will disappear and new languages will be created, so the circle goes on. The same applies to any living phenomenon. Any living phenomenon plunges into the entropy, reducing its own entropy. These dives represent the evolution.

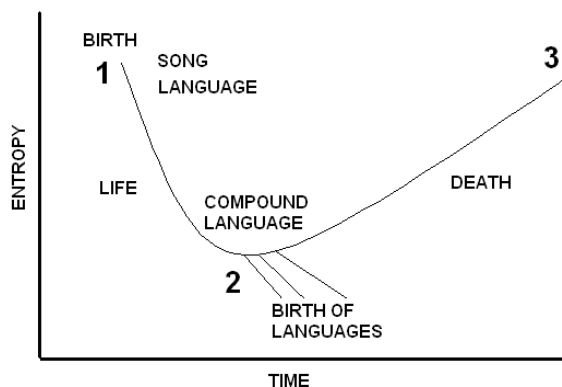


Fig. 2

Let's see the analytical development of the Greek language (See Fig. 2).

Item 1: The Genesis of the Greek language.

Language is born from the song when it came to the point of its smallest entropy. Therefore, “the Greek language has a melodic pronunciation.” (Hanson & Heath, 1999: 235). The emphasis of ancient Greek is essentially “musical” (melodic, cantabile), not dynamic as in the modern Greek language. The stress depends mainly on the height of the voice, rather than on its intensity.

Line 1–2: The life of the Greek language.

In life the entropy of language is reduced, the complexity and organization of language, its grammar and syntax become more complicate. The Greek verb acquires over 350 types, seven tenses appear. The noun receives about 10 forms and three numerical types. (Hanson & Heath, 1999: 229).

Item 2: The birth of other languages.

At this point, language has reached the lowest possible entropy. The birth of the other languages is described as follows:

The ancient Greek language, which from 500 BC to 1500 AD is recorded in the richest literature of the old world ... is retained during these 20 centuries as a single language almost by force ... In fact, since from the third and fourth century of its survival, the ancient Greek coexists with its other living and operating ethnic forms different from it. (Siamakis, 1988: 61).

Thus, during the 3<sup>rd</sup> or 4<sup>th</sup> century, the language reaches the lowest entropy and brings to existence other languages. We can say that it has created a whole “family”:

Variations of the alphabet derive from one another, so mother and daughter variations, fraternal, cousin, family, as well as family options can come into existence, as happens in tribes and ethnic groups, languages, religions, heresies. (Siamakis, 1988: 515).

Line 2–3: The ageing of language.

During the aging process, the entropy of the language increases, which reduces its complexity and organization. Language is simplified. Many types of verbs and nouns disappear, only two numerical types remain. The monotonic system (one single accent system) outweighs the polytonic (more accents) one.

Item 3: The Death of language.

Language reaches the point of the greatest entropy, i. e. complete disorganization and inevitably disappears. The ancient Greek and Latin give you an example of that fact.

Human evolution follow this process too (See Fig. 3).

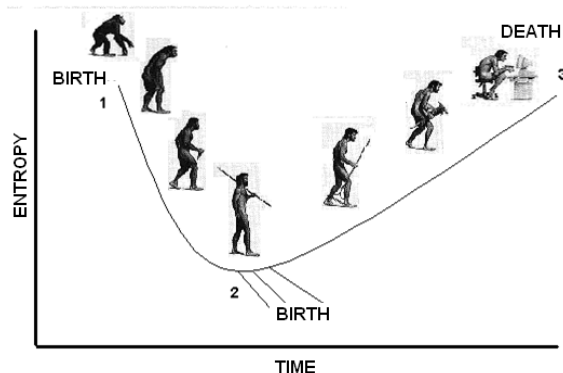


Fig. 3

Beyond the purely physical interpretation of the graph entropy diagram, we can look at the development of the language from a cultural perspective as well (See Fig. 2):

Item 1: The genesis of the Greek language.

As I stressed, language is brought to existence by the weak man as a criterion for being chosen by women as opposed to the power of the strong man. Using language, the weak men lies to women, trying to seduce them.

Line 1–2: The life of the Greek language.

To be chosen by women, the weak man needs a *sophisticated* language to formulate a credible lie. Thus the grammar, syntax and the overall structure of a complex language were created.

Item 2: The birth of other languages.

When ultimately the struggle for reproduction is transferred from the strong to the weak, the women start to select men using the language as a criterion. Any weak man should have not only a good capacity for lie but also a good command of language.

Line 2–3: The ageing of language.

Upon the weak men's prevailing, the language ceased to be a criterion for selection –everybody could talk and lie. Consequently, the lies and the language any more cannot be a selection criterion. There is no need of a complex language and the language slowly gets simplified and declines. Men are forced to find another criterion for selection.

In other words, human language is *unconsciously* developed by the positive feedback: *more lies => rich language, rich language => more lies*. When the positive feedback leads the lies and language to the maximum level of development, then the language ceases to be a criterion for selection – all men say the same lies and use the same language. It is time to find another criterion for selection, which will replace the obsolete role of language as criterion of selection. So, taking account of the abovementioned it is possible to get clear: why does the



process of the unconscious language complication gives a way now to its recognized simplification. There is a link between song (language), beauty and property – three criterion of selection. The words – keys to any language are the verbs “to be” and “to have”. The verb “to be” relates to the realization of the selection of men from women on the grounds of outer appearance: “I am handsome.” The verb “to have” relates to the selection on the ground of property: “I have property”. If civilization was based on other selection criteria, for example, running or fishing, the key words would have been “to run”: “I run fast” and “to fish”: “I fish successfully”. The English language has taken them directly from the Greek: “εἶμαι” – “I am” and “ἔχω” – “I have”. What’s more, all languages exhibit characteristic resemblances, basically in primary concepts, like the verb “to be” and “to have”.

## Poetry and Prose

Slowly the interest of women was transferred from the content, which was repeated and was already well known, to the form. Thus Poetry was born. *Poetry* is the beautiful male language that describes the exploits of male heroes. Gradually, women start to talk with the men. However, they do not need a language to describe the heroic deeds. They just start using the existing language as a tool to simplify communication with each other in performance of their daily tasks. So *prose* is the female language that describes daily life.

I am impressed by the view of Samuel Coleridge: “Prose – words in a perfect order. Poetry – the best words in a perfect order”. I agree with Coleridge by adding the following to its definition: poetry – the best words in a perfect order *for the men-heroes*. The zenith and apotheosis of Poetry is the Homer's *Odyssey* – the best words in perfect order for the men-heroes:

### SONG I

Tell me, O Muse, of the man of many devices, who wandered  
full many ways after he had sacked the sacred citadel of Troy.  
Many were the men whose cities he saw and whose mind he learned,  
aye, and many the woes he suffered in his heart upon the sea,  
seeking to win his own life.

(<http://www.perseus.tufts.edu/>)

## S(Subject) O(Bject) V(Erb) to S(Subject) V(Erb) O(Bject)

As I have already exposed, language started from the phrase-lie “*I killed the bear*” – the phrase depicts the picture describing how the man kills the bear. In fact, the

man has to describe the following story: “I went to hunt. I saw a bear. After a fight, I killed it.” Using the language of people at that time, the story reads as follows: “Aaa Gru Grap” (I Bear Killed).

The indeclinable series of words in the sentence shows both the effect and the chronological sequence of events - the man first goes to hunt, then spots the bear and then kills it. It is clear that the man can not kill the bear before he sees it! The word order is as follows: S(ubject) O(direct object) V(erb) – SOV. This is the word order of the prehistoric people who speak from first-person singular. If the bear has killed the man, it is clear that no one can tell this story. In this case, there is no doubt *who* has killed *whom*, no matter whether the story is true or false!

The initial word order SOV (in our case – *bring/ ball/ hoop*) is observed in the human-dolphin communication. In *National Geographic Magazine* I read the next lines:

To communicate with the dolphins, Herman and his team invent a language with movement of hands and a very simple syntax rules. For example, hand movement up and down with his fist clenched, means “ring”, and another movement – stretched arms above the head means “ball”. The gesture for “come here”, but with only one hand means “fetch”. In response to the “hoop, ball, fetch” commands, the dolphin Akayamakay pushes the ball into the hoop. If the order of words, however, changes to the “ball, hoop, fetch”, the dolphin brings the hoop to the ball. Over time, it manages to understand commands with complex syntax, such as “right, basket, left, frisbee, inside” and to put the frisbee, located to the left, in the basket which is to the right. If the order of the commands “left” and “right” is changed, the actions of Akayamakay change. (*National Geographic*, Athens, March 2008: 20).

However, a generation comes to an existence that has to tell the story “of the glorious ancestors” from a third person: “The hero/man goes to hunt. He spots a bear. After a fight, he kills it.” The SOV syntax is expressed as follows: “Man Bear Killed”. The audience cannot understand clearly who kills whom - the man kills the bear or the bear kills the man (the story is communicated by a third person!): A. “The hero/man goes to hunt. He sees a bear. After a fight, he kills it.” – The man kills the bear. B. “The hero/man goes to hunt. He spots a bear. After a fight it kills him.” – The bear kills the man. Then the word order SVO – S(ubject) V(erb) O(direct object) comes into existence: “The man kills a bear. {“Vincent is not faced with the question of how the change has begun in terms of S –O–V to S –V –O, but noted that, as the main order S –O –V and the anaphoric sentences begin to precede the noun, this will create difficulties in understanding the central subordinate structures.” (McMahon, 2001: 227). I believe he has done well not to address the problem ...} In this case, the order of words does not reflect the

chronology of actions – the man cannot kill the bear before he sees it – but transmits the essence of the story.

### Syntax and Grammar

The *syntax* tries to communicate the story by the word order of the indeclinable words. In syntax the declinations are expressed by the word order:

Word (Subject)<sub>position1</sub> Word (Verb)<sub>position2</sub> Word (Direct object)<sub>position3</sub> - SVO.

By *grammar* words become independent of their position in the sentence. “Meillet (1912) claims that the motive for grammatization lies in the pursuit of speakers for greater expressiveness” (McMahon, 2001: 237). Where N words are necessary to create a story, the possible sentences are as much as the possible, nonrecurring combinations of words. Namely, the possible sentences are N! (N factorial), where:

$$N! = 1 \times 2 \times 3 \times \dots \times (N-1) \times N$$

$$\text{For } N = 3 \Rightarrow N! = 1 \times 2 \times 3 = 6$$

$$\text{For } N = 4 \Rightarrow N! = 1 \times 2 \times 3 \times 4 = 24$$

$$\text{For } N = 5 \Rightarrow N! = 1 \times 2 \times 3 \times 4 \times 5 = 120$$

.....

$$\text{For } N = 10 \Rightarrow N! = 1 \times 2 \times 3 \times 4 \times 5 \times 6 \times 7 \times 8 \times 9 \times 10 = 3.628.800$$

Exampe: For the fact: “He kills her”, we have 3 words: “he”, “kill” and “she”, and  $3! = 3 \times 2 \times 1 = 6$  potentiality to description it (See Table 1):

He <sub>1</sub> kills <sub>2</sub> her <sub>3</sub>				He <sub>1</sub> kill <sub>2</sub> she <sub>3</sub>		
Declinable words (syntax and grammar)				Indeclinable words (syntax)		
He	kills	her	1	He	kill	she
He	her	kills	2	He	she	kill
Kills	he	her	3	Kill	he	she
Her	he	kills	4	She	he	kill
Kills	her	he	5	Kill	she	he
Her	kills	he	6	She	kill	he

Table 1

Only a few combinations using only the syntax (the location of words) clearly communicate the story. With grammar all the combinations clearly communicate the story. “The order of words in the phrase is changed when the grammar and

syntax are created” (Stoupi, 2004: 23). But: “As regards the parameters concerning the order of the parts in the sentence, there is a large difference between languages with a particular syntactic order, and those such as warbiri and dyirbal, where every possible sequence of parts of the sentence gives the correct sentence.” (McMahon, 2001: 217). People, who use these languages, have solved the problem without using the grammar and syntax.

## Lie

Finally, I will give the definition of the lie, because the creation of language rests on it. As we have already said, the first human lie is: “I killed the bear,” said by a weak man in order to embezzle the heroism of the strong man. In other words, *the lie* of the weak man is *the truth* of the strong one. Following the need to create it, we can already give the definition of a lie:

*The lie is the someone else’s truth.*

## Conclusion

In this work I showed that human language can be explained on the ground of Darwin’s theory. But it is necessary to define the concept of civilization and its selection criteria. On the basis of the Darwinian theory I define civilization as “survival of the unfit”. Here I would suggest the terms “natural selection” for nature and “civilizational selection” for civilization. Language has been developed unconsciously by people as one of the civilized criteria. The other two developed respectively were Art and Property. I suppose that language was invented by the men to describe their heroic deeds for the women in order to be selected by them for reproduction. In other words, language became a selection criterion together with beauty and presents. The men developed the poetry. The women took men’s language and began to use it as a tool of everyday life. So prose is the woman language for describing of daily life.

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## COOKING AS ART IN THE CONTEXT OF THE EVOLUTION THEORY (THE ORIGIN OF LAUGHTER)<sup>5</sup>

Constantinos Maritsas,

**Abstract.** The problem of human cooking is studied in the context of the definition of ‘civilization’ on the basis of Darwin’s theory. The author defines civilization as ‘survival of the weak’. The author supposes that cooking was invented by men for women in order to be selected by them for reproduction. In other words, cooking became a selection criterion. Therefore to show her approval of a particular man, the woman created the love dance and laughter – imitations of the love act.

*Keywords:* civilization, cooking, laughter, love dance, evolution

### Introduction

“Given the current level of our knowledge, I do not think that the question of the origin of language may find an answer” (McMahon, 2001, p. 440). The same could be said about every demonstration of human civilization. It is valid for cooking as well. The author believes that through civilization men looked for ways to illustrate their feats to women, so that women could choose men for reproduction. First we have to determine the meaning of civilization.

In the book is analytically traced the transition of man from nature to civilization (See Maritsas, 2007). In the book the author gives a brief description of this transition. Only man himself, as is common regarded, thanks to his brain, has abolished the coercive intraspecific competition and consciously terminated the process of natural selection. Having abolished the coercive struggle, man has created a society of similar organisms – human society. But man has to find a substitute for the coercive intraspecific competition, in which male individuals have been selected by women. Since his appearance, man is the weakest and the

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<sup>5</sup> Впервые опубликовано: “Cooking as Art in the Context of the Evolution Theory”, BODY LANGUAGE, [www.bljournal.us](http://www.bljournal.us), ISSN 2319 – 1996, Volume 2, ISSUE-4, pg 23 – 26, bl-09131512. [http://www.bljournal.us/images/stories/BL\\_Issue\\_4-\\_5.pdf](http://www.bljournal.us/images/stories/BL_Issue_4-_5.pdf).

most helpless living creature in our planet, but he has the largest brain. However, there are also many animals that are “biologically weak”: rabbits, frogs, lambs and goats. None of them has created a civilization! And man has survived, creating one! How did he do it? The author would like to stress two important steps on the way toward civilization: (1) replacement of the coercive intraspecific competition with non-violent fights; and (2) replacement of the coercive struggle for survival with a non-violent one.

So the author proposes definition of civilization which he treats as non-anthropocentric: *Civilization is the survival of the weak*. This definition can be applied to man, animal and every living being.

Since civilization is the survival of the weak the weak had to find ways to seduce the woman in order to copulate with her. The only way was to present himself as strong. The same holds true for animals: “Messrs. Wallace and Trimen have likewise described several equally striking cases of imitation in the Lepidoptera of the Malay Archipelago and Africa, and with some other insects. Mr. Wallace has also detected one such case with birds, but we have none with the larger quadrupeds. The much greater frequency of imitation with insects than with other animals, is probably the consequence of their small size; insects cannot defend themselves, excepting indeed the kinds furnished with a sting, and I have never heard of an instance of such kinds mocking other insects, though they are mocked; insects cannot easily escape by flight from the larger animals which prey on them; therefore, speaking metaphorically, they are reduced, like most weak creatures, to trickery and dissimulation.” (See Darwin Ch., *The Origin of the Species*, Chapter XIV Recapitulation and Conclusion).

In his effort to successfully imitate the strong one, i.e. to mislead the woman, the weak man discovered lie and lying: „Following the need to create it, we can already give the definitions of lie and lying: (1) The lie is the someone else’s truth; and (2) The lying is the usurpation of someone else’s truth.“ (See Maritsas, 2011).

While lying the weak man invented language and art. How did this happen? The author guesses the process of art development is as follows: The first weak man had to illustrate the false fact with the lie, “I killed the bear”. The man had gestures, yelling, masking, and natural materials at his disposal. The weak man must pretend to be the strong one, the one that really killed the bear. A generation comes, however, where the weak imitate the previous generation, not the powerful. Thus, the principle according which the weak man imitated the powerful one disappeared. The weak men prevailed, and the phrase “I killed the bear” has lost its necessity. Thus, gestures, shouts and masking became a dance, a song and clothes.

The truth: The powerful male kills the animal (see Figure 1).

The lie: The weak male presents himself as powerful (see Figure 2).



Figure 1. The truth of the powerful male.

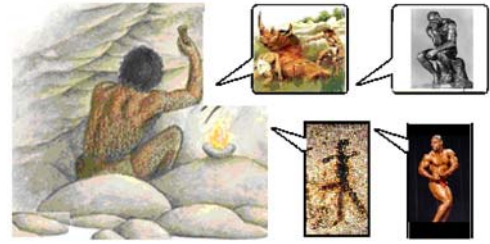


Figure 2. The lie of the weak male as the truth of the powerful.

And the weak male always wanted to find and usurp the truth of the strong male with the purpose of being selected by the female for reproduction.

Thus the weak male created language and art:

„*Language*: Usurping the truth by the weak male from the strong male with the purpose of being selected by the females for reproduction using its own body organs as instruments. *Art*: Usurping the truth by the weak male from the strong male with the purpose of being selected by the females for reproduction using the nature materials as instruments. Here art is the painting, the sculpture, etc.. This definition is for every living being, animal or human.” (Maritsas, 2011).

As can be seen from the definitions, the difference between language and art is only in the materials which the weak male uses to conquer the woman.

Therefore the only criterion for whether a creation is a piece of art is its goal. If the goal is the survival of the species, than it is a piece of art, if not – then it is product of labor. The only person, who can judge if a certain product is a piece of art or not, is the female. If she falls in love with the creator, then he is an artist, if not - he is simply someone doing physical work. “A piece of art, according to the common understanding, is a product of the master’s activity. Who can define, however, what master means? This is the piece of art, as the fact that “the creation raises the master’s reputation” means: the creation shows for the first time that the man of art is a master (Heidegger, 1986: 29). The carpenter is also a master, but only an artist will become the father of the female’s children.

But who is the real creator of the human (and animal – Maritsas, 2007) civilization and art? Who is the artist? The human, man or woman? Male or female? In the article *Civilization and art* the author defends the hypothesis that the creator of civilization and art is the weak male (See Maritsas, 2010). Moreover, the strong male did not have time and energy to waste over unnecessary activities such as art: “The deadly sin of laziness was excused too: in order to provide the catch he had to make so much effort that it was wise not to spare energy unless it was absolutely necessary”( Lorenz, 2008, p.34) The strong male had to ensure his own survival, this of the female and ... the weak male. It is namely the weak males who are the creators of art.

Therefore, the woman was not interested in the work of art. She was interested only in the artist; the work of art was a proof that its creator was an artist. As already mentioned, through art the ‘weak’ male tried to attract the woman and copulate with her. Thus the ‘work of art’ had to bear his own ‘signature’, to be marked as his own. The female would recognize and choose him by his work.

‘Food’ was a favorable field for art expression. All men offered food to women, but the artist, the creator ... cooked! The clean-cut piece of meat, the washed fruit, the laying of the table were an art.



Figure 3. Cooking as art: .

The first generation of weak men just heated the meat, the second – reheated it, the third – burned it. This was how the unconscious cooking of food began (See Fig. 3). The good ‘cook’ was more likely to be chosen by the woman for reproduction. Thus, cooking as an art, became a selection criterion: “Food in Copper. Gourmet recipes used by affluent households from the prehistoric settlement of Akrotiri on the island of Tira in the Age of Copper. Dried fish, snails, skewers, which might have been accompanied by beer once Tireans had links with Egyptians in the 3<sup>rd</sup> and 2<sup>nd</sup> millennium BC and might have been able to bring the technology to make beer from barley. Snails were brought from the island of Crete and were much appreciated. This was said by the honorary professor of Athens University and director of the excavations of Akrotiri on the island of Tira Mr. Christos Dumas, speaking in Athens Opera on the topic: "From need to pleasure. Culinary habits of Akrotiri in the Age of Copper."<sup>6</sup>

That is the reason why the best cooks today are men. A restaurant menu is a theatre program. The cooks and waiters are the actors, the scene is the stage. The menu and the design are ‘the front and centre’. The clients come to the restaurant to take pleasure in a taste experience and the menu is impressive.

In other words:

Human cooking is unconsciously developed by the positive feedback:

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<sup>6</sup> Newspaper *Eleftherotipia*, Athens, February, 4<sup>th</sup>, 2011.



more lies => more cooking, more cooking => more lies.

## Origin of Laughter and Erotic dance

Therefore, by means of language and art the weak man demonstrated his (false) abilities to the women. However, how would a woman show her preferences for one particular man? The woman did not have language or art. How? So the woman found decision: by imitation of the erotic act in front of him using sounds and movement. Thus she created the 'love dance' and laughter. In other words, *laughter is imitation of orgasm*, a signal that the man has been chosen by the woman. To this day laughter and love dance are indicators of the woman's acceptance of a man.

For example, these young Maasai ladies are performing a love dance before choosing someone for the night; the choice is demonstrated by putting their foot on the shoulder of one of the men watching. (See Fig. 4).



Figure 4. Love dance of Maasai women



Figure 5. Greek love dance 'susta'

“Susta”, the erotic face-to-face dance on the island of Crete is performed by one or more couples (a man and a woman). Facing each other they act the battle for conquering each other's love. Using animated gestures and steps full of masculinity and desire, the man is trying to make the woman respond to his call. The woman at times encourages him, at others disappoints him with her attractive jumps full of joy, with beautiful gentle movements of the hands and passionate inclinations of the head. (See Fig. 5).

## Conclusion

No man, from the caves or modern times, no living being, starts a procedure which will be beneficial for his species after 1,000, 10,000 or 100,000 years. No man ever thought of cooking, of taming plants and animals, of creating a language which will improve(?) people's life in 10,000 years! Then, how did this all happen? How did man managed to tame animals and plants? Why does he speak; why does he cook? According to Richard Wrangham, *homo habilis* consciously decided to

evolve into *homo erectus*, as described in his book: "I believe the transformative moment that gave rise to the genus Homo...stemmed from the control of fire, and the advent of cooked meals. Cooking increased the value of our food. It changed our bodies, our brains, our use of time, and our social lives. It also made us consumers of external energy and thereby created an organism with a new relationship to nature, dependent on fuel... The transition is first signalled at 2.6 million years ago, by... cobblestones deliberately clashed to produce a tool knife-making suggests planning, patience, cooperation, and organized behavior... Between 1.9 and 1.8 million years ago, the second critical step was taken: some habilines evolved into *Homo erectus*... These weaker mouths cannot be explained by *Homo erectus*'s becoming better at hunting. Something else must have been going on. Cooking food does many things. It makes our food safer, creates rich and delicious tastes, and reduces spoilage. Heating can allow us to open, cut, or mash tough foods. But none of these advantages is as important as a little-appreciated aspect: cooking increases the amount of energy our bodies obtain from our food. The extra energy gave the first cooks biological advantages... Their genes spread, [and] their bodies responded by biologically adapting to cooked food, shaped by natural selection to take maximum advantage of the new diet. There were changes in anatomy, physiology, ecology, life history, psychology, and society... We humans are the cooking apes, the creatures of the flame." (Wrangham, pp.2-14).

As I have already shown in this article, contrary to Richard Wrangham, first it was man who became civilized and then created cooking as an unconscious process of selection of the male by the female. Cooking can be explained on the ground of Darwin's theory. But it is necessary to define the concept of civilization and its selection criteria. On the basis of the Darwinian theory I define civilization as "survival of the weak". I have shown in this article that cooking, as art, have been created unconsciously by the weak male. The aim was for the weak male, the creator of civilization, to survive by means of the lie. Cooking created as a form of art, of lying.

The female, accordingly, in order to show her choice of male created the laughter and the love dance. To this day the men show himself in front of the women with their works of language and art and the women show their approval by means of laughter and love movements as an imitation of orgasm, of the love act.

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## THE ORIGIN OF LAUGHTER AND HUMOR IN THE CONTEXT OF THE EVOLUTION THEORY<sup>7</sup>

Constantinos Maritsas,

**Abstract.** The problem of human laughter and humor were studied in the context of the definition “civilization” on the basis of Darwin’s theory. The author defines civilization as “survival of the weak”. The author supposes that humor was invented by the men to describe their heroic deeds for the women in order to be selected by them for reproduction. In other words, humor became a selection criterions together with beauty and presents. Accordingly women, in order to show their choice of man, created laughter.

*Keywords:* civilization, art, evolution theory, language, laughter, humor, love dance

### Introduction

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<sup>7</sup> Впервые опубликовано: “The Origin of Laughter and Humor in the Context of the Evolution Theory”, BODY LANGUAGE, [www.bljournal.us](http://www.bljournal.us), ISSN 2319 – 1996, Volume – 2, ISSUE-4, pg 16-19, bl - 02111512. [http://www.bljournal.us/images/stories/BL\\_Issue\\_4\\_-\\_3.pdf](http://www.bljournal.us/images/stories/BL_Issue_4_-_3.pdf).

“Given the current level of our knowledge, I do not think that the question of the origin of language may find an answer” (McMahon, 2001, p. 440). Language and art, the author believes, are invented to enable men to illustrate women their feats, so women can choose men for reproduction. Since the civilization is the survival of the weak, the language and art are invented to enable weak men to describe their false deeds to women so that they can choose them. “If the lie is the tool, used by the weak creatures to survive, the mind needs to be improved in lies and deceit-for others and to itself” (Papagiorgi, 2001, p. 156). It is the language, as the author has already mentioned, that becomes the criterion for selection. By lying, the weakest man can reproduce causing admiration and be chosen by women. As Pinker (2000) rightly said, “in the case of systems, such as the language, it is not easy to imagine the selection process that has created them” (p. 400). This process is civilization, the survival of the weak with criteria being the song, the beauty and the gifts (Maritsas, 2007, p. 154).

May be, “man invented the language to satisfy his deep need to complain” (Pinker, 2000, p. 37). Man invents the language to satisfy his deep need to be chosen by women for reproduction. Using language, the man lies to assert himself as a hero. Actually, the purpose of language is to formulate lies.

The author guesses the process of language and art development is as follows: The first weak man had to illustrate the false fact with the phrase-lie, “I killed the bear”. The man had gestures, yelling, masking, and natural materials at his disposal. The weak man must pretend to be the strong one, the one that really killed the bear. A generation comes, however, where the weak imitate the previous generation, not the powerful. Thus, the principle according which the weak man imitated the powerful one disappeared. The weak men prevailed, and the phrase “I killed the” has lost its necessity. Thus, gestures, shouts and masking became a dance, a song and clothes.

The truth: The powerful male kills the animal (see Figure 1).

The lie: The weak male presents himself as powerful (see Figure 2).



Figure 1. The truth of the powerful male.

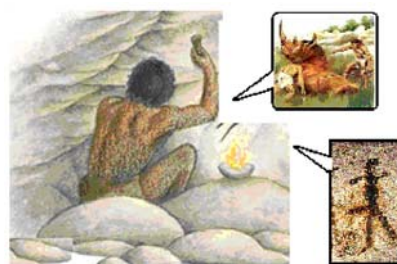


Figure 2. The lie of the weak male as the truth of the powerful.

And the weak male always wanted to find and usurp the truth of the strong male.

To lie: The weak male usurped the strong male's truth with the purpose of being selected by the female for reproduction.

Take for example Koko the Gorilla. When her handlers confronted her after she tore a steel sink out of its mooring, she signed "cat did it" and pointed at her innocent pet kitten. Perhaps the Koko example lends credence to the idea that lying comes with language. The more elaborate the language, the more elaborate the lying. Koko has learned to sign over 1,000 words (see Figure 3). The more words she knows, the easier it is for her to lie. Perhaps all animals have within them the tendency to deceive, but only with language is that tendency able to fully blossom. Still, it does not mean that animals without complex language abilities do not bluff or lie. In a 1995 issue of the *Journal of Theoretical Biology*, a University of Rochester biologist Eldridge Adams published the results of research that show that animals of the same species bluff to get what they want. Specifically, he showed that a species of crustacean called *Gonodactylus bredini* have the ability to bluff stronger opponents into giving up a fight. Many animals and insects have an inborn ability to camouflage themselves in order to hide from prey. Camouflage is a form of deception. It is not in an animal's best interest to draw attention to itself. The more it blends, the longer it lives. Is it possible that deception is not only a natural instinct of all living creatures, but that it is absolutely essential to survival? After all, those who lie (whether they be human or otherwise), often do so for their own gain—to avoid punishment, embarrassment or harm. The better a creature is at lying, bluffing and deceiving, the more likely it is to survive in this world. Lying is all about deceiving predators and surviving—whether it is an insect changing its colors or a human lying to a boss who might fire him and take away his income and means of survival. Could one reason that humans have evolved as much as we have be precisely this—that we are the world's best tricksters and liars? Does mastering the art of deceit mean mastering the world?

How and why do frogs lie? Since a croak is the auditory condition for green frogs to decide their correspondent size, some small male frogs, and toads as well, whose odds of finding a mate and passing on their genes are critically against them, may "lower their voices to make themselves sound bigger" and the misleading big-bodied croaks should "intimidate frogs that would beat them in a fair fight". "Females, which in most frogs, are mute" (Lorenz, 2008, p. 121) (see Figure 4).

The petit frog appropriates the truth of the powerful one to win the female to pass its own genes to the next generation.

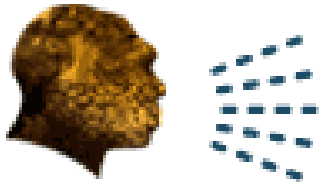


Figure 3. Male language.



Figure 4. Male song.

## Definitions of Language and Art

As we have already said, the first human lie is: “I killed the bear”, illustrated by a weak man in order to embezzle the heroism of the strong man. In other words, the lie of the weak man is the truth of the strong one. Following the need to create it, we can already give the definitions of lie and lying: (1) The lie is the someone else’s truth; and (2) The lying is the usurpation of someone else’s truth.

For the animal is the same:

Messrs. Wallace and Trimen have likewise described several equally striking cases of imitation in the Lepidoptera of the Malay Archipelago and Africa, and with some other insects. Mr. Wallace has also detected one such case with birds, but we have none with the larger quadrupeds. The much greater frequency of imitation with insects than with other animals, is probably the consequence of their small size; insects cannot defend themselves, excepting indeed the kinds furnished with a sting, and I have never heard of an instance of such kinds mocking other insects, though they are mocked; insects cannot easily escape by flight from the larger animals which prey on them; therefore, speaking metaphorically, they are reduced, like most weak creatures, to trickery and dissimulation. (Darwin, 1997, chapter XIV).

The better a creature is at lying, bluffing and deceiving, the more likely it is to survive in this world. Lying is all about deceiving predators and surviving—whether it is an insect changing its colors or a human lying to a boss who might fire him and take away his income and means of survival.

Finally, the definition of language and art for every living being is: Language and art are the tools of lying for every living beings.

*Language: Usurping the truth by the weak male from the strong male with the purpose of being selected by the females for reproduction using its own body organs as instruments.*

*Art: Usurping the truth by the weak male from the strong male with the purpose of being selected by the females for reproduction using the nature materials as instruments.*

As can be seen from the definitions, the difference between language and art is only in the materials which the weak male uses to conquer the woman.

## Origin of Laughter and Love dance

Therefore, by means of language and art man demonstrated his (false) abilities to women. However, how would a woman show her preferences for one particular man? The woman did not have a language or an art. How? So the woman found a decision: by an imitation of the erotic act in front of him using sounds and movement. Thus she created the love dance and laughter. In other words, *laughter is an imitation of orgasm*, a signal, that the man has been chosen by the woman. To this day the love dance and laughter are indicators of the woman's acceptance of a man.

For example, these young Maasai ladies are performing a love dance before choosing someone for the night; the choice is demonstrated by putting their foot on the shoulder of one of the men watching. (See Fig. 5).



Figure 5. Love dance of Maasai women



Figure 6. Greek love dance 'susta'

“Susta”, the erotic face-to-face dance on the island of Crete is performed by one or more couples (a man and a woman). Facing each other they act the battle for conquering each other's love. Using animated gestures and steps full of masculinity and desire, the man is trying to make the woman respond to his call. The woman at times encourages him, at others disappoints him with her attractive jumps full of joy, with beautiful gentle movements of the hands and passionate inclinations of the head. (See Fig. 6).

## Origin of Humor

It is the man's aim to be accepted by the woman for copulation and reproduction. In the beginning he told her lies. They were on the topic of beauty and power. The man's achievements. But at one point, as it always happens, there were no more lies left! Animals and plants were domesticated, language developed, men and women lived together. The man could no longer tell his old lies. Then he found a new way to attract the woman. He started lying about his erotic achievements. He turned from a good hunter into a good lover! Accordingly, the woman showed her preferences for

a particular man with her laughter. If a woman laughs at man's erotic lies, it means he has been accepted. (Laughter is an imitation of orgasm.)

Why does laughter and humour have an erotic hint? Therefore, jokes and humour originated from the erotic lie (the lie connected to copulation) and laughter is an indication of the woman's acceptance of the man. The man developed humour and the woman - laughter. Even today, men with a good sense of humour are more successful with women.

## Conclusions

In this work, the author showed that language and art, humor, laughter and love dance, can be explained on the ground of Darwin's theory. But it is necessary to define the concept of civilization and its selection criteria. On the basis of the Darwinian theory, the author defines civilization as "survival of the weak" (Maritsas, 2007, p. 141).

The author has shown in this paper that humor, language and art have been created unconsciously by the weak male. The aim was for the weak male, the creator of civilization, to survive by means of the lie. Language and art created as forms of lying.

The female, accordingly, in order to show her truth choice of male created laughter and love dance. To this day male shows himself in front of the female with his works of humor, language and art and woman shows her approval by means of laughter and love movements as an imitation of orgasm, of the love act.

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## CREATION OF THEATER IN THE CONTEXT OF EVOLUTION THEORY<sup>8</sup>

Constantinos Maritsas

**Abstract.** The paper examines the assignment of the visual experience in the context of interrelation between civilization and art. Civilization is defined as “the survival of the weak”. It is stressed that this definition can be applied to man, animal and every living being. Lie as “someone else’s truth” and art as “the process of the creation of ‘copies of the copies of nature’” are considered to be the weak man’s tools for survival. The author argues that purpose of erotic scenes and scenes of hunting (death, violence) both in the past and in the present is the excitation at the woman of desire to reproduction.

*Keywords:* civilization, art, lie, violence, natural selection, megaliths, theater

### Introduction

There have been no common definitions of civilization and art thus far. There has also been no consistent theory connecting these two definitions. If we wish to define them and to understand the communication between them, it is necessary to track a historical way of human evolution from nature to civilization. And we should ask a question if animals followed such way?

### Basic Definitions

My concept is largely influenced by Darwin’s principle of natural selection, which operates always and everywhere, if we only determine its criteria and scope. Darwin wrote:

“I have given this principle, under which each slightest change is retained in case it is useful, the term ‘natural selection’ in order to emphasize its

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connection with human possibilities, with the possibility of choice” (Darwin, 1997, p. 86).

## **Definition of Civilization**

All definitions of civilization we have are anthropocentric: civilization and human activity are identified in them. So we have a vicious circle: civilization=>man, man=>civilization! I will try to offer the definition which isn't anthropocentric.

How did man progress from natural selection to civilization? Why other animals or plants did not follow suit and didn't create civilizations? Or they did?

According to Darwin, “struggle for life is most severe between individuals and varieties of the same species” (Darwin, 1997, p. 99). Man (male) was doomed to extinction (as other 99% of living beings) for two reasons: first, he was an easy prey for other animals, and, second, due to intraspecific competition for reproduction of new generations. Since his appearance, man is the weakest and most helpless living creature on our planet, but he has the largest brain. There are also many animals that are “biologically weak” too. Yet none of them has created a civilization! And man has survived, creating one! How did he do it?

Only man himself, as is common regarded, thanks to his brain, has abolished the coercive intraspecific competition and consciously terminated the process of natural selection. Having abolished the coercive struggle, man has created a society of similar organisms – human society. But man had to find a substitute for the coercive intraspecific competition, in which male individuals have been selected by women.

So the first step to definition of civilization is the next: “Civilization is replacement of the coercive intraspecific competition with non-violent fights”.

But abolishing the intraspecific competition, man got biologically weak and he became an easier prey for animals. Then he made the second step quite easily, that is, he terminated the coercive fighting with animals.

So the second step to definition of civilization is the next: “Civilization is a replacement of the coercive struggle for survival with a non-violent one”.

Finally I propose definition of civilization which I treat as non-anthropocentric:  
“Civilization is the survival of the weak”.

This definition can be applied to man, animal and every living being as I will show hereafter.

## **Definition of Art**

According to Whitney Davis “So far it might seem that we have not learned much (beyond the crushingly obvious) about how art looks or what it looks like, aside

from being able to say that “this work looks to be art... it looks like art; it has aesthetic aspects”.” (Davis, 2011, p. 5)

Now let us consider definition of art. All definitions of art (as well as civilization) we have are anthropocentric: art and human activity are identified in them. And we have one more vicious circle: art=>man, man=>art! I will try to offer the definition which isn't anthropocentric.

If we consider H. Taine's words: “With time they [men – C.M.] actually make copies of the copies ...” we could define art as the process of the creation of “copies of the copies of nature”, made by males to be chosen by females for reproduction. In this case I use “male” (not “man”) and “female” (not “woman”) intentionally for obtaining not anthropocentric definition. The necessity of art induced appearance of male's fantasy.

The definition of art given above contains two preconditions for the piece of art. The first one requires the original type to be natural. Art requires copying of nature. The second prerequisite is the goal of art. The goal of art is the survival of the every next generation: “However, as you already know, the artist (the male – C.M.) creates in order to be valued and adored (by the female – C.M.). This is the passion dominating in him” (Taine, 1998: 52). The “passion” in this case is his “instinct of reproduction”.

One of the first confirmations of the definition of art is: “Labour does not create, of course, pieces of art, even when the product of physical work can distinguish itself from the industrial product” (Heidegger, 1986: 96). Apparently labour is a copy of copies from nature, but the goal is not the survival of the species. The goal of hand-labour is the survival of the male as an individual. And here two goals of each living being could be spotted: the survival of the species (in the case of art) and that of the individual (in the case of labour). Work clothes are a product of labour (manual labour), the evening outfit or the suit, however, are pieces of art.

Therefore the only criterion for whether a creation is a piece of art is its goal. If the goal is the survival of the species, than it is a piece of art, if not – then it is product of labour. As H. Taine noticed, “...we have really discovered a higher feature of art, which thus becomes a product of thinking, but not of hand” (Taine, 1998: 27). If under “thinking” H. Taine means “copying of copies for enchanting the woman”, then he is right. The only person, who can judge if a certain product is a piece of art or not, is the woman. If she falls in love with the creator, then he is an artist, if not – he is simply someone doing. “A piece of art, according to the common understanding, is a product of the master's activity. Who can define, however, what master means? This is the piece of art, as the fact that “the creation raises the master's reputation” means: the creation shows for the first time that the man of art is a master (Heidegger, 1986: 29). The carpenter is also a Master but

only an artist will become the father of the woman's children. The artist is the hero of the modern civilization epoch.

In order that the "man of labor" could be distinguished from the "man of art", I will try to give some examples of appropriate jobs:

Labour	Art
(survival of the individual)	(survival of the species)
Tailor	Designer
Bus driver	Formula 1 racer
Carpenter	Decorator
Worker	Sportsman
Painter	Artist

Designers are surrounded by beautiful models, tailors repair torn trousers. Formula 1 racers are subject of admiration; bus drivers are exposed to insults and swearing. It was written in a newspaper that: "Formula 1 seems to act like Viagra. Watching the race makes 45% of British women want to have sex. A great number of women would like to have sex with Formula 1 racers". Decorators are famous and wanted, whereas carpenters cut timber following the measures. Sportsmen are well-paid for their efforts, whereas workers earn much less for carrying the heavy building materials.

Art leads to the creation of an imaginative reality by men for women. Females perceive the world through the art creations of men; "...for sure the man of art also creates his reality, just like God has created the world" (Gaarder, 1994, p. 413).

### **Piece of Art and its Copies**

The authenticity of a piece of art is the most significant problem. Women want to reproduce with a creator but not with an imitator who copies. (I would like to remind that the aim of the piece of art is to bring forward the author and not the piece itself). The first question arising in front of a piece of art is: who is the artist? The possession of a piece of art is an evidence of wealth which is a selection criterion. If the pictures of the painter X are expensive then their owner could be selected by the woman like a rich man. After his death, the artist leaves a symbol of financial power and this proves his wealth:

"...If these paintings belonged to a family, someone might like to know who they represented in fact. Two or three generations later, however, this interest would disappear, as the paintings when surviving, only serve as a witness of the art of the man, who has created them" (Benjamin, 1978, p. 51).

The ownership of a piece of art is also in the sense of my conception art because it provides the selection by women. “I have an original Picasso” and “I have a copy of Picasso” are widely different – the first is a rich man, the second is a poor man.

A piece of art, which is really a symbol, offers a representation of a natural establishment – a sound, a color, an object. With the process of copying the original type has disappeared, but the symbol is preserved. The symbol is to show the woman something beautiful, so that she will choose the art creator for reproduction. In this case the symbols are nature itself. So women study everything in their surroundings from a shoe to the earth. Women are known for their disgust with nature and their worship of cleanliness. Everything in nature for them is dirty and dangerous. After all they live in a world that men have created for them.

The difference between a piece of art and a piece of labour is evident from the images below (See Fig. 1a, 1b). “A masterpiece taught us what a shoe really is” (Heidegger, 1986, p. 58).



Figure 1a. Van Gogh’s painting  
(A masterpiece)



Figure 1b. Shoemaker’s product  
(A basic life need)

Moreover, a coat protects women from the cold – survival of the individual; when wearing a cloak a woman feels cold, but she attracts the man – survival of the species. A coat is a product which meets a basic necessity, whereas the cloak is a piece of art.

Trough art, the “weak” man tried to attract the woman to copulate with her. So to be personal the “artwork” had to bear a “signature”. The woman would recognize the man by the project and pick him.

The primitive man, however, did not possess a recognizable signature. That is why he created an art such as cave-painting in inaccessible places, which only he knew. Thereby he tried to enchant the woman there (in his love nest). If he had painted at the cave entrance, the woman wouldn’t have recognized the artist and that meant the goal of art wouldn’t have been achieved. Nowadays men decorate their bedrooms too but not the entrances of their homes.

Concerning the paintings in the caves Dr. Jacob Bronowski wrote: “The only thing we can say seeing the faces of the animals on the walls of the caves is that it is a magic performance” (Bronowski, 1987: 42). Without explaining what he

meant by “magic”, he concluded: "The most important painting of the caves is the imprint of a hand. And the stamp says: This is my sign. I am the Man!" (Bronowski, 1987: 44) (See Fig. 2).

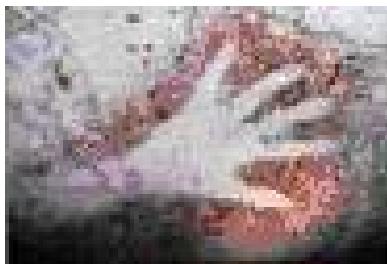


Figure 2. Imprint of the hand - signatures of the primitive weak man.

If Dr. J. Bronowski was exempt from the vague sense of “magic”, he would correctly read the imprint of the hand: “This is my sign. I am the Weak Man. I'm looking for a Woman”.

### **Some Analogies between Men and Animals, Birds etc. in the Context of Civilization and Art**

In my concept, I proceed from the fact that there is no fundamental difference between a man and an animal and definitions of civilization and art can be also applied to animals. Man, due to the peculiarities of his brain, moved first from nature to civilization, replacing the criteria of natural selection by civilizational criteria. This prompted him to create a new visual reality, imitating nature for women with the purpose of reproduction. Many animals and birds also followed the same line (In the book I have quoted examples of the peacock and the tooth-billed bowerbird, whose actions cannot be explained from the point of the theory of natural selection). Darwin, using the theory of sexual selection explained the fact that with many species of birds (Guiana mountain thrush, bird of paradise, and some others) males severely compete with each other, attracting females with their singing. Males and females congregate in one place, where the males take turns to spread their brightly coloured feathers, making strange movements and showing off to the females, who act as spectators until they select the most attractive partner. In my opinion, in this case we should not talk about sexual selection, but about the above mentioned civilization criteria.

I will make some analogies with the animal world. In the dance-fight as in nature, in Darwin's words, “the result should not be the death of the unfortunate rival, but the reduction of his offspring, or the suppression of the possibility thereof” (Darwin, 1997, p. 114). Thus, the goal is not the death of the rival, but the right to one's own reproduction. After a series of studies in Serengeti, some American and British scientists have proved that the roar of the king of animals –

the lion – carries the necessary information, which aims to avoid unnecessary bloodshed. The lion family is composed of approximately 20 members, mostly females and cubs. The purpose of the females is to bring up and feed the next generation. The presence in the family of one or two males provides the security and reliability of reproduction. Scientists incorporated a recording of another lion's roars which had to be heard by the female. When females made sure that the alien group was weaker, they reported to their male, who started searching for the invaders' territory. Studies show that if a family has more than three males, the dispute does not lead to bloodshed.

J. Huizinga writes: «The peacock and the turkey merely display their gorgeous plumage to the females, but the essential feature of it lies in the parading of something out of the ordinary and calculated to arouse admiration. If the bird accompanies this exhibition with dance-steps we have a performance, a stepping out of common reality into a higher order. We are ignorant of the bird's sensations while so engaged» (Huizinga, 1997, p. 31–32). This statement can also bear a relation to the people (See Fig. 3a, 3b).



Figure 3a. Peacock male and female.



Figure 3b. Man and woman.

One more interesting analogy can be made here. As M. Marshall noticed, an Australian bird, the tooth-billed bowerbird (*Scenopoeetes dentirostris*) “every morning knocks specially cut leaves from the tree, turns them so that their pale inner side is in contrast with the ground and thus constructs itself a stage (emphasis added. – C.M.) ... and sings exactly on this stage, perched on a liana or a tree branch” (apud: Deleuze, Guattari, 1998, p. 236) (See Fig. 4a, 4b). G. Deleuze and F. Guattari assume, that “the total work of art is created... by blocks of sensations on the territory – paints, postures and sounds ... In this respect, art will always be obsessed with the animal beginning”.

It is here that art originated, not only in the treatment of external materials, but also in attitudes and color of bodies, in singing and shouting, which designate territory. This is a whole stream of features, colors and sounds, which are inseparable due to the fact that they are expressive (philosophical concept of the territory)” (Deleuze, 1998, p. 236).



Figure 4a. *Scenopoeetes dentirostris*.



Figure 4b. The “scene” created by *scenopoeetes dentirostris*.

Initially, man was forced to imitate nature because of the inevitable comparison with natural data – sounds, colors and objects. And the better he did that, the greater was the probability for his being selected for reproduction. Generation after generation of men copied nature, imitated it and unconsciously and inevitably moved away from it. This reflects what Heidegger wrote, “... art is an imitation and representation of reality” (Heidegger, 1986, p. 61).

### **Civilization and Natural Selection**

Basically in nature the female (woman) chooses the male (man) on the basis of the natural selection principle. As I have already shown in my book “Civilization and natural selection”, civilization imposes the criteria of song (in the sense of melody without words), beauty and property on the female. Initially the male was forced to imitate nature, as the comparison with the natural evidence of sounds, colors and objects was inevitable. The more natural he was, the more likely the opportunity for his reproduction. Generations (male generations) spontaneously copied nature.

However, with life expectancy going up generations started to cover themselves and the impact of their ancestors increased, so gradually, instead of the direct copy of nature, they started to copy indirectly, through the previous generations. “The real” from natural became “traditional”. All the previous generations did was more natural than nature itself. It has always been valid, however, as M. Har wrote that, “...the very final goal of art, is probably nothing but revealing the truth” (Har, 1998, p. 37). And here “the truth” has the meaning of “the real”, which from natural became traditional. The influence of the ancestors was so powerful that there came a moment when, “step by step the knowledge of the live model became forbidden. Actually it was not seen any longer and all they knew were the works of the old teachers, they obediently copied. With time they actually make copies of the copies and so on. Each generation drifts away with one degree from the original. Man of art does not have individual inspirations any more; he feels he has simply turned into a copy machine” (Taine, 1998, p. 20).

### **Dance**



The change in the selection criteria has led to other changes, which exist to the present day.

Women could not directly observe how the process of natural selection went. The hero of the natural selection was the man returning as a winner. The weak men died during inner species struggle or in struggle with predators, so for this reason there were fewer men than women. To survive, and in the capacity of winners copulate with women, was the responsibility of strong men. The process of selection was carried out away from the eyes of the females, i.e. females were not the bystanders of the struggle for survival and the victory of the male who is worthy of reproduction. On the contrary, in the case of “war dances”, the process of selection occurred before the women and, as a rule, in public. Men started parading their qualities, dancing and singing before women.

According to Desmond Morris most of our dances moves come from the same source, but in our case they have not developed into a static ritual kind. They have developed into a human way, i.e., into a civilized way (Morris, 1970, p. 226). The first generations imitated the nature. But the next ones, instead of imitating nature, began to imitate previous generations, losing the connecting link with nature. By imitating, they lost the main purpose and imitation itself became the main purpose, it became unnatural (“ritual”, “magic” and “religion”) actions.

As the dance became estranged from the real fight, woman had to change her selection criteria. The instinctive cries of pain had to be replaced with acquired ones; the blows had to be replaced with a simple touch. The woman selected the winner on the battlefield or in the sphere of sport or dance, which were a reflection of fight. The rival’s death was not the purpose; rather the right to reproduction was the purpose. So the women had to replace the coercive preponderance criteria with others, civilized ones, to which men have adapted by means of natural selection.

In order for the presentation of the fight between men and animals to be authentic, dancers (men) had to imitate the type of animals for women, who had to select the man-winner. In order to succeed, men wore animal’s skins (bears, wolves, deer, etc.) and roared, thus reproducing animal’s roar. At the same time they had to ‘describe’ the fight. This gave rise to man fantasy. Wearing animal skins for the needs of the dance, men discovered that fur kept warm and offered protection. In this way, clothing for the needs of the dance was the reason for which men lost their fur and invented clothes for everyday use.

Most likely, the first theatrical performances did not have a script, a director, rigid rules and a predetermined pre-finale. It was only the lot of the winner which was known and invariable: he (the man-animal or man-hunter) was obliged to copulate with women (See Fig. 5a, 5b).



Figure 5a Men-animals



Figure 5a Men-hunters.

The source of sexual excitement was not the woman as an object of desire, but the fact of the victory over the rival. A woman's sexual desire and her desire to reproduce were not triggered by the appearance and physical qualities of the winner, but by the scene of virtual death and violence witnessed by her. In present-day conditions the dance-fight has evolved into a love game. (Maritsas, 2007). Even today, violence continues to be a source of excitation and accompanies the sexual intercourse. The man wants to see the defeated rival whose role is played by the woman. As noted by D. Morris, a long look in the eyes is observed not only in romantic situations, but also in situations of threat (Morris, (14), p. 73).

Civilization granted the right to live not only to the strong but to the weak men too, as they also wanted and needed to reproduce (which confirms the definition of civilization as the survival of the weak) (Maritsas, 2003, p. 121; 2007, p. 161). In the conditions of civilization it is the woman who makes the choice, as in the process of dance-fight, where women were the immediate audience.

After totally eliminating violence as a criterion, the woman began to select on the grounds of song (in the sense of melody but not language), beauty (decoration, fashion) and gifts (wealth, property). Man has gone from the natural selection to the acquired selection, that is, man is not a result of natural selection!

Taking into account that she always tries to pick the winner, the strong man, the natural question arises: how can a weak man make a woman choose him? To have a better chance of being selected by a woman for reproduction, the weak man created art and used language (language as a tool for lie).

This explanation differs from the commonly accepted one, according to which the hunter created images on the walls of the caves, performing a magical rite for a successful hunt. As N. Laneris rightly observed:

“This attitude does not only hurt the people of the Paleolithic, but also the Pygmies, and Bushmen, who would definitely fall into a rage if they read that in very ancient times the hunter, when hungry, entered the nearest cave and quickly drew a mortally wounded buffalo, being absolutely confident that the point of his spear would soon be stuck into a dead buffalo” (apud: Leroi-Gourhan, 1993, p. 25).

The purpose of erotic scenes and scenes of hunting (death, violence) was the excitation at the woman of desire to reproduction. Similar images can be seen on the walls of the Magura Cave in Bulgaria (such examples can be given from the history of art of different countries). Rock paintings of different periods (Paleolithic, Neolithic) represent hunters, animals and male genitals in a state of erection.

## Gobekli-Tepe

Yet another example is the stone sculpture of Gobekli-Tepe (Peters J./Schmidt, 2004: 204) (See Fig. 6a). This plot is reproduced in the ancient (the Late Neolithic period, 5,500–5,000 BC) terracotta figurine of a naked man, found in Cyprus (an exhibit item of Pieridis Museum (Larnaca, Cyprus; Fig. 6b)). Subsequently these images changed and improved, but their content remains the former: erotica and violence.



Figure 6a. Sculpture of Gobekli-Tepe



Figure 6b. Terracotta figurine in Cyprus

As already it has been mentioned, man for his own survival gave up violent battles, replacing them with the dance-fight, during which the woman chose the man winner. For the more authentic reproduction of fights they used stones symbolising hunters, animals, mountains, caves, etc. Thus dolmens, cromlechs and menhirs appeared, becoming the stage or decoration of the first theatrical performances, where nature served as a model. Megaliths, being the first creation of civilized man, were already being created at the dawn of civilization (more than a hundred thousand years ago). The need to create megaliths appeared in the transition from human-animal to civilized man.

Back to the subject of ancient theatrical performances, it should be noted that spectators gradually began to identify the actors with their roles. Animals acquired the language and characteristics of men, and vice versa, the qualities of men were identified with the characteristics of animals. Even today people say: as fast as a hare, as strong as an ox, as fat as a boar, etc. The next generations, unaware of the

origins of this phenomenon, extended the identification to the family, relations, and so up to the state.

Preferences with respect to one or another animal were linked to their predominance on the territory inhabited by the people depicting them. On the stones of Gobekli Tepe megalithic complex, which according to some scientists (K. Shmidt) is 5,500 years older than the first cities of Mesopotamia and 7,000 years – than Stonehenge, there are images of boars, foxes, lions, birds, snakes and scorpions (See Fig. 7a, 7b, 7c).

A relief of a wild animal, resembling a lion, was artfully carved on one of the anthropomorphic menhirs at Gobekli-Tepe (Fig. 17). For me this is a proof that the Sphinx is also rooted in the situation around the first megaliths: zoomorphic themes, sexual symbolism associated with the contemplation of hunting scenes, violence and death. In this case, I see man playing the role of a lion (as well as some other animals).



Figure 7a. Gobekli-Tepe



Figure 7b. Gobekli-Tepe



Figure 7c. Gobekli-Tepe

The origins of such rituals connected with the victory of man-animal over man-hunter can be traced in theatrical action. The audience felt that women had to copulate with an animal, not with a man. Initially, this was perceived literally, but the next generations turned it into a ritual. The famous Lion of Babylon was traditionally regarded as a symbol of the power of this ancient kingdom (See Fig. 8a). In my opinion, the story of this sculptured image is identical to the well-known Greek myth of Pasiphae's copulation with the bull (See Fig. 8b).



Figure 8a.. The Lion of Babylon



Figure 8b. Pablo Picasso «Suite vollard».

A woman and a lion, Pasiphae and the bull – in fact, these are traditional couples, formed as a result of ancient theatrical performances.

**Different animals and birds could have been characters of the ancient theatrical performances.**

**Bulls/Bisons** (See Table 1).



Bison



Megalith from Gobekli-Tepe (Turkey)  
Peters J. & Schmidt K., 2004, p. 197.



Herd of bison



It reminds me of a herd of bison.  
Hwasun Dolmen (South Korea)

Table 1. “Megaliths”, similar to a bull or a bison.

**Bears** (See Table 2).





Kilclooney Dolmen (Ireland)



Bear

Table 2. Dolmens resembling a bear.

When man became civilized, there appeared a gap between the symbol and the symbolized, and megaliths turned into an end in itself and a tradition for subsequent generations. Every generation created its “megaliths”. Their original purpose was forgotten. They transformed into ziggurats, pyramids, theatre buildings, stadiums, etc. They were used for burials, worship, entertainment, etc. All the spiritual practices that evolved around the megalithic structures required a high level of abstract thinking, which was not inherent in man during the transition from human-animal to civilized man.

Speaking of the initial purpose of megaliths, we mean the state of human consciousness, which preceded the appearance of fetishism, totemism, animism and animatism.

## Conclusion

As Manolis Glezos wrote:

“There is already evidence – archaeological researches and contemporary primitive peoples – convincing that before going hunting, man performed a special ritual for luck. Special songs preceded the deed. They were uttered as an element of the magical power, so that the mission could be a success” (Glezos, 1977: 115).

But, I suppose, ‘the primitive man’ did not believe in anything else, but in his own survival and the survival of the genus. I believe that so called “rituals” and “magical forces” were a way of selection of the man heroes. So I came to conclusion that Darwin’s ideas are important if we consider the transformation of natural selection principle in the context of civilization.

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**Раздел IV. Театр, мегалиты и зооморфизм / Part IV. Theater,  
Megaliths and Zoomorphism**





## КАМЕННЫЕ СВИДЕТЕЛЬСТВА ПЕРЕХОДА К ЦИВИЛИЗАЦИИ<sup>9</sup>

Константинос Марицас

*(проблема памяти и забвения в традиции на примере мегалитической культуры)*

Одним из вопросов, вскрывающим сложность диалектики памяти и забвения в истории культуры, является вопрос о первоначальном назначении мегалитических сооружений. Его неоднозначность демонстрируют многочисленные версии, порой исключаящие друг друга, предложенные археологами, историками, культурологами и представителями других дисциплин. Его актуальность подтверждена фундаментальными исследованиями последних десятилетий [См: И. Ю. Джанхот, 2006; Н. В. Кондряков, 2002; В. И. Марковин, 1978, 1985; Л. С. Марсадолов, 2008; Л. Цонев, 2010]. Я попытаюсь ответить на данный вопрос, объединив в своем подходе принципы эволюционной теории и герменевтики культуры.

В широком смысле мегалит означает любое сооружение или строение, которое возвели из больших или очень больших камней: необработанных или подвергнутых обработке и представляющих собой своеобразную конструкцию. Мегалиты представлены двумя основными видами. Первый – это наземные сооружения, к которым относятся керны, менгиры и аллеи менгиров, кромлехи, определённые виды хенджей, чашевые камни. Второй – подземные и наземные, называемые многими учеными каменными гробницами, наиболее распространенными из которых являются дольмены.

Согласно мнению ученых, от мегалитов берут своё начало многие погребальные, храмовые, общественные сооружения древности: пирамиды, толосы, мастабы, мавзолеи, цисты и т. п.

В истории каждой культуры существуют свои представления о священных камнях и их необыкновенных свойствах. Согласно М. Элиаде, «камни, скалы, монолиты, кромлехи, менгиры и др., становятся священными, потому что несут знак какой-то духовной силы» [Элиаде, 1999, с. 211]. Это находит воплощение в ритуалах, легендах, передается из поколения в поколение.

Мегалитические памятники чаще всего связывают с культурами Солнца и предков, считают местами проведения мистерий и ритуальных церемоний,

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осуществления жертвоприношений и разнообразных магических действий (У. Риверс, М. Элиаде и др.). Идею «трансмутации» предков в камень М. Элиаде называет одной из самых древних и фундаментальных, отмечая, что «менгир либо служил “заместителем тела”, либо содержал какой-то существенный элемент умершего – скелет, пепел, “душу” – в самой своей структуре. В обоих случаях умерший одухотворял камень, обретая новое, каменное, а значит, неразрушимое, тело; «именно это делало менгир или мегалитическую могилу неистощимым источником жизненности и силы. Включаясь в структуру погребальных камней, умершие становились владыками плодовитости и процветания» [Элиаде, 2002, с. 112].

Вера в оплодотворяющую силу камня (дольменов, менгиров и др.) составляет основу многих ритуальных систем. Так, в Индии молодые пары молятся мегалитам о даровании детей. Известен обычай (Индия, Франция), когда молодые женщины, желающие иметь детей, скользили по священному камню [Э. Ланг, П. Себиллот] или, сидя на монолите, прижимались животом к скале.

Однако сказать о том, что в камнях воплощена духовная сила, не значит объяснить смысл возведения мегалитов (тем более, что само понятие духовного неоднозначно). Утверждение о выражении культа плодородия в каменных сооружениях, по меньшей мере, спорно. Имеются примеры мегалитических сооружений (один из них – древнейший мегалитический комплекс Гобекли-Тепе), в которых отсутствуют символы плодородия [См.: Peters J. & Schmidt K].

Будучи первым делом цивилизованного человека, мегалиты создавались уже на заре цивилизации (более ста тысяч лет назад). Необходимость их создания появилась в процессе перехода от человека-животного – к человеку цивилизованному. Человек (речь идет, прежде всего, о мужчинах), слабый и незащищенный перед силами природы, подвергался уничтожению по двум причинам: во-первых, он был легкой добычей для хищников, и, во-вторых, мужские особи погибали в процессе внутривидовой борьбы. Как и подавляющее большинство видов, человек был обречен на исчезновение. Единственным выходом было прекращение насильственной внутривидовой борьбы и замещение ее другими критериями отбора. Отказ от насильственной борьбы – основной причины исчезновения человека (мужчины) – был сделан им совершенно сознательно.

Если в природе в качестве критериев отбора выступает приспособляемость, то в цивилизации – звуки, красота, подарки, другими словами, все то, что человек, копировал в природе и использовал в целях воспроизводства рода. В природе выживает сильнейший, в цивилизации – более мелодичный, более красивый, более богатый. Это относится и ко многим животным. Возможно, более подходящими были бы термины

«естественный отбор» (в природе) и «цивилизационный отбор» (в цивилизации).

Женщины не могли непосредственно наблюдать, как проходил процесс естественного отбора. Слабые мужчины погибали во время внутривидовой борьбы или в схватке с хищниками. Обязанностью сильных мужчин было выжить, и в качестве победителей совокупляться с женщинами. Замену насильственной борьбе мужчина нашел в танце-сражении, в процессе которого женщина выбирала мужчину-победителя, руководствуясь цивилизационными критериями (звуки, цвета, подарки) [См.: Марицас, 2006; 2007].

Простое воссоздание междоусобной борьбы с помощью танца как заместителя, по замечанию Д. Морриса, наблюдается и у животных. «...Танец имеет богатую историю, которая непосредственно связывает его с нашим животным прошлым. ...Порхая, наклоняясь влево-вправо, подскакивая вверх-вниз, птица постоянно демонстрирует свои намерения своему брачному партнеру» [Morris, (21), p. 225]. Результаты эволюционного развития проявляются у многих животных видов «в форме праздничного представления угрожающих движений или «боевых танцев» [Morris, 1970, p. 232]. Это позволяет говорить о том, что большинство танцевальных движений происходят из одного и того же источника.

Танцы-поединки превратились впоследствии в военные танцы; некоторые из них сохранились до наших дней. Так, хорошо известен пирихиос – главнейший вид военного танца, развившегося в дорических городах-державках древней Греции, преимущественно в Лаконии. Название происходит от слова, которым именовались игры вооруженных мужчин, главной целью которых было военное воспитание молодежи. Величественный, впечатляющий очень быстрый ритмический танец являлся подражанием схватке, битве: танцоры в военных доспехах становились в два ряда и, обороняясь и атакуя, подражали движениям воинов. Эти танцы исполнялись во время религиозных праздников в Древней Греции, в Спарте, в Афинах во время Панатеней. Позднее они слились с танцами Понтоса.

Невозможность для мужчины представить свои героические действия (на охоте и т. п.) повлекла необходимость их воспроизведения в иных условиях на глазах у зрителей. Это заставило мужчину создать для женщины в целях воспроизводства новую визуальную действительность, имитирующую природу. Для правдоподобного воспроизведения схваток и использовались камни, обозначавшие охотников, животных, горы, пещеры и пр. Так появились дольмены, кромлехи, менгиры, явившиеся сценой или декорацией первых театрализованных представлений, образцом которых служила природа.

Для успеха древнего театрализованного представления (танца-сражения) должны были соблюдаться определенные условия.

Во-первых, чтобы инсценировка схватки между женщиной и зверем выглядела реально, танцоры должны были имитировать диких животных. С этой целью мужчины натягивали на себя шкуры диких животных (медведей, волков, оленей и пр.) и ревели, подражая им.

Во-вторых, действия участников представления должны были быть хорошо видны и понятны зрителям – женщинам, избравшим победителей-мужчин, выступавших в роли, как охотников, так и животных. Поэтому следовало выбрать подходящее место, защищенное от диких животных. Такими местами являлись равнины и луга с низкой растительностью, находящиеся поодаль от гор и лесов.

В-третьих, для большей правдоподобности представления создавалась «декорация», которая должна была отвечать требованиям прочности и многофункциональности. Наиболее подходящим материалом для данной цели служили именно камни, сооружения из которых могли сохраняться на долгие годы. Требовалось наличие «медвежьей берлоги», «укрытия для охотников», воспроизведение леса и гор и т. п. Этого можно было добиться, используя камни (заменив реальные объекты символическими), таким образом, чтобы один камень обозначал дикое животное, другой – медвежью берлогу, третий – охотничье укрытие, остальные – лес и горы [См.: Марицас, Цонев; 2009]. Именно так появились дольмены, кромлехи, менгиры и различные их комбинации. Таково, на мой взгляд, первоначальное назначение мегалитов, которое впоследствии было забыто.

Итак, мегалитические сооружения по своей сути являлись «сценой» (площадкой) первых «театрализованных» представлений, танцев-схваток или танцев-сражений. В ходе этих действий мужчины, символически воспроизводя процессы естественного отбора, демонстрировали свою силу, ловкость и сноровку, чтобы быть избранными женщинами. Это подтверждается тем, что дольмены, как правило, встречаются не изолированно, а в различных комбинациях, как уже было замечено выше, обозначая гору, пещеру, лес, охотника, животное и т. д. Так, в Индии, как свидетельствует доктор Р. Нагасвами (Nagaswami), дольмены чаще всего находятся в группах. В Болгарии также есть много подтверждений именно такого расположения дольменов [См.: Цонев, 2010].

Вероятнее всего, первые театрализованные представления не имели сценария, режиссера, жестких правил и predetermined заранее финала. Известен и неизменен был лишь удел победителя: он (мужчина-животное или мужчина-охотник) был обязан совокупиться с женщинами. Здесь важно отметить, что источником сексуального возбуждения выступает не женщина как объект желания, а сам факт победы над соперником. При этом, в

танце-сражении, как и в природе, по словам Дарвина, «результатом должна стать не смерть неудачливого соперника, а снижение его потомства или же пресечение возможности такового» [Darwin, 1997, p. 114]. Таким образом, цель – не смерть соперника, а право на собственное воспроизводство.

Сексуальное же желание женщины и ее стремление к воспроизводству инициируется не внешним видом и физическими качествами победителя, а увиденной ею сценой виртуальной смерти и насилия («baby boom»). Вот почему общество всегда давало и дает контролируемые дозы насилия своим членам, стимулируя воспроизводство и избегая ненужного (*слепого*) насилия (например, терроризма в современных условиях). И сегодня насилие продолжает быть источником возбуждения и сопутствует половому акту. Мужчина хочет видеть побежденного соперника, в роли которого выступает женщина, чем обусловлена ее двойственная роль. Как заметил Д. Моррис, долгий взгляд глаза в глаза наблюдается не только в любовных ситуациях, но и в ситуациях угрозы [см.: Morris, (20), p. 73].

Зрители древних театрализованных представлений постепенно идентифицировали актеров с их ролями. «Животные» приобретали язык и характеристики мужчин, и наоборот, качества мужчин отождествлялись с характеристиками животных. Даже сегодня мы говорим: быстрый, как заяц; сильный, как бык; толстый, как кабан т.д. Следующие поколения, не знавшие истоков этого явления, распространили данную идентификацию на семью, род и т. д. вплоть до государства.

Предпочтения в отношении тех или иных животных были обусловлены их преобладанием на той территории, где проживали изображавшие их люди. Изображения различных животных, в том числе в сценах их взаимодействия с человеком, обнаружены на поверхности многих мегалитических сооружений.

Персонажи знаменитых Дионисийских празднеств (Вакх и его свита – Силен, сатиры, Пан), имели рога, копыта, хвосты и заостренные уши, но в то же время обладали и человеческими чертами. Они были облачены как в одежды, так и в звериные шкуры. Подобное стало элементом фольклорной традиции во многих культурах и сохранилось до настоящего времени. До сих пор в Болгарии на Масленицу по селениям ходят кукеры – мужчины в одежде из овечьей или козьей шкуры наизнанку, в рогатых разрисованных масках и с большими деревянными удами, изображая при этом грубые любовно-страстные действия (соединение секса и насилия) с женщинами.

Единство охотника и зверя характерно для британского (кельтского) фольклора [См.: Шарки]. Образ рогатого охотника восходит к древним временам; пещерные рисунки изображают человека в шкуре дикого зверя. Охотник идентифицировался с оленем, впоследствии делая его символическим предком своего клана. Для кельтских сказаний обычно

превращение в животные сущности: в быка, оленя, коня, кабана, кошку, птицу или рыбу. Шаманистическое тождество с животными отражается в кельтских ритуалах даже в христианские времена [См.: Шарки].

В образе Быка у многих народов изображали бога-производителя и оплодотворителя (один из примеров – широко известный греческий миф о рождении Минотавра). В Греции, когда Афинами правил царь, его супруга торжественно соединялась с Дионисом в ходе ритуального бракосочетания. В древности Дионис изображался в виде быка. Позже животное было заменено образом юноши необычайной красоты с головой быка. Церемония проводилась в официальной резиденции царя на восточном склоне Акрополя [См.: Марсиро, 1998, с. 96].

В ходе Ашвамедхи, индуистского жертвоприношения коня, королева выполняет обряд, при котором она отдается изображаемому союзу с животным, сопровождаемому ярким литургическим комментарием жреца [См.: Шарки]. Известна церемония, в которой для осуществления дефлорации девственниц отдавали животному» [Гордон, Марсиро, 1998, с. 85]. Сексуальный союз женщин с животными у некоторых народов имеет место еще и в наши дни [См.: Марсиро, 1998, с. 87].

Ж. Марсиро приводит пример танца вождя у бушменов, во время которого происходит совокупление вождя, подражающего животному с участвующими в ритуале танцовщицами. Вождь выбирает самую сексапильную, и под аплодисменты публики и мужа выбранной женщины, совокупляется с ней. Затем танец возобновляется, вождь вновь занимает свое место в центре круга, и через некоторое время прыгает на вторую танцовщицу. Танец продолжается до тех пор, пока не иссякнут партнерши [См.: Марсиро, 1998, с. 91].

Истоки подобных ритуалов связаны с победой человека-животного над человеком-охотником в театральном действии. Зрители считали, что женщинам предстоит совокупляться не с человеком, а с животным. Вначале это воспринималось буквально, а для следующих поколений превратилось в ритуал. Опять же, действие становится традиционным, но первоначальный смысл его забыт.

Со временем ритуальное совокупление трансформировалось в серию таинственных церемоний, совершаемых в храмах. Во всех религиях существует такое понятие, как «божественный брачный союз» и т.п. По мнению Ж. Марсиро, традиция украшать обманутых мужей рогами также «ведет свое происхождение из той эпохи, когда по случаю религиозных церемоний, таких как шабаш, замужним женщинам разрешалось выказывать благосклонность персонажам, одетым в звериные шкуры и увенчанным рогами. Считалось, будто это приносит всей семье божественное благословение» [Марсиро, 1998, с. 123]. Впоследствии формы

идентификации человека с животными менялись от поколения к поколению. В баснях Эзопа животные олицетворяют уже определенные черты человеческого характера. Эта традиция впоследствии нашла свое продолжение в творчестве Ж. Лафонтена, И.А. Крылова.

Если мы рассмотрим такие мегалитические сооружения, как кромлехи, то поражает сходство их устройства со строением античного театра. Обратимся к описанию античного театра у Харрисон (Рис. 13, 14): «Оркестра (*место для хора. – К.М.*), на которой исполнялся дифирамб, представляла собой просто разбитую для удобства танцоров площадку для танцев, круглой формы, иногда обрамленную каменным основанием, чтобы обозначить круг» [Harrison, 1913, p. 124].

Еще ряд деталей позволяет проводить аналогии между местами первых театрализованных сцен и античным театром. «Оркестра здесь окружена роскошным *театроном*, или площадкой для зрителей, с сидениями, идущими вверх, от ряда к ряду. Если мы хотим представить себе первоначальную греческую оркестру или место для танца, мы не должны эти каменные сидения принимать во внимание... Танец имеет тенденцию быть круглым, потому что он происходит вокруг какой-нибудь священной вещи, поначалу – вокруг майского дерева или собранного зерна, позднее – вокруг изображения божества или алтаря. На этом месте для танца может разместиться целая толпа поклонников» [Harrison, 1913, p. 124–126] (Фото 36 а, б, в). Харрисон обращает внимание на то, что поначалу не существовало никакого разделения между актерами и зрителями: все племя участвовало в исполнении танца, в обрядах посвящения. Единственными зрителями оказывались непосвященные – женщины и дети. На этой ранней стадии никто не думал о строительстве *театра*, специального места для зрителей. Оно было «включено в общее действие, общую или коллективную эмоцию, с которой начинается ритуал» [Harrison, 1913, p. 126].

Вначале мужчина имитировал природу вынужденно, поскольку происходило неизбежное сравнение с природными данными – звуками, цветами и предметами. И чем лучше он это делал, тем большую вероятность быть выбранным для воспроизводства он имел. Здесь можно провести очень интересные аналогии, показывающие, что подобные действия характерны не только для людей. Так, одна из австралийских птиц, зубчатоклювый шалашник (*Scenopoeetes dentirostris*), «каждое утро сбивает с дерева специально срезаемые ею листья, переворачивает их так, чтобы их бледная внутренняя сторона лучше контрастировала с землей, сооружает себе, таким образом, *сцену* (Выделено нами. – К. М.) ... и поет точно над этой сценой, сидя на лиане или древесной ветке» [Цит. по: Делез, Гваттари, 1998, с. 236]. Как полагают Ж. Делез и Ф. Гваттари, «тотальное произведение искусства намечается ... блоками ощущений на территории – красками, позами и

звуками... В этом отношении искусство вечно будет одержимо животным началом» [Делез, Гваттари, 1998, с. 236]. Именно здесь и возникает искусство, «не только в обработке внешних материалов, но и в позах и окраске тел, в пении и криках, которыми обозначается территория. Это целый поток черт, красок и звуков, неразделимых в силу того, что они становятся выразительными (философский концепт территории)» [Делез, Гваттари, 1998, с. 236].

Поколение за поколением мужчины копировали природу, подражали ей, и, неосознанно и неизбежно, удалялись от нее. В этом проявлялось то, о чем пишет М. Хайдеггер, «...искусство есть подражание и представление действительности?» [Heidegger, 1986, p. 61].

Потребность в известной дистанции по отношению к природе обусловила возникновение у человека (мужчины) фантазии и абстрактного мышления, что все более отдаляло его от животного. Как заметил Р. Лики, «люди, вооруженные речью, были способны создавать новые миры в природе: мир внутренне-созерцательного сознания и культуры, мир, который мы придумываем и одариваем им других» [Leakey, p. 181]. Но, на мой взгляд, правильнее было сказать следующее: *мужчины*, вооруженные речью, абстрактным мышлением и фантазией, были способны создавать новые миры в природе. Таков визуальный мир, созданный ими для *женщин*. Его первоначальный смысл впоследствии был позабыт, но его воспроизведение и использование обретало все новые формы.

Если первые поколения подражали природе, то последующие постепенно стали подражать предыдущим поколениям, теряя связующую нить с природой. Первая стадия перехода от природы к цивилизации сопровождалась заменой природных объектов и процессов символическими.

Танец-сражение, в котором женщина выбирала мужчину, исполняемый вокруг дольмена, став традиционным, превратился в ритуал. Это произошло позднее, когда действительный смысл танца был забыт и танец приобрел символическое значение. Причиной этого стало то, что человек цивилизованный утратил потребность первоначального выбора.

У последующих поколений ритуал превратился в театральное действие, но уже со сценарием, режиссером и другими атрибутами, а также в публичные спортивные состязания. Таким образом, произошла своеобразная эволюция танца-сражения, исполняемого вокруг (или на фоне) мегалита, и вместе с тем забвение его первоначального смысла.

Когда человек стал цивилизованным, произошел разрыв между символом и тем, *что* он символизировал, и мегалиты для последующих поколений стали самоцелью и традицией. Так была утеряна главная цель, и подражание стало самоцелью, «обрядом», «ритуалом» и др. Начало было



забыто. И впоследствии не танец, не представление, а сам мегалит как символ стал целью, и люди нашли ему иное применение, а его назначению иные объяснения. Каждое новое поколение возводило более крупные мегалиты, нежели предыдущее, пока не появилось поколение, не знавшее об изначальном предназначении мегалитов. В Египте, имевшем высокоразвитую цивилизацию, наделенные «сверхчеловеческими» полномочиями фараоны использовали огромные каменные сооружения для того, чтобы подчеркнуть свое божественное предназначение и масштабы своей власти. Мегалиты, как нечто, не поддающееся быстрому разрушению, как нельзя лучше подходили для этой цели. Каждый последующий фараон пытался создать из камня более внушительный памятник, чем его предшественник, тем более, что пирамида рассматривалась как его заупокойное жилище, обиталище в загробном мире. К подобным приемам прибегают и современные властители, о чем свидетельствует, к примеру, Гора Президентов (Рашмор) – памятник в скалах в США.

Было забыто первоначальное назначение мегалитов, но их *форма, внешний вид* воспроизводились, обретая совершенно иные функции. Каждое поколение создавало свои «мегалиты». Они трансформировались в зиккураты, пирамиды, театральные здания, стадионы и т. п. Их стали использовать для захоронений, отправления культа, зрелищ и пр. Все духовные практики, сложившиеся вокруг мегалитических сооружений требовали высокого уровня абстрактного мышления, который не был присущ человеку на этапе перехода от человека-животного к человеку-цивилизованному. Это дает мне основание условно называть «мегалитическими» не только всем известные древние объекты, но и их многочисленные копии в современной культуре.

Различные версии назначения мегалитических памятников (погребальные сооружения, ритуальные места, древни обсерватории и т.п.) появились уже тогда, когда их изначальное назначение был забыто, и они превратились в элементы так называемой традиции. Древних египтян и греков с нашими современниками объединяет то, что, возводя мегалитические сооружения, они не задавались вопросом об их смысле, а ориентировались на готовые образцы и символы. В этом отношении они находятся ближе к нам, чем к строителям мегалитов эпохи перехода от природы к цивилизации. Отождествляемый с символизируемым объектом, сам символ превратился в цель нашей деятельности. Таким образом, не только коллективная память или «коллективное бессознательное» (К. Г. Юнг) является элементом культурной традиции, но и забвение, имеющее коллективный характер. Пытаясь *вспомнить* (воссоздать, реконструировать) первоначальные смыслы мы задаемся вопросом о *своем* прошлом. Мы хотим знать, что и почему *мы* делали в прошлом, точнее, на этапе перехода от

эпохи естественного отбора к цивилизации. Многие предметы, непосредственно используемые нами на определенном этапе нашей истории, впоследствии превратились в символы. Каждое поколение, воспроизводя эти символы, задавало вопросы о символизируемом. Ответов было множество, но какой из них истинный? Так, люди создавали мегалиты и «мегалиты» (сооружения, похожие на мегалитические и воспроизводящие их внешне, но разнообразные и отличные по своим функциям), не зная, почему и зачем они это делают. Отождествляемый с символизируемым объектом, сам символ превратился в цель нашей деятельности.

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## **ΠΡΟΒΛΕΜΑ ΝΑΖΝΑΧΕΝΙΑ ΜΕΓΑΛΙΤΟΒ: ΓΕΝΔΕΡΝΗ ΑСПΕΚΤ<sup>10</sup>**

Κονσταντινοс Μαριτσас

Βοπροс о назначении мегалитических памятников до сих пор остается дискуссионным. Дольмены, менгиры, кромлехи и другие древние каменные сооружения привлекают исследователей своей загадочностью. Существует множество гипотез, часто отрицающих друг друга. В данной статье назначение мегалитов рассматривается в контексте взаимоотношений мужчины и женщины в истории человечества.

*Μεγαλιτες* (от греческих слов «μέγας» – большой и «λίθος» – камень) – сооружения из одного или многих блоков дикого или грубо обработанного

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<sup>10</sup> “Προβλεμα назначения мегалитов: гендерный аспект“, участие в выпуске сборника научных статей "Гуманитарные науки", часть 1, Кафедра философии и теории культуры Карагандинского Государственного Университета им. Е. А. Букетова, 30 April 2010, изд. ΚαρГУ, сс 173-177, ISBN 978-601-204-052-4, с. 173-177.

камня. Необходимость создания мегалитов появилась во время перехода от человека-животного – к человеку цивилизованному (Рис. 1).



Рис 1.

Человек (мужчина), слабый и беззащитный, подвергался уничтожению по двум причинам: во-первых, он был легкой добычей для хищников, и, во-вторых, мужские особи погибали в процессе внутривидовой борьбы. Следовательно, человек (мужчина), как и подавляющее большинство видов, был обречен на исчезновение. Единственным выходом было прекращение насильственной внутривидовой борьбы и замещение ее другими критериями отбора: в сфере природы – умением приспосабливаться, в сфере цивилизации – звуками, красотой, подарками. В природе правом на воспроизводство обладает сильнейший, в цивилизации – более мелодичный, более красивый, более богатый. Может быть, более подходящими были бы термины «естественный отбор» (в природе) и «цивилизационный отбор» (в цивилизации).

Мужчине требовалось чем-то заменить насильственную борьбу, и он нашел эту замену в танце, в процессе которого женщина выбирала мужчину-победителя, руководствуясь цивилизационными критериями (звуки, цвета, подарки) (См.: Марицас, 2006; 2007; 2009).

Чтобы инсценировка схватки между женщиной и зверем выглядела реально, танцоры должны были имитировать диких животных. В то же время их действия должны были быть понятны зрителям – женщинам, избравшим победителей-мужчин, выступавших в роли, как охотников, так и животных. С этой целью мужчины натягивали на себя шкуры диких животных (медведей, волков, оленей и пр.) и ревели, подражая их крику и реву. Кроме того, они должны были выбрать подходящее место для представления, чтобы танец был хорошо виден зрителям (женщинам) и чтобы «сцена» была защищена от диких животных. Самыми подходящими местами являлись поляны и луга, находящиеся далеко от гор, то есть равнинные места с низкой растительностью. Таким образом, женщины-зрители могли наблюдать за схваткой, не подвергая себя опасности нападения со стороны диких животных. В действительности эти схватки происходили не на полянах и

лугах, а в горах и лесах. Следовательно, для правдоподобного воспроизведения схваток одних только шкур на мужчинах-танцорах и имитации рева диких животных было недостаточно. Требовалось наличие «медвежьей берлоги», «укрытия для охотников», воспроизведение леса и гор и т.п. Этого можно было добиться, используя камни так, чтобы один камень обозначал дикое животное, другой – медвежью берлогу, третий – охотничье укрытие, остальные – лес и горы (См.: Марицас, Цонев; 2009). Так появились дольмены, кромлехи, менгиры и обелиски. Мегалитические сооружения по своей сути являлись сценой первых «театрализованных» постановок, танцев-схваток, в ходе которых мужчины демонстрировали свою силу, ловкость и сноровку, чтобы быть избранными женщинами. Это подтверждается тем, что дольмены, как правило, встречаются не изолированно, а в различных комбинациях.

Итак, мужчина пел, подражая звукам природы, раскрашивал свое тело в природные цвета, дарил предметы, порожденные природой, той природой, которая непосредственно окружала его и выступала критерием и образцом. Потребность в известной дистанции по отношению к природе обусловила возникновение у мужчины фантазии и абстрактного мышления, что все более отдаляло его от животного. Так мужчина создал новую визуальную действительность для женщины.

Женщины-зрители видели перед собой, во-первых, «говорящих животных», а во-вторых, мужчин, имевших обличье животных. Предпочтения в отношении тех или иных животных были обусловлены их преобладанием на той территории, где проживали изображавшие их люди. В образе *Быка* у многих народов изображали бога-производителя и оплодотворителя (греческий миф о рождении Минотавра и др.). В культуре разных стран существуют поверья о том, что Змей совокупляется с женщинами, делая их беременными (Э. Ван Геннер, Э. Краппе, Г. Финаморе).

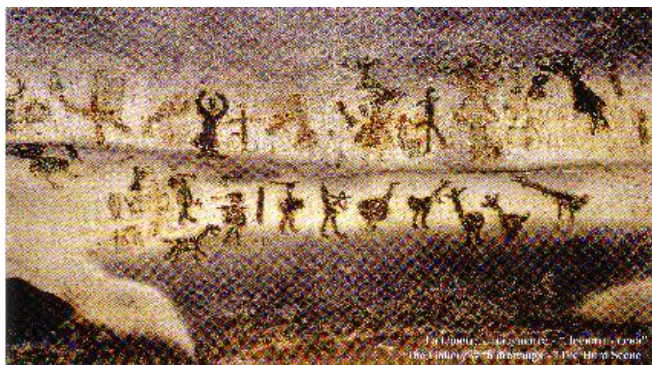
Ж. Марсиро приводит пример танца вождя у бушменов, во время которого происходит совокупление вождя, подражающего животному с участвующими в ритуале танцовщицами. Вождь выбирает самую сексапильную, и под аплодисменты публики и мужа выбранной женщины, совокупляется с ней. Затем танец возобновляется, вождь вновь занимает свое место в центре круга, и через некоторое время прыгает на вторую танцовщицу. Танец продолжается до тех пор, пока не иссякнут партнерши (См.: Марсиро, с. 91).

В Греции, когда Афинами правил царь, супруга этого царя торжественно соединялась с Дионисом в ходе ритуального бракосочетания. В древности Дионис изображался в виде быка. Позже животное было заменено образом юноши необычайной красоты с головой быка (См.: Марсиро, с. 96).

Истоки подобных ритуалов связаны с победой «мужчины-животного» над «мужчиной-охотником» в театрализованном действии. Зрители считали, что женщинам предстоит совокупляться не с мужчиной, а с животным. Вначале это воспринималось буквально, а для следующих поколений превратилось в ритуал. Источником сексуального возбуждения мужчины выступала не женщина как объект желания, а сам факт победы над соперником. Сексуальное же желание женщины и ее стремление к воспроизводству иницировалось не внешним видом и физическими качествами победителя, а увиденной ею сценой виртуальной смерти и насилия.

Женщины не могли непосредственно наблюдать, как проходил процесс естественного отбора. Слабые мужчины погибали во время внутривидовой борьбы или в схватке с хищниками, поэтому мужчин было меньше, чем женщин. Выжить, и в качестве победителей совокупляться с женщинами, было обязанностью сильных мужчин. Цивилизация же позволяет жить как сильным, так и слабым мужчинам, которые тоже хотят и должны воспроизводиться (что подтверждает наше определение цивилизации как выживания слабого) (См.: Марицас, 2003, с. 121; 2007, с. 161). Выбор в условиях цивилизации делает женщина, как это происходило в процессе танца-сражения. Учитывая, что она всегда стремится выбрать победителя, сильного мужчину, возникает закономерный вопрос: как слабый мужчина может сделать так, чтобы женщина выбрала его? Чтобы иметь больше шансов быть выбранным женщиной для воспроизводства, слабый мужчина создал искусство. Используя сюжеты секса и насилия, он создавал произведения искусства, привлекая к себе внимание женщины. Данное объяснение отличается от общепринятого, согласно которому охотник создавал изображение на стенах пещеры, осуществляя магический обряд с целью успешной охоты.

Эротические сцены и сцены охоты (смерти, насилия) можно увидеть на стенах пещеры Магура в Болгарии (подобных примеров можно привести множество из истории искусства различных стран) (Фото. 1 а). Наскальные рисунки различных эпох (палеолита, неолита) представляют охотников, животных, мужские половые органы в состоянии эрекции (Фото 1 б, в).



1а



1б



1в

Фото. 1. Рисунок на стене пещеры Магура и детали рисунка

Таким образом, цель искусства – представить творца искусства, а не создаваемый им предмет. Кроме того, были найдены и другие способы для слабого мужчины решить проблему существования в цивилизации: семья, гомосексуализм и др. (Более подробно см.: Марицас, 2007).

Позже произошел разрыв между символом и тем, *что* он символизировал. Древние мегалиты трансформировались в другие сооружения, используемые как в прошлом, так и в настоящее время. История их возникновения, равно как и танец-схватка, были позабыты. Позабыто было также их первоначальное назначение – служить «сценой» для театрализованных действий, в процессе которых женщины выбирали мужчин-победителей с целью воспроизводства. Можно сказать, что во все времена мы создавали и создаем свои «мегалитические» сооружения.

Танец-сражение, в котором женщина выбирала мужчину, исполняемый вокруг дольмена, став традиционным, превратился в ритуал. Это произошло позднее, когда действительный смысл танца был забыт, и он приобрел символическое значение. Причиной этого стало то, что человек цивилизованный утратил потребность первоначального выбора.

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## МЕГАЛИТЫ В КОНТЕКСТЕ ГЕНЕЗИСА ТЕАТРАЛЬНОГО ИСКУССТВА<sup>11</sup>

Константинос Марицас

Мегалитические памятники (дольмены, менгиры, кромлехи и др.) привлекают исследователей своей загадочностью. Однако до настоящего времени не сложилось единого мнения об их назначении. В истории каждой культуры существуют свои представления о священных камнях и их необыкновенных свойствах. Это нашло свое воплощение в ритуалах, легендах, передаваясь из поколения в поколение. *Мегалиты* (от греческих слов «μέγας» – большой и «λίθος» – камень) – сооружения из одного или нескольких блоков дикого или грубо обработанного камня. Согласно мнению большинства ученых, от мегалитов берут своё начало многие погребальные, храмовые, общественные сооружения древности: пирамиды, толосы, мастабы, мавзолеи, цисты и т.п.

Темой данной статьи является проблема первоначального назначения мегалитов и их роли в истории культуры. Необходимость создания мегалитов, на наш взгляд, появилась во время перехода от человека-животного – к человеку цивилизованному (Рис. 1).



Рис 1.

<sup>11</sup> Впервые опубликовано: “Мегалиты в контексте генезиса театрального искусства“, Научная конференция «Искусство в прошлом и настоящем», Красноярская государственная академия музыки и театра, Красноярск, 7-10 апреля 2010г., ББК 85.03, И 86, с. 148 - 152.



Для человека-животного не существовало вопроса о необходимости мегалитов, равно как и для человека цивилизованного. До и после перехода все понятно, непонятен лишь сам переход. Поэтому такой вопрос мог возникнуть только на определенном этапе – этапе перехода от человека-животного к человеку цивилизованному. Многие предметы, непосредственно используемые нами на определенном этапе нашей истории, впоследствии превратились в символы. Это относится и к мегалитам. Каждое поколение, воспроизводя эти символы, впоследствии задавало вопросы о символизируемом. Отождествляемый с символизируемым объектом, сам символ превратился в цель нашей деятельности. Начало было забыто.

Выживание человека повлекло за собой создание цивилизации. Человек (речь идет, прежде всего, о мужчинах), слабый и беззащитный, подвергался уничтожению по двум причинам: во-первых, он был легкой добычей для хищников, и во-вторых, мужские особи погибали в процессе внутривидовой борьбы. Следовательно, человек (речь опять же идет о мужчине) был обречен на исчезновение, как и подавляющее большинство видов. Единственным выходом было прекращение насильственной внутривидовой борьбы за главенство и замещение ее другими критериями отбора. Отказ от насильственной борьбы – основной причины исчезновения человека (мужчины) – был сделан им совершенно сознательно. В качестве критериев отбора выступают: в сфере природы – приспособляемость, в сфере цивилизации – звуки, красота, подарки, другими словами, все то, что человек, копировал в природе. В природе выживает сильнейший, в цивилизации – более мелодичный, более красивый, более богатый. Может быть, более подходящими были бы термины «естественный отбор» (в природе) и «цивилизационный отбор» (в цивилизации). Отказ от насильственной борьбы повлек за собой возникновение общества. Мужчине требовалось чем-то заменить насильственную борьбу, по результатам которой происходил отбор мужских особей женскими. И он нашел эту замену в танце, в процессе которого женщина выбирала мужчину-победителя, руководствуясь цивилизационными критериями (звуки, цвета, подарки) (См.: Марицас, 2006; 2007; 2009). Чтобы инсценировка схватки между человеком и зверем выглядела реально, танцоры (мужчины) должны были имитировать диких животных. В то же время их действия должны были быть понятны зрителям – женщинам, избравшим победителей-мужчин, выступавших в роли, как охотников, так и животных. С этой целью мужчины натягивали на себя шкуры диких животных (медведей, волков, оленей и пр.) и ревели, подражая их крику и реву. Кроме того мужчины должны были выбрать подходящее место для представления, к которому предъявлялись следующие требования: танец должен был быть хорошо виден зрителям, т. е. женщинам; место должно

было быть защищено от диких животных. Следовательно, самым подходящими местами являлись поляны и луга, находящиеся далеко от гор, то есть равнинные места с низкой растительностью (например, такие: Фото. 1). Таким образом, женщины-зрители могли наблюдать за схваткой, не подвергая себя опасности нападения со стороны диких животных.



Фото. 1. Сцена первых театрализованных постановок: каменные конструкции на лугах и полянах вдали от лесов.

В действительности эти схватки происходили не на полянах и лугах, а в горах и лесах. Следовательно, для правдоподобного воспроизведения схваток одних только шкур на мужчинах-танцорах и имитации рева диких животных было недостаточно. Требовалось наличие «медвежьей берлоги», «укрытия для охотников», воспроизведение леса и гор и т. п. Этого можно было добиться, используя камни: таким образом, чтобы один камень обозначал дикое животное, другой – медвежью берлогу, третий – охотничье укрытие, остальные – лес и горы (См.: Марицас, Цонев; 2009). Так появились дольмены, кромлехи, менгиры и обелиски.

Как мы уже сказали, роли животных и охотников исполняли мужчины, зрителями были женщины. Использование шкур животных в театрализованных представлениях показало мужчинам их другие функции: защиту от неблагоприятных погодных условий и способность удерживать (так произошло открытие одежды).

Мегалитические сооружения являлись сценой первых «театрализованных» постановок, в ходе которых мужчины демонстрировали свою силу, ловкость и сноровку, чтобы быть избранными женщинами. Это подтверждается тем, что дольмены чаще встречаются, не по отдельности, а в различных комбинациях, обозначая гору, лес, охотника, животное и т. д. Так, в Индии (Нагасвами П.), в Болгарии (Фото 2). дольмены чаще всего находятся в группах.

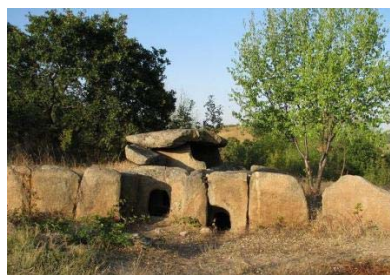


Фото. 2. Дольмены в д. Хлябово, Хасково (Болгария)

В цивилизации произошел разрыв между символом и тем, *что* он символизировал. И впоследствии не танец, не театрализованное представление, а сам мегалит как символ стал целью, и люди нашли ему (его назначению) иные объяснения. Каждое новое поколение возводило более крупные мегалиты, нежели предыдущее, пока не появилось поколение, не знавшее об изначальном предназначении мегалитов. Для этого поколения мегалиты стали самоцелью и традицией. История их возникновения, равно как и танец-схватка, были позабыты. Древние мегалиты трансформировались в другие сооружения, используемые как в прошлом, так и в настоящее время. Можно сказать, что во все времена мы создавали и создаем свои «мегалитические» сооружения (Рис. 2, 3). Если мы рассмотрим такие мегалитические сооружения, как кромлехи, то поражает сходство их устройства со строением античного театра.

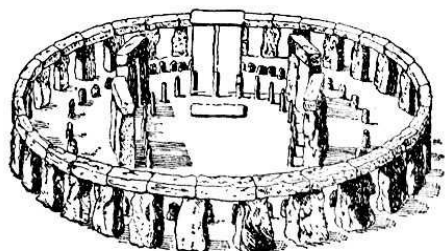


Рис. 2. Стоунхендж.

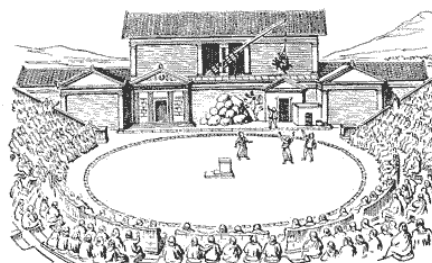


Рис. 3. Античный театр.

Обратимся к описанию античного театра у Харрисон (Рис. 3): «Оркестра (*место для хора. – К.М.*), на которой исполнялся дифирамб, представляла собой просто разбитую для удобства танцоров площадку для танцев, круглой формы, иногда обрамленную каменным основанием, чтобы обозначить круг» (Harrison, p. 124).

В последующем описании мы также усматриваем детали, позволяющие нам проводить аналогии между местами первых театрализованных сцен и античным театром. «Оркестра здесь окружена роскошным *театроном*, или площадкой для зрителей, с сидениями, идущими вверх, от ряда к ряду. Если

мы хотим представить себе первоначальную греческую оркестру или место для танца, мы не должны эти каменные сидения принимать во внимание... Танец имеет тенденцию быть круглым, потому что он происходит вокруг какой-нибудь священной вещи, поначалу – вокруг майского дерева или собранного зерна, позднее – вокруг изображения божества или алтаря. На этом месте для танца может разместиться целая толпа поклонников» (Harrison, p. 124–126). Харрисон обращает внимание на то, что поначалу не существовало никакого разделения между актерами и зрителями: все племя участвовало в исполнении танца, в обрядах посвящения. Единственными зрителями оказывались непосвященные – женщины и дети. На этой ранней стадии никто не думал о строительстве *театра*, специального места для зрителей. Оно было «включено в общее действие, общую или коллективную эмоцию, с которой начинается ритуал» (Harrison, p. 126). (Фото 3).



Фото 3. В Греции сегодня. На току (или гумне), используемом для танца, может разместиться целая толпа поклонников.

Посредством фантазии и театрализованных действий мужчина создал для женщины новую визуальную действительность. Здесь можно провести очень интересные аналогии, показывающие, что подобные действия характерны не только для людей. Так М. Маршалл подметил, что одна из австралийских птиц, зубчатоклювый шалашник (*Scenopoeetes dentirostris*), «каждое утро сбивает с дерева специально срезаемые ею листья, переворачивает их так, чтобы их бледная внутренняя сторона лучше контрастировала с землей, сооружает себе, таким образом, *сцену* (Выделено нами. – К. М.) ... и поет точно над этой сценой, сидя на лиане или древесной ветке» (Цит. по: Делез, Гваттари, с. 236). Как отмечают Ж. Делез и Ф. Гваттари, «тотальное произведение искусства намечается ... блоками ощущений на территории – красками, позами и звуками... В этом отношении искусство вечно будет одержимо животным началом» (Делез, Гваттари, с. 236). Именно здесь и возникает искусство, «не только в обработке внешних материалов, но и в позах и окраске тел, в пении и криках, которыми обозначается территория. Это целый поток черт, красок и звуков,

неразделимых в силу того, что они становятся выразительными (философский концепт территории)» (Делез, Гваттари, с. 236).

Вначале мужчина *вынужденно* имитировал природу, поскольку происходило неизбежное сравнение с природными данными – звуками, цветами и предметами. И чем лучше он это делал, тем большую вероятность быть выбранным для воспроизводства он имел. Поколение за поколением мужчины копировали природу, подражали ей. В этом проявлялось искусство как «подражание и представление действительности?» (Хайдеггер, с. 61).

Вероятнее всего, первые театрализованные представления не имели сценария, режиссера, жестких правил и predetermined заранее финала. Это нашло отражение в «Натьяшастре», индийской книге о театральном искусстве, приписываемой полуполюгендарному мудрецу Бхарате, где отмечается, что драматург, актеры и зрители составляют неразрывное целое, которое всегда будет непредвиденным, но одновременно эксплозивным (См. Бхарата Муни, с. 122). Женщины-зрители видели перед собой, во-первых, «говорящих животных», а во-вторых, мужчин, имевших обличье животных. На протяжении многих поколений людей постепенно идентифицировали актеров с их ролями. Животные приобретали язык и характеристики мужчин, и наоборот, качества мужчин отождествлялись с характеристиками животных. Даже сегодня мы говорим: быстрый, как заяц; сильный, как бык; толстый, как кабан т. д. Следующие поколения, не знавшие истоков этого явления, распространили данную идентификацию на семью, род и т. д. вплоть до государства.

Персонажи Дионисийских празднеств (Вакх и его свита – Силен, сатиры, Пан), имели рога, копыта, хвосты и заостренные уши, но в то же время обладали и человеческими чертами. Они были облачены как в одежды, так и в звериные шкуры. Истоки подобных ритуалов связаны с победой человека-животного над человеком-охотником в театральном действии. Зрители считали, что женщинам предстоит совокупляться не с человеком, а с животным. Вначале это воспринималось буквально, а для следующих поколений превратилось в ритуал. Со временем ритуальное совокупление трансформировалось в серию таинственных церемоний, совершаемых в храмах. Во всех религиях существует такое понятие, как «божественный брачный союз».

В танце-сражении известен и неизменен был лишь удел победителя: он (мужчина-животное или мужчина-охотник) был обязан совокупиться с женщинами. Источником сексуального возбуждения выступала не женщина как объект желания, а сам факт победы над соперником. Сексуальное же желание женщины и ее стремление к воспроизводству инициировалось не внешним видом и физическими качествами победителя, а увиденной ею сценой виртуальной смерти и насилия. Созерцание смерти создает желание

воспроизводства. Вот почему общество всегда давало и дает контролируемые дозы насилия своим членам, стимулируя воспроизводство и избегая ненужного (слепого) насилия (например, терроризма в современных условиях).

Темы секса и насилия, выражающие цель искусства, в различных формах представлены в нем на протяжении всей человеческой истории. В равной степени можно говорить об их ярком воплощении, как в древнегреческой трагедии (Эсхилл «Медея», Софокл «Эдип-тиран», «Эфигения» в Тавриде» и др.) и комедии (Аристофан «Лисистрата», «Женщины в народном собрании» и др.), так и в современном кинематографе. В городах Древнеримской Империи был найден дешевый способ показа насилия мирным жителям: они могли присутствовать в качестве зрителей на боях гладиаторов. Аналогичные функции впоследствии выполняли коррида в Испании, бои без правил, популярные в наши дни.

Итак, танец-сражение, в котором женщина выбирала мужчину, исполняемый вокруг дольмена, став традиционным, превратился в ритуал. Это произошло позднее, когда действительный смысл танца был забыт и танец приобрел символическое значение. Причиной этого стало то, что цивилизованный человек утратил потребность первоначального выбора. У последующих поколений ритуал превратился в театральное действие, но уже со сценарием, режиссером и другими атрибутами. Таким образом, произошла своеобразная эволюция танца-сражения. От поколения к поколению первоначальное назначение мегалитических памятников – служить местом (сценой) театрализованных действий – забывалось, и для цивилизованного человека их возведение превратилось в элемент традиции и самоцель. Мегалиты строились и использовались как места, где эта традиция могла проявиться, будь то ритуал, культ или что-либо еще.

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## ΖООМОРФИЗМ В ЭПОХУ ПЕРЕХОДА К ЦИВИЛИЗАЦИИ<sup>12</sup>

Μαριτσας Κωνσταντιнос

**Аннотация.** В статье рассматривается проблема первоначального назначения мегалитических памятников. Показано, что необходимость создания мегалитов появилась в процессе перехода от естественного отбора – к цивилизации. Автор рассматривает мегалиты как площадки древних театрализованных представлений, в которых борьба за выживание была заменена символическим танцем-сражением, а камни и их комбинации использовались для имитации необходимых объектов и для реконструкции естественной среды.

*Ключевые слова:* мегалит, представление, театр, цивилизация, искусство, эволюция, естественный отбор, зооморфизм.

## ZOOMORPHISM IN EPOCH OF TRANSITION TO CIVILIZATION

Constantinos Maritsas

**Abstract.** The epoch of the transition from human-animal to civilized man is marked with such cultural phenomenon as zoomorphism. The binary opposition “man/ animal” which is specific to this time has been the subject of a lot of zoomorphic images to be considered in my paper.

Man was a subject to destruction for two reasons: he was an easy prey to predators, and males died in the inner species battle. Consequently, man like the vast majority of species was doomed to extinction. The only solution was to end the violent struggle for supremacy and to go on to civilization. He consciously created a new visual reality, imitating nature for women with the purpose of reproduction. A man needed something with which to replace violent struggle, and he found this in dance, during which the woman chose the man-winner. For the mock battle

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between man and beast to look real, the dancers were supposed to imitate animals. They put on skins of animals and bellowed, imitating them. The winner of theatrical performance (the man-animal or man-hunter) was obliged to copulate with women.

In reality, these fights did not take place in the fields and meadows but in the mountains and forests. Male dancers in animal skins alone and simulated roar of animals were insufficient to plausibly reproduce the fights. They needed objects, replacing the nature ones. This was possible to achieve using stones, so that one stone signified an animal, another – a den, still other – a hunting shelter and the rest – forests and mountains. This was exactly how different types of megaliths came into existence. Megalithic structures were the decoration of the first “theatrical” performances, dances-fights during which men symbolically reproduced the processes of natural selection in civilization.

Scientists noticed the similarity of some of megaliths with animals’ figures and on this basis identified such types of them as zoomorphic. Exploring the American man-made kurgans (mounds), scientists have still not explained the purpose and objective of them. If the purpose of the two other types – burial and temple mounds is clear – then in the effigy mounds there were not found any burials, or evidence of worship. Effigy kurgans reproduce the shape of various animals.

Ancient theatrical performances with the bear, bull, crocodile etc. as participants gave birth to numerous appeals to the image of this beast in art, symbolism.

During the ancient theatrical performances spectators gradually began to identify the actors with their roles. Animals acquired the language and characteristics of men, and vice versa, the qualities of men were identified with the characteristics of animals. The next generations, unaware of the origins of this phenomenon, extended the identification to the family, relations, and so up to the state.

The origins of many rituals connected with the victory of man-animal over man-hunter can be traced in theatrical action. The audience felt that women had to copulate with an animal, not with a man. Initially, this was perceived literally, but the next generations turned it into a ritual. The famous Lion of Babylon was traditionally regarded as a symbol of the power of this ancient kingdom. In suppose, the story of this image is identical to the Greek myth of Pasiphae’s copulation with the bull. Later forms of human identification with animals varied and subsequently the ritual became a theatrical performance, but already with a script, director and other attributes. The rupture between the symbol and what it symbolized has occurred. The main purpose was lost and imitation became an end in itself, a “rite”, a “ritual”, etc.

*Keywords: megalith, performance, theatre, civilization, art, evolution, natural selection, zoomorphism*

В своей статье я рассматриваю воплощение образов животных в камне и их изображения на каменных сооружениях, первоначальное назначение которых характеризует эпоху перехода к цивилизации. Очертания различных животных и сюжетные сцены с их участием воспроизводят мегалитические



сооружения (дольмены, менгиры), петроглифы и др. Говоря о первоначальном назначении мегалитов и создаваемых с их помощью зооморфных сюжетов, я имею в виду то состояние сознания человека, которое предшествовало появлению фетишизма, тотемизма, анимизма, аниматизма и других духовных практик, требующих определенного уровня абстрактного мышления.

Человек (речь идет, прежде всего, о мужчине), слабый и беззащитный перед силами природы, подвергался уничтожению по двум причинам: во-первых, он был легкой добычей для хищников, и, во-вторых, мужские особи погибали в процессе внутривидовой борьбы за право воспроизводства. Следовательно, человек (речь опять же идет о мужчине) был обречен на исчезновение, как и подавляющее большинство видов. Единственным выходом было прекращение насильственной внутривидовой борьбы за главенство и замещение ее другими критериями отбора. Отказ от насильственной борьбы – основной причины исчезновения человека (и мужских особей других видов) – был сделан им совершенно сознательно.

*Цивилизация – выживание слабого* (См.: Марицас, 2003, с. 121; 2007, с. 161). Являясь слабым и беззащитным живым существом на планете, человек в то же время обладает самым большим мозгом. Как уже было сказано, многие животные и растения также биологически уязвимы. 99% живых существ в свое время исчезли (Leakey, 1996, p. 106). А человек создал цивилизацию и при этом уцелел.

Отказ от насильственной борьбы повлек за собой появление общества. Мужчине требовалось чем-то заменить насильственную борьбу, и он нашел эту замену в танце, в процессе которого женщина выбирала мужчину-победителя, руководствуясь цивилизационными критериями (звук, красота, подарки) (См.: Марицас, 2006; 2007). Начальная стадия перехода сопровождалась заменой природных объектов и процессов виртуальными. Создавались мегалитические сооружения, которые являлись сценой первых «театрализованных» представлений, танцев-схваток, в ходе которых мужчины, символически воспроизводя процессы естественного отбора, демонстрировали свою силу, ловкость и сноровку, чтобы быть избранными женщинами. Это подтверждается тем, что дольмены, как правило, встречаются не изолированно, а в различных комбинациях. Так, в Индии, как свидетельствует доктор Р. Нагасвами (Nagaswami), дольмены чаще всего находятся в группах (Фото 1).



Фото 1. Комбинация дольменов в штате Тамиланад (Южная Индия).

Источник: <http://www.tamilnation.org/>

Потребность в известной дистанции по отношению к природе обусловила возникновение у человека (мужчины) фантазии и абстрактного мышления, что все более отдаляло его от животного. Как заметил Р. Лики, «люди, вооруженные речью, были способны создавать новые миры в природе: мир внутренне-созерцательного сознания и культуры, мир, который мы придумываем и одариваем им других» (Leakey, p. 181). Но, на мой взгляд, правильнее было сказать следующее: *мужчины*, вооруженные речью, абстрактным мышлением и фантазией, были способны создавать новые миры в природе. Таков визуальный мир, созданный ими для женщин.

Подобные действия характерны не только для людей. Так М. Маршалл подметил, что одна из австралийский птиц, зубчатоклювый шалашник (*Scenopoeetes dentirostris*), «каждое утро сбивает с дерева специально срезаемые ею листья, переворачивает их так, чтобы их бледная внутренняя сторона лучше контрастировала с землей, сооружает себе, таким образом, *сцену* (Выделено нами. – К. М.) ... и поет точно над этой сценой, сидя на лиане или древесной ветке» (Цит. по: Делез, Гваттари, 1998, с. 236) (Фото 2, 3). Как полагают Ж. Делез и Ф. Гваттари, «тотальное произведение искусства намечается ... блоками ощущений на территории – красками, позами и звуками... В этом отношении искусство вечно будет одержимо животным началом» (Делез, Гваттари, 1998, с. 236).



Фото 2. Зубчатоклювый шалашник (*Scenopoeetes dentirostris*).



Фото 3. «Сцена», которую создает зубчатоклювый шалашник.

В своей концепции я исхожу из того, что не существует принципиальной разницы между человеком и животным. Человек (мужчина), в силу особенностей его мозга, первым перешел от природы к цивилизации, заменив критерии естественного отбора цивилизационными критериями. Ч. Дарвин с помощью принципа полового отбора объясняет тот факт, что у многих видов птиц (гвианского горного дрозда, райской птицы и некоторых др.) самцы сильно соперничают друг с другом, привлекая самок своим пением. Самцы и самки слетаются в одно место, и самцы по очереди распускают напоказ свои яркоокрашенные перья, проделывают странные телодвижения, показываясь перед самками, которые выступают в роли зрительниц до тех пор, пока не выберут себе самого привлекательного партнера (Darwin, 1997). На мой взгляд, в данном случае речь следует вести не о половом отборе, а о упомянутых выше цивилизационных критериях (Фото 4 а, 4 б).



Фото 4а. Самец и самка павлина.



Фото 4б. Самец и самка человека.

Однако примитивный человек, который лишь пытался всячески выразить, что он хочет есть (а не решал эту проблему практически), обычно просто умирал от голода. Но, я полагаю, что как примитивный, так и цивилизованный человек, употребляя свойственный каждому из них язык, хотят и *просят* не пищу, но женщину для воспроизводства. Каждый из них достигает своей цели своими же собственными средствами: примитивный человек – знаками, жестами, криками, а цивилизованный – ритмом, синтаксисом, грамматикой, произношением. Если примитивный мужчина изображал свои героические подвиги на фоне мегалита, подражая действиям охотника или зверя, то современный с помощью искусной речи, подарков, умения создавать прекрасное пытается привлечь внимание женщины и быть выбранным ею. Сильный мужчина в подобных случаях использует свои физические природные данные, а слабый мужчина свое умение создавать прекрасное (Рис. 1, 2).



Рис. 1

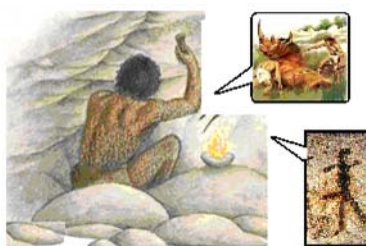


Рис. 2

Вначале мужчина вынужденно имитировал природу, поскольку происходило неизбежное сравнение с природными данными – звуками, цветами и предметами. И чем лучше он это делал, тем большую вероятность быть выбранным для воспроизводства он имел. Поколение за поколением мужчины копировали природу, подражали ей, и, неосознанно и неизбежно, удалялись от нее. В этом проявлялось то, о чем пишет М. Хайдеггер, «...искусство есть подражание и представление действительности?» (Heidegger, 1986, p. 61).

Вероятнее всего, первые театрализованные представления не имели сценария, режиссера, жестких правил и predetermined заранее финала. Известен и неизменен был лишь удел победителя: он (мужчина-животное или мужчина-охотник) был обязан совокупиться с женщинами. Источником сексуального возбуждения в данном случае выступает не женщина как объект желания, а сам факт победы над соперником. Сексуальное же желание женщины и ее стремление к воспроизводству иницируется не внешним видом и физическими качествами победителя, а увиденной ею сценой виртуальной смерти и насилия.

Женщины не могли непосредственно наблюдать, как проходил процесс естественного отбора. Слабые мужчины погибали во время внутривидовой борьбы или в схватке с хищниками, поэтому мужчин было меньше, чем женщин. Выжить, и в качестве победителей совокупляться с женщинами, было обязанностью сильных мужчин. Цивилизация же позволяет жить как сильным, так и слабым мужчинам, которые тоже хотят и должны воспроизводиться (что подтверждает определение *цивилизации как выживания слабого*). Выбор в условиях цивилизации делает женщина, как это происходило в процессе танца-сражения, где женщины являлись непосредственными зрителями. Учитывая, что она всегда стремится выбрать победителя, сильного мужчину, возникает закономерный вопрос: как слабый мужчина может сделать так, чтобы женщина выбрала его?

Первые поколения подражали природе. Следующие постепенно стали подражать предыдущим поколениям, теряя связующую нить с природой. Цивилизованный человек утратил потребность первоначального выбора. Так была утеряна главная цель, и подражание стало «обрядом» и «ритуалом» и др.

Начало было утрачено. И впоследствии не танец, не представление, а сам мегалит как символ стал целью, и люди нашли ему иное применение, а его назначению иные объяснения. Когда человек стал цивилизованным, произошел разрыв между символом и тем, что он символизировал, и мегалиты для последующих поколений стали самоцелью и традицией. Они трансформировались в различные произведения искусства, в том числе с зооморфными сюжетами. Их стали использовать для захоронений, отправления культа, зрелищ и пр. Все духовные практики, сложившиеся вокруг мегалитических сооружений требовали высокого уровня абстрактного мышления, который не был присущ человеку на этапе перехода от человека-животного к человеку-цивилизованному. Соответственно иное назначение стали приписывать и зооморфным сооружениям из камня и изображениям на камне.

Итак, вначале чтобы инсценировка схватки между мужчиной и зверем выглядела реально, танцоры должны были имитировать диких животных. В то же время их действия должны были быть понятны зрителям – женщинам, избравшим победителей-мужчин, выступавших в роли, как охотников, так и животных. С этой целью мужчины натягивали на себя шкуры диких животных (медведей, волков, оленей и пр.) и ревели, подражая им (Фото 5, Рис. 3). Кроме того, они должны были выбрать подходящее место для представления: танец должны были хорошо видеть зрители (женщины); место должно было быть защищено от диких животных. Самыми подходящими местами являлись поляны и луга, находящиеся далеко от гор, то есть равнинные места с низкой растительностью. Таким образом, женщины-зрители могли наблюдать за схваткой, не подвергая себя опасности нападения со стороны диких животных.



Фото 5.

Мужчина-животное.



Рис. 3. Мужчины-охотники

В действительности эти схватки происходили не на полянах и лугах, а в горах и лесах. Следовательно, для правдоподобного воспроизведения схваток



одних только шкур на мужчинах-танцорах и имитации рева диких животных было недостаточно. Требовалось наличие «медвежьей берлоги», «укрытия для охотников», воспроизведение леса и гор и т. п. Этого можно было добиться, используя камни, заменив реальные объекты символическими: таким образом, чтобы один камень обозначал дикое животное, другой – медвежью берлогу, третий – охотничье укрытие, остальные – лес и горы (См.: Марицас, Цонев; 2009). Именно так появились дольмены, кромлехи, менгиры и различные их комбинации.

В древних театрализованных представлениях зрители постепенно идентифицировали актеров с их ролями. Животные приобретали язык и характеристики мужчин, и наоборот, качества мужчин отождествлялись с характеристиками животных. Даже сегодня мы говорим: быстрый, как заяц; сильный, как бык; толстый, как кабан т. д. Следующие поколения, не знавшие истоков этого явления, распространили данную идентификацию на семью, род и т. д. вплоть до государства.

Предпочтения в отношении тех или иных животных были обусловлены их преобладанием на той территории, где проживали изображавшие их люди. На камнях мегалитического комплекса Гобекли-Тепе, который, по мнению некоторых ученых (К. Шмидт) на 5,5 тыс. лет древнее первых городов Месопотамии и на 7 тыс. лет – Стоунхенджа, обнаружены изображения кабанов, лисиц, львов, птиц, змей и скорпионов (Фото 6, 7).



Фото 6.



Фото 7.

Льюис Морган в своей книге «Первобытное общество» (Морган, 1939, с. 73, 103) упоминает имена многих индейских племен и родов Америки, которые являются наименованиями животных. Данный факт подтверждается обширным этнографическим материалом. Так, жители каждого пуэбло индейцев Северной Америки делились на родовые группы, носившие имя какого-либо животного или растения (например, в племени тускарора было

восемь родов: Серый волк, Медведь, Большая черепаха, Бобр, Желтый волк, Кулик, Угорь, Маленькая черепаха). Как пишет Ж. Марсиро, во II тысячелетии до н.э. на Ближнем Востоке и в Европе (в Сирии, на Крите и др.) было множество племен *Быка* (Марсиро, 1998, с. 74).

Использование масок животных и нанесение изображений животных на элементы костюма были общеприняты в церемониях у индейцев племен Америки и Африки. Представление о братстве со змеями и львами было характерно для народа вакайола, обитающего в Танзании. По описанию Ж. Марсиро, люди-львы под воздействием наркотических веществ ходят на четвереньках и одеваются в львиные шкуры (Марсиро, 1998, с. 56).

Персонажи знаменитых Дионисийских празднеств (Вакх и его свита – Силен, сатиры, Пан), имели рога, копыта, хвосты и заостренные уши, но в то же время обладали и человеческими чертами. Они были облачены как в одежды, так и в звериные шкуры. Подобное стало элементом фольклорной традиции во многих культурах и сохранилось до настоящего времени. До сих пор в Болгарии на Масленицу по селениям ходят кукеры – мужчины в одежде из овечьей или козьей шкуры наизнанку, в рогатых разрисованных масках и с большими деревянными удами. Кукеры изображают грубые любострастные действия (соединение секса и насилия) с женщинами (Фото 8).



Фото 8. Кукеры в Болгарии. Источник: <http://bul-history.hit.bg>

Единство охотника и зверя характерно для британского (кельтского) фольклора (См.: Шарки). Образ рогатого охотника восходит к древним временам; пещерные рисунки изображают человека в шкуре дикого зверя. Охотник идентифицировался с оленем, впоследствии делая его символическим предком своего клана. Для кельтских сказаний обычно превращение в животные существности: в быка, оленя, коня, кабана, кошку, птицу или рыбу. Шаманистическое тождество с животными отражается в кельтских ритуалах даже в христианские времена (См.: Шарки).

В образе Быка изображали бога-производителя и оплодотворителя. Широко известен греческий миф о рождении Минотавра (существа с

туловищем человека и головой *быка*): с помощью Дедала, соорудившего для Пасифаи, жены царя Миноса, полу деревянную корову, обтянутую настоящей коровьей шкурой, она (Пасифая) совокупляется с быком и рождает от него Минотавра.

У многих народов (австралийцы, индийцы и др.) существует поверье, что Змей совокупляется с женщинами, делая их беременными (позднее Змей воспринимается как эпифания луны) (См.: Э. Ван Геннер, Э. Краппе, Г. Финаморе). Плутарх пишет о том, что змея видели на ложе спящей Олимпиады, матери Александра Великого перед рождением сына Плутарх (Плутарх, 1990, т. 2, с. 362–363), Светоний (Гай Светоний Транквилл, 1988, с. 96) и Дион Кассий рассказывают, как мать императора Августа зачала от объятия змея в храме Аполлона. Такая же легенда ходила о Сципионе Старшем (Элиаде, 1999).

В ходе Ашвамедхи, индуистского жертвоприношения коня, королева выполняет обряд, при котором она отдается изображаемому союзу с животным, сопровождаемому ярким литургическим комментарием жреца (См.: Шарки). Известна церемония, в которой для осуществления дефлорации девственниц отдавали животному» (Гордон, Марсиро, 1998, с. 85). Сексуальный союз женщин с животными у некоторых народов имеет место еще и в наши дни (См.: Марсиро, 1998, с. 87).

Еще и в наши дни в некоторых тотемистических общинах молодой человек должен совершить половой акт с живым или мертвым животным во время инициации (ритуал половой зрелости) (См.: Марсиро, 1998, с. 87). Ж. Марсиро приводит пример танца вождя у бушменов, во время которого происходит совокупление вождя, подражающего животному с участвующими в ритуале танцовщицами. Вождь выбирает самую сексапильную, и под аплодисменты публики и мужа выбранной женщины, совокупляется с ней. Затем танец возобновляется, вождь вновь занимает свое место в центре круга, и через некоторое время прыгает на вторую танцовщицу. Танец продолжается до тех пор, пока не иссякнут партнерши (См.: Марсиро, 1998, с. 91).

В Греции, когда Афинами правил царь, его супруга торжественно соединялась с Дионисом в ходе ритуального бракосочетания. В древности Дионис изображался в виде быка. Позже животное было заменено образом юноши необычайной красоты с головой быка. Церемония проводилась в официальной резиденции царя на восточном склоне Акрополя (См.: Марсиро, 1998, с. 96).

Истоки подобных ритуалов, на мой взгляд, связаны с победой человека-животного над человеком-охотником в театральном действии. Зрители считали, что женщинам предстоит совокупляться не с человеком, а с животным. Вначале это воспринималось буквально, а для следующих



поколений превратилось в ритуал. Знаменитый лев Вавилона традиционно рассматривается как символ власти этого древнего царства (Фото 9). На мой взгляд, сюжет этого скульптурного изображения идентичен известному из греческой мифологии сюжету совокупления Пасифаи с быком (Фото 10). Женщина и лев, Пасифия и бык - на самом деле, традиционные пары, образующиеся в результате древних театрализованных представлений.



Фото 9. Лев Вавилона  
<http://img.allposters.com>



Фото 10. Пабло Пикассо «Сюита Воллара»  
<http://lebaiser.free.fr/PicassoPasiphae.jpg>

Со временем ритуальное совокупление трансформировалось в серию таинственных церемоний, совершаемых в храмах. Во всех религиях существует такое понятие, как «божественный брачный союз». На вершине зиккурата, в Жигуну, происходило божественное бракосочетание.

Формы идентификации человека с животными менялись от поколения к поколению. Эту своеобразную эволюцию можно проследить на примере искусства разных эпох (Фото 11 а, 11 б).



Фото 11а.



Фото 11б.

Фарфоровые статуэтки XVIII в. из музейной экспозиции Тракайского замка (Литва).

Фото: К. Марицас.

Различные сочетания мегалитических образов, иллюстрирующие представленную мной концепцию, мы видим и в петроглифах. Приведу один

из примеров – наскальные рисунки на оз. Канозеро (о. Каменный, Россия) (Рис. 4).



Рис. 4. 20 фигур находятся в западной части острова Каменный на скале: 4 антропоморфа, 2 зооморфа, китообразное, орнитоморф, 6 лодок, 3 чашевидных углубления и 3 неясных фигуры. На скате скалы расположена любовная сцена: две антропоморфные фигуры ногами друг к другу и головами в противоположные стороны. У одной изображены вульва и грудь, у другой – длинный фаллос, направленный к вульве, и тестикулы. Источник: <http://kae.rekvizit.ru/kan/>

Одним из главных персонажей древних театрализованных представлений выступал Медведь (Таблица 1).



Медведь



Дольмен Кильклуни (Донегол, Ирландия)

Источник: <http://static.panoramio.com>



Пример Корейского дольмена. Такие дольмены повсеместно распространены в Корее и восточном Китае.

Таблица 1. Дольмены, похожие на медведя.

От древних театрализованных представлений, участником которых являлся медведь, пошли многочисленные обращения к образу этого зверя в искусстве, символике и пр. (Рис. 5).



Рис 5. Васнецов В.М. «Царская потеха. Борьба царского пса с медведем» (1897).  
<http://hitrovka.livejournal.com>

Сюжет противоборства человека с медведем встречается на средневековых русских монетах и печатях. Борьба человека, вооруженного рогатиной, с медведем изображена на монетах тверского князя Бориса Александровича, а на печати духовной грамоты великого князя Василия Александровича представлена сцена единоборства безоружного человека и медведя. На Руси со времен глубокой старины вплоть до начала XIX была распространена «медвежья потеха», к которой относились такие забавы как медвежий бой, медвежья травля и медвежья комедия.

Образ медведя присутствует в сохранившихся до сих пор танцах-представлениях, носивших когда-то ритуальный или обрядовый характер. Так, например, с медведем связан славянский обряд «пробуди», который совершался во время празднования масленицы (другое название этого праздника – «комоедицы», так как испеченные в этот день блины поедались в честь медведя). Обряд заключался в том, что шли «будить медведя». Спящего медведя изображал ряженный, спрятавшись в яме-берлоге и укрывшись валежником. Вокруг берлоги водили хоровод, громко кричали и пели, стараясь разбудить зверя. «Медведь» не просыпался до тех пор, пока одна из девушек не садилась ему на спину и не подпрыгивала на ней. Затем девушка убегала, унося с собой часть «медвежьего» наряда. Ряженный вставал и начинал плясать, изображая пробуждение медведя. После этого он шел искать свою потерю, оторванную часть наряда. Найдя и поймав девушку, он заключал ее в крепкие объятия, как бы пытаясь задушить.

Бык/Бизон (Таблица 2) еще один из персонажей древних театрализованных представлений. Обращаю внимание, что дольмены, похожие на быков или бизонов, часто встречаются в комбинациях, напоминающих, в свою очередь, стадо, чего мы не наблюдаем в случае, когда эти сооружения имеют форму медведей. Это объясняется тем, что бык, в отличие от медведя, является стадным животным.



Бизон



Стадо бизонов



Дольмены в Кочхане (Южная Корея).



Дольмен в Хвасуне (Южная Корея)



Мегалит из Гобекли-Тепе  
Peters J. & Schmidt K., 2004, p. 197.



Статуя быка в Олимпии

Я думаю, что эти изделия из камня похожи друг на друга





Геракл укрощает критского быка.



Наши дни: сцена корриды.

И то, и другое произошло от театрализованного танца-сражения.

Таблица 2 «Мегалиты», похожие на быка или бизона.

Театрализованные представления с участием бизонов или быков также породили в качестве своих производных ряд культурных феноменов: обрядовые танцы, бои, игры. Так, в эвенкийском обрядовом танце *гиркумке* и обряде *соконимке*, изображается поиск быком самки в период гона. Во втором тысячелетии до нашей эры на Крите игры с быками имели культовый (связанный с плодородием), а в Микенах спортивно-зрелищный характер. Позже в древней Греции они превратились в борьбу с быками, что было связано с развитием культа героев, который, на мой взгляд, в свою очередь, связан с культом мужчин-победителей в танце-сражении. Христианские рыцари, переняв борьбу с быками, проводили их преимущественно в дни свадебных торжеств.

Подобных примеров можно привести множество. Образы, представленные в мегалитических сооружениях не всегда буквальны и поэтому позволяют осуществлять неоднозначные интерпретации.

Предлагаемое мной объяснение отличается от общепринятого, согласно которому охотник создавал изображения животных на стенах пещеры или изготавливал их из камня, осуществляя магический обряд с целью успешной охоты. Как справедливо заметил Н. Ланерис: Это отношение обижает не только людей палеолита, но и пигмеев, и бушменов, которые, безусловно, впадут в бешенство. В самом деле, если бы они читали, что один охотник в очень древнее время, когда его одолел голод, вошел в пещеру за углом, и быстро нарисовал одного смертельно раненого бизона, будучи совершенно уверенным, что скоро он будет иметь настоящего мертвого бизона на конце его копья» (Цит. по: Leroi-Gourhan, 1993, p. 25). На мой взгляд, целью творчества мужчин, в том числе и создания ими зооморфных образов, было продолжение своего рода. Именно этим фактором был обусловлен процесс перехода от природной действительности к образам, а потом и символам для достижения этой цели.

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**Раздел V. Цивилизация и искусство / Part V. Civilization and art**



*Picasso*

## ИСКУССТВО – ПУТЬ К ЦИВИЛИЗАЦИИ<sup>13</sup>

Константинос Марицас

До настоящего времени не существует общепринятых определений цивилизации и искусства. Не существует также единой теории, связывающей эти два понятия. Если мы хотим определить их и уяснить связь между ними, необходимо проследить исторический путь эволюции человека от природы к цивилизации.

Человек (мужчина), будучи легкой жертвой для хищников и ведя борьбу за воспроизводство рода, был обречен на исчезновение в природе, как и подавляющее большинство видов. Единственным выходом из подобной ситуации для всякого живого существа было бы прекращение насильственной борьбы. Человек первым сознательно отказался от процесса естественного отбора. По справедливому замечанию Т. Николова, «...эволюция человечества определяется иными законами, нежели биологический отбор» [3, с. 158].

Я полагаю, что понятие цивилизации, помимо человека, применимо и к другим живым существам, однако человек на данном пути был первым, превосходя других в умственном отношении. «...Прачеловеческое существо смогло стать человеком, когда оно стало существом общественным и от слепого отождествления себя с природой перешло к противостоянию лицом к лицу, создавая собственные условия жизни и бытия, не существовавшие ранее в природе» [7, с. 265]. Отказавшись от насильственной борьбы, человек создал общество. Механизм его создания аналогичен механизму клеток, создающих колонии.

Замену способу отбора мужских особей женскими в насильственной борьбе человек нашел в танце [См.: 1, 2, 9]. Первые критерии отбора в танце, где нет победителей и побежденных, женщина заимствовала у природы. Предположим, что ими стали песня, внешний вид и подарки.

Чтобы инсценировка схватки между человеком и зверем стала реальностью, танцоры (мужчины) должны были имитировать вид и рев дикого животного, в то же время их действия должны были быть понятны зрителям – женщинам, избиравшим победителей-мужчин. С этой целью мужчины натягивали на себя шкуры диких животных (медведей, волков, оленей и пр.) и ревели, подражая крику и реву зверей. Кроме того мужчины

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<sup>13</sup> Впервые опубликовано: “Искусство – Путь к Цивилизации”. Материалы всероссийской конференции 20-21 ноября 2009 года – СПб., Санкт-Петербургское философское общество, 2010, ББК 87, ISBN 978-5-93597-092-5, с. 141-146. (“Art – Way to Civilization”, on the topic “Art after Philosophy” at the Days of Philosophy St. Peterburg, St. Peterburg’s State University, Russia, November 19-20, 2009, pp. 141-146.)



должны были выбрать подходящее место для ритуального представления, к которому предъявлялись следующие требования: танец должен был быть хорошо виден зрителям, т.е. женщинам; место должно было быть защищено от диких животных. Следовательно, самым подходящими местами являлись поляны и луга, то есть равнинные места с низкой растительностью (Рис. 1). Таким образом, зрители могли наблюдать за схваткой, не подвергая себя опасности нападения со стороны диких животных.

В действительности эти схватки происходили не на полянах и лугах, а в горах и лесах. Следовательно, одних только шкур на мужчинах-танцорах было не достаточно для правдоподобного воспроизведения схваток. Требовалось наличие медвежьей берлоги, укрытия для охотников, леса и гор. Этого можно было добиться таким образом, чтобы один камень обозначал медвежью берлогу, другой – охотничье укрытие, остальные – лес и горы [См.: 1].

Таким образом, были созданы дольмены, кромлехи, менгиры и обелиски. В сущности, они являлись декорациями и частью сцены первых театрализованных постановок, танцев-схваток, в ходе которых цивилизованные мужчины демонстрировали свою силу, ловкость и сноровку, чтобы быть избранными женщинами (Рис. 2).

Впоследствии дольмены трансформировались в зиккураты и пирамиды (Рис. 3, 4). Это развитие обусловлено небольшими различиями между поколениями. Каждое новое поколение строило более крупные дольмены, нежели предыдущее, пока не появилось поколение, забывшее о предназначении дольмена. Для этого поколения дольмены стали самоцелью и традицией. История их возникновения, равно как и танец-схватка, были позабыты.

Мужчина пел, подражая звукам природы, украшал себя цветами или раскрашивал тело в природные цвета, дарил предметы, порожденные природой, т.е. «родной язык первого человека – это язык природы» [8, с. 56], той природы, которая непосредственно окружала человека и выступала критерием и образцом. Потребность в известной дистанции по отношению к природе обусловила возникновение у человека (мужчины) фантазии и абстрактного мышления, что все более отдаляло его от животного. Он пел и разговаривал, украшал себя и творил красоту, дарил подарки и приобретал собственность. Посредством фантазии мужчина создал новую визуальную действительность для женщины – то, в чем животные не нуждались. «Люди, вооруженные речью, были способны создавать новые миры в природе: мир внутренне-созерцательного сознания и культуры, мир, который мы придумываем и одариваем им других» [5, с. 181]. Но правильнее, на мой взгляд, было бы перефразировать эту цитату следующим образом: мужчины, вооруженные речью, были способны создавать новые миры в природе: мир

внутренне-созерцательного сознания и культуры, мир, который они придумывают и одаривают им женщин.

Вначале мужчина вынужденно имитировал природу, поскольку неизбежное сравнение происходило с природными данными – звуками, цветами и предметами. И чем лучше он это делал, тем большую возможность воспроизводства он имел. Поколение за поколением мужчины копировали природу, подражали ей. Здесь проявлялось то, о чем пишет М. Хайдеггер, «...искусство есть подражание и представление действительности?» [12, с. 61]. Чем больше возрастала продолжительность жизни человека, тем больше новые поколения испытывали влияние предков, и постепенно, вместо того, чтобы непосредственно подражать природе, они стали подражать ей косвенно, через усвоение опыта предшествовавших им поколений. «Действительное» из природного превратилось в традиционное. Влияние предков было настолько сильным, что постепенно познания о живом прототипе забылись. Последующие поколения перестали наблюдать за ним и уже не знали ничего другого, кроме произведений древних учителей, рабски их переписывая. На это обратил внимание И. Тэн, подчеркнув, что «со временем переписывать стали уже переписанное ранее, и т.д. Каждое поколение в определенной степени отдалялось от оригинала. Творческая личность уже не имела личного вдохновения и чувств, она стала обычной машиной для переписывания» [11, с. 20].

Если принять во внимание высказывание И. Тэна: о том, что «со временем переписывать стали уже переписанное ранее...», то можно сказать, что произведение искусства есть перепись переписи (копия копии) природы, сделанная мужчинами, чтобы быть избранными женщинами.

Данное определение содержит два условия для возникновения произведения искусства. Первое требует, чтобы прототипом была природа: искусство требует копирования природы. Альбрехт Дюрер когда-то произнес знаменитую фразу: «Искусство воистину сокрыто в природе – кто может выдернуть его оттуда, тому оно принадлежит» [Цит. по: 12, с. 117]. Второе условие – это цель копирования (подражания). Целью искусства является выживание вида. И. Тэн писал, что «творец творит, чтобы его почитали и восхваляли. Именно эта страсть владеет им» [11, с. 52]. Мне хотелось бы добавить несколько слов к данному высказыванию: творец-мужчина творит, чтобы его почитали и восхваляли женщины. «Страсть» в данном случае – это инстинкт воспроизводства. Первым подтверждением этого является то, что «ручная (ремесленная) работа... не создает произведения искусства, хоть мы и разграничиваем ручную работу от продукта промышленного производства» [12, с. 96]. Явно, ручная (в смысле, употребляемым И. Тэном) работа есть копирование копий природы, но ее целью не является выживание вида. Ее цель – выживание индивидуума, отдельного существа. И здесь мы видим две

цели, стоящие перед каждым живым организмом: выживание вида (искусство) и выживание индивидуума (ремесло, ручная работа). Рабочая одежда – продукт ремесленного труда, но вечерние туалеты или костюмы – продукт искусства. Следовательно, единственным критерием того, является ли данное произведение предметом искусства, есть его предназначение, конечная цель. Если эта цель – выживание вида, то это принадлежит искусству, если нет – то ремеслу. Может быть, «мы уже действительно открыли высший характер искусства, который таким образом становится принадлежностью интеллекта, а не только рук» [11, с. 27]. Если под интеллектом И. Тэн подразумевает «перепись переписей для соблазнения женщины», то он прав. Единственный критик, определяющий, является ли данное произведение произведением искусства, – это женщина. Если женщина влюбляется в создателя произведения, значит, он – творец, если нет, то ремесленник.

Чтобы показать разницу между ремесленником и творцом (человеком искусства), можно привести несколько сравнений: между ремеслом и искусством, портным и модельером, маляром и художником, столяром и декоратором, водителем автобуса и автогонщиком «Формулы-1» и др. В отличие от портных, накладывающих заплатки на одежду, модельеры постоянно находятся в окружении красавиц. Никому неизвестные столяры обрабатывают доски, а декораторы известны и популярны. Если водители автобусов – объекты ругани и придинок, то автогонщики «Формулы-1» – объекты обожания и восхищения. В одной из газет была опубликована статья, в которой «Формула-1» сравнивалась с виагрой, так как, согласно опросу, соревнования гонщиков вызывают у 45% женщин–англичанок сексуальное возбуждение. Значительный процент женщин предпочли бы в качестве сексуальных партнеров автогонщиков «Формулы-1».

Результат искусства – создание образной реальности природы мужчинами для женщин. Через произведения искусства, созданные мужчинами, женщины познают мир.

Пренебрежение следованием живому прототипу вызывает упадок искусства. Вместе с тем, «искусство умирает и тогда, когда творец ставит выражение своей субъективности во главу угла, когда старается, подчеркивая собственное умение и талант, произвести на зрителя впечатление, чтобы вызвать его восхищение» [4, с. 51].

Невежество и непонимание смысла и цели «искусства» приводит к недоуменным вопросам типа: «Мы оказались в ситуации, когда задаем себе вопрос – как случилось, что современные общества безразличны к искусству?» [6, с. 28]. Ответ прост: в современную эпоху не только не существует проблемы воспроизводства, но даже наоборот: стремление к воспроизводству подавляется (закон сексуального принуждения), и в результате стремление к воспроизводству переродилось (выродилось), а

вместе с ним – и критерии отбора. «Искусство» как критерий отбора потеряло свою ценность, поэтому современные общества (женщины) безразличны к искусству и его творцам.



Рис.1 Дольмен. Сцена первых театрализованных постановок: каменные конструкции на лугах и полянах вдали от лесов.

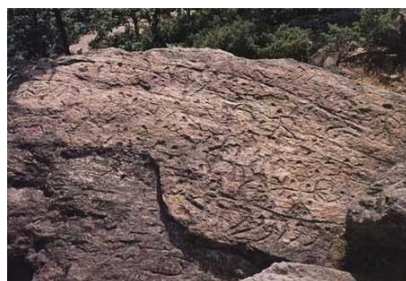


Рис. 2. На этом дольмене выбиты сцены театрализованных постановок, имитировавших схватку человека со зверем. Возможно, это – первая театральная программка?

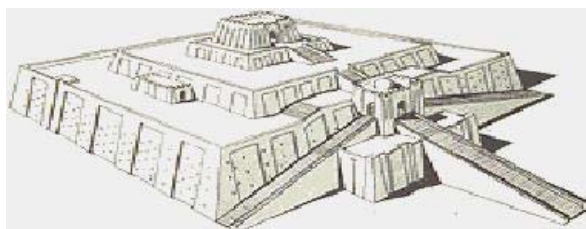


Рис. 3 Зиккурат



Рис. 4 Пирамиды

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## ΙΣΚΥΣΣΥΩ ΚΑΚ ΣΡΕΔΣΥΩ ΒΥΧΙΒΑΝΙΑ Β ΥΣΛΩΒΙΑΧ ΚΙΒΙΛΙΖΑΚΙΑΝ<sup>14</sup>

Κονσταντιнос Μαριцас

**Ανнотация.** До настоящего времени не существует общепринятых определений цивилизации и искусства. Не существует также единой теории, связывающей эти два понятия. Если мы хотим определить их и уяснить связь между ними, необходимо проследить исторический путь эволюции человека от природы к цивилизации.

*Κлючевые слова:* *цивилизация, искусство, эволюция, естественный отбор.*

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<sup>14</sup> Впервые опубликовано: “Искусство как средство выживания в условиях цивилизации“, “Научное обозрение: теория и практика“, Москва, №2 – 2012г., ПИ № ФС77-43066, с. 48-58.

**Abstract.** The paper examines the assignment of the visual experience in the context of interrelation between civilization and art. Civilization is defined as the survival of the weak. It is stressed that this definition can be applied to man, animal and every living being. Lie as the someone else's truth and art as the process of the creation of "copies of the copies of nature" are considered to be the weak man's tools for survival. The author argues that purpose of erotic scenes and scenes of hunting (death, violence) both in the Past and in the Present was the excitation at the woman of desire to reproduction.

Говорить о принадлежности человека к цивилизации<sup>15</sup> можно уже 400.000 лет назад, когда зафиксирована способность *Homo erectus* выразить себя посредством рисунков (Vavizos, Zannaki, с. 30).

«Родной язык первого человека – это язык природы» (Karpathios, с. 56), той природы, которая непосредственно окружала его и выступала критерием и образцом. Потребность в известной дистанции по отношению к природе обусловила возникновение у человека (мужчины) фантазии и абстрактного мышления, что все более отдаляло его от животного. Согласно Лики, «люди, вооруженные речью, были способны создавать новые миры в природе: мир внутренне-созерцательного сознания и культуры, мир, который мы придумываем и одариваем им других» (Leakey, с. 181). Но, на мой взгляд, правильнее было сказать следующее: *мужчины*, вооруженные речью, абстрактным мышлением и фантазией, были способны создавать новые миры в природе. Таков визуальный мир, созданный ими для женщин.

В этом визуальном мире природные объекты и процессы в ходе эволюции были заменены символическими, но сущность искусства осталась неизменной. Во-первых, искусство – процесс создания копий «копий природы» (И. Тэн), осуществляемый мужчиной, чтобы быть избранным женщиной для воспроизводства; во-вторых, цель искусства – представить творца искусства, а не создаваемый им предмет; в-третьих, искусство служило и служит одним из средств выживания человека.

В данной статье мне хотелось бы рассмотреть основные сюжеты визуального искусства, служащие цели выживания человека, как в древности, так и в настоящее время.

Итак, вначале мужчина вынужденно имитировал природу, поскольку происходило неизбежное сравнение с природными данными – звуками, цветами и предметами. И чем лучше он это делал, тем большую вероятность быть выбранным для воспроизводства он имел. Поколение за поколением мужчины копировали природу, подражали ей, и, неосознанно и неизбежно, удалялись от нее. В этом проявлялось то, о чем пишет М. Хайдеггер,

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<sup>15</sup> Я определяю цивилизацию как *выживание слабого*. Более подробно об этом см. Марицас, 2006.

«...искусство есть подражание и представление действительности?» (Heidegger, с. 61).

Женщины не могли непосредственно наблюдать, как проходил процесс естественного отбора. Слабые мужчины погибали во время внутривидовой борьбы или в схватке с хищниками, поэтому мужчин было меньше, чем женщин. Выжить, и в качестве победителей совокупляться с женщинами, было обязанностью сильных мужчин. Цивилизация же позволяет жить как сильным, так и слабым мужчинам, которые тоже хотят и должны воспроизводиться (что подтверждает определение цивилизации как выживания слабого (См.: Марицас, 2006, с. 161). Выбор в условиях цивилизации делает женщина, как это происходило в процессе танца-сражения, где женщины являлись непосредственными зрителями. Учитывая, что она всегда стремится выбрать победителя, сильного мужчину, возникает закономерный вопрос: как слабый мужчина может сделать так, чтобы женщина выбрала его? Чтобы иметь больше шансов быть выбранным женщиной для воспроизводства, *слабый* мужчина использовал возможности языка и искусства. Сюжетами секса и насилия в произведениях искусства он привлекал к себе внимание женщины.

Данное объяснение отличается от общепринятого, согласно которому охотник создавал изображение на стенах пещеры, осуществляя магический обряд с целью успешной охоты. Как справедливо заметил Н. Ланерис: «это отношение обижает не только людей палеолита, но и пигмеев, и бушменов, которые, безусловно, впадут в бешенство. В самом деле, если бы они читали, что один охотник в очень древнее время, когда его одолел голод, вошел в пещеру за углом, и быстро нарисовал одного смертельно раненого бизона, будучи совершенно уверенным, что скоро он будет иметь настоящего мертвого бизона на конце его копья» (Цит. по: Leroi-Gourhan, 1993, p. 25).

Индивидуальность произведения закрепляется автографом его создателя, по которому женщина смогла опознать автора и выбрать его. В наше время идет охота за такими автографами, «Ван Гог», «Пикассо», «Дали» (Рис. 1).

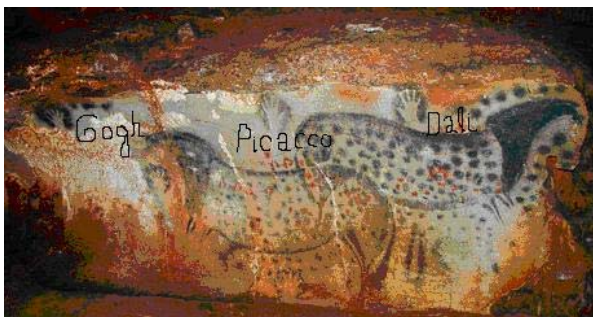


Рис. 1. «Автографы» художников Каменного века – отпечатки их ладоней.

Первобытный человек не имел, однако, опознаваемого автографа. Именно поэтому он создавал наскальные рисунки в недоступных местах (в укромных уголках пещеры), известных только ему (Рис. 2). Таким образом он попытался очаровать женщину в его «гнезде любви», привлечь ее именно туда. Если бы он поместил свои изображения у входа в пещеру, то женщина не признала бы художника, и он не достиг бы своей цели. В настоящее время мужчины также украшают свои спальни, но не входы в их дома.



Рис. 2. Часто древние «живописцы» работали в темноте в глубине пещеры.

Я. Броновски писал относительно наскальной живописи: «Единственное, что мы можем сказать, видя изображения животных на стенах пещер, что это – магическое представление» (Bronowski, с. 42). Не объясняя, что он подразумевает под «магией», Броновски заключает: «Самое важное в пещерной живописи – отпечатки рук. И печать говорит: “Это – мой знак. Я – Человек!”» (Bronowski, с. 44). (Рис. 3).



Рис. 3. Отпечатки ладоней.

Если бы д-р Броновски был свободен от неопределенного смысла «магии», он бы мог «прочитать» отпечаток руки следующим образом: «Это – мой знак. Я – Слабый Мужчина. Я ищущий Женщину».

Обратимся к наскальной живописи, представленной в пещере Магура. Магура, одна из наиболее крупных пещер в Болгарии, находится на северо-востоке страны примерно в 180 км от Софии. Общая протяженность ее галерей, открытых к настоящему времени, достигает 2000 м (Рис. 4).



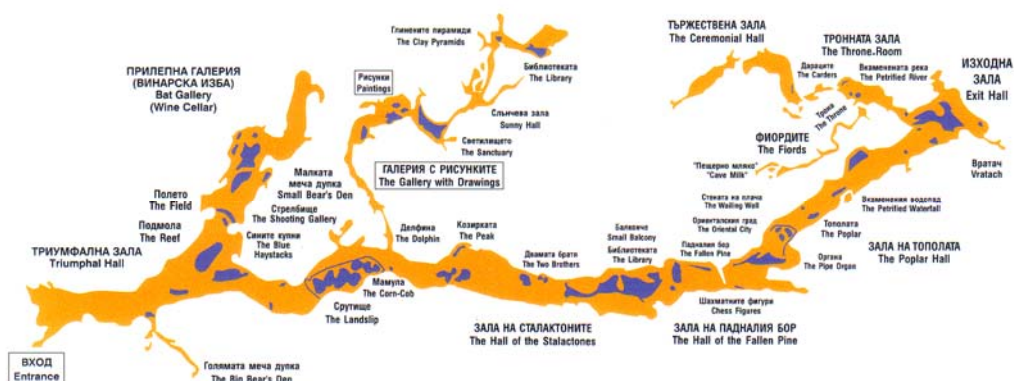


Рис. 4. План Пещеры Магура.

Пещера состоит из одной главной галереи, ориентированной на юго-восток северо-запад и трех боковых ответвлений. Залы пещеры огромны в своих размерах: каждый более чем 200 м длиной, 50 м шириной и 20 м высотой. Достояние пещеры - уникальные изображения на камне, сделанные с помощью гуано<sup>16</sup>. Они являются многослойными и относятся к различным эпохам: Неолиту, Энеолиту, началу Раннего Бронзового века. Живопись в пещере Магура представляет танцующих женщин, танцующих и охотящихся мужчин, мужчин в укрытиях, большое разнообразие животных, солнце, звезды, орудия производства и т. д. И, конечно же, эротические сцены (Фото 1а, 1б и 1в).

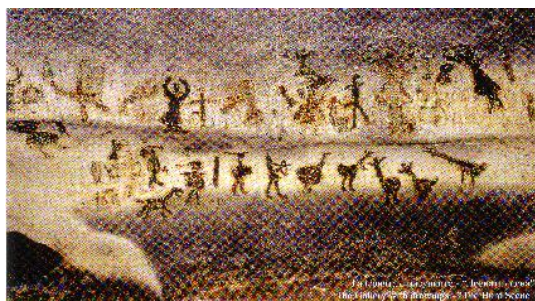


Фото 1а. Фрагмент пещерной живописи



Фото 1б

Деталь изображения

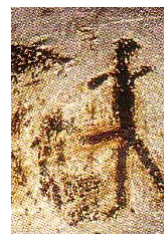


Фото 1в

Деталь изображения

<sup>16</sup> Гуано – разложившиеся естественным образом остатки помета летучих мышей.

Как показано на плане (Рис. 4), изображения находятся во второй ветви пещеры, в недоступной и изолированной части. Тема этих изображений – эротические сцены и охота.

Еще один пример подобных изображений – петроглифы на озере Канозеро (о. Каменный, Россия) (Рис. 5), 20 фигур находятся в западной части острова Каменный на скале: 4 антропоморфа, 2 зооморфа, китообразное, орнитоморф, 6 лодок, 3 чашевидных углубления и 3 неясных фигуры. На скате скалы расположена любовная сцена: две антропоморфные фигуры ногами друг к другу и головами в противоположные стороны. У одной изображены вульва и грудь, у другой – длинный фаллос, направленный к вульве, и тестикулы.



Рис. 5. Петроглифы с оз. Канозеро. Источник: <http://kae.rekvizit.ru/kan/>

Известный немецкий этнограф Карл Йеттмар приводит примеры из современного религиозного опыта Гиндукуша, позволяющие продолжить линию, отмеченную нами в древней наскальной живописи. Он пишет: «Большую роль играет создание и уничтожение графических изображений. Во время зимнего праздника помещение для танцев украшают изображениями животных, причем должны соблюдаться определенные правила. Мужчины могут рисовать диких животных, а женщины – нет. Уже приготовление красок является ритуальным актом. ...Самый большой рисунок изображает дикого козла, его наносят в Джестак-хане, клановом доме, и уничтожают в процессе своего рода ритуальной охоты, бросая в него камни или стреляя из лука.» (Йеттмар, с. 394–395), (Рис. 6).



Рис. 6. Изображения животных (а также человеческая фигура) на стене домов Джестак. Оригинальный рисунок Бека приводится К. Йеттмаром (Йеттмар, с. 402).

Во время некоторых из церемоний состязания в исполнении эротических песен объединены с ознаменованием умерших детей. При этом на стене изображается человек с особенно подчеркнутыми гениталиями (Йеттмар, с. 394–395).

Таким образом, темы секса и насилия, выражающие цель искусства (возбуждение у женщины желания к воспроизводству), в различных формах представлены в нем на протяжении всей человеческой истории (Фото 2 и 3). В равной степени можно говорить об их ярком воплощении, как в древнегреческой трагедии (Эсхилл «Медея», Софокл «Эдип-тиран», «Эфигения» в Тавриде) и комедии (Аристофан «Лисистрата», «Женщины в народном собрании» и др.), так и в современном кинематографе (Фото 4 и 5).



Фото 2. каменное скульптурное изображение из Гобекли-Тепе.



Фото. 3. Muzeum Amphipoli, Hellas Small hermaic stele (1 half of 5th c. BC).



Фото 4. Известный герой современного кино.



Фото 5. Подрастающий герой.

В городах Древнеримской Империи был найден дешевый способ показа насилия мирным жителям: они могли присутствовать в качестве зрителей на боях гладиаторов (Фото 6)<sup>17</sup>. Аналогичные функции впоследствии выполняли коррида в Испании, бои без правил, популярные в наши дни и др. (Фото 7).

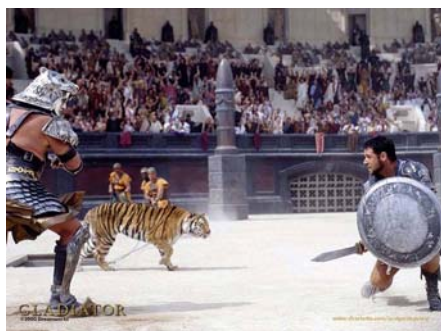


Фото 6. Зрители на боях гладиаторов (историческая реконструкция).



Фото 7. Зрители на Корриде в Испании.

В данном контексте интересно и показательное одно из наблюдений Дарвина относительно животных: «Тот, кто сумел бы определенным образом объяснить, почему слон или лисица не плодятся в неволе даже у себя на родине, между тем как домашняя свинья или собака легко плодятся при самых разнообразных условиях, мог бы в то же время дать и вполне определенный ответ на вопрос, почему два различных вида при скрещивании, так же как и их гибридное потомство, оказываются обыкновенно более или менее стерильными, между тем как две одомашненные разновидности при скрещивании, а также их помеси, оказываются вполне фертильными» (Darwin, Ch. XV).

Итак, созерцание смерти создает желание воспроизводства. Вот почему общество всегда давало и дает контролируемые дозы насилия своим членам, стимулируя воспроизводство и избегая ненужного (*слепого*) насилия (например, терроризма в современных условиях).

Терроризм – один из продукта цивилизации. Чтобы справиться с ним, необходимо понять природу агрессии. И контролируемые дозы «визуального насилия», предоставленные людям, могут помочь преодолеть реальную агрессию и вызвать желание воспроизводства. В данном случае происходит нечто подобное тому, что описывал в своей «Поэтике» Аристотель на примере древнегреческой трагедии. По его словам, «трагедия есть подражание действию, важному и законченному, имеющему [определенный] объем, [производимое] речью услащенной по-разному в различных ее частях,

<sup>17</sup> Более подробно см.: Марицас, 2006.

[производимое] в действии, а не в повествовании и совершающее посредством сострадания и страха очищение (katharsis) подобных страстей» [Аристотель, с. 65]. Под *катарсисом* Аристотель подразумевает «очищение» от жалости и страха, пробужденное трагическим действием.

Несмотря на кризис и глубокую депрессию после трагедии (террористического акта) в Беслане, там повысился уровень рождаемости (согласно официальным источникам Северной Осетии<sup>18</sup>). В Беслане в 2004 г. родилось 412 детей, в 2005 – 525, и за семь месяцев 2006 г. – уже 375 детей. 13 женщин, ставших матерями, находились среди заложников 1 сентября 2004 г. Было высказано предположение, что волна рождаемости явилась своего рода женским способом справиться с постигшей их страшной трагедией<sup>19</sup>.

Что касается сцен визуального насилия, то среди современных психологов не существует единодушного мнения относительно их воздействия на зрителя. Большинство из них полагает, что просмотр такого рода сюжетов способен спровоцировать агрессию. Но некоторые из ученых, сторонники так называемой «гипотезы катарсиса» (R.M. Kaplan, R.D. Singer, H.-J. Kornadt), считают, что демонстрация сцен насилия, спортивных состязаний, игр с элементами жестокости дает возможность освободить естественные импульсы, такие как агрессия.

В связи с этим я хотел бы обратить внимание на одно недавно произошедшее событие. В июне 2010 г. должна была открыться новая станция метро, названная в честь великого русского писателя Федора Достоевского. Станция была украшена панно из флорентийской мозаики по сюжетам наиболее известных произведений Ф. М. Достоевского, среди которых «Преступление и наказание», «Бесы», «Идиот», «Братья Карамазовы» (Рис. 7а, 7б). Сюжеты, представленные на панно, включают сцены суицида и убийства. Такое «украшение» станции вызвало сенсацию и дискуссию среди журналистов, искусствоведов и психологов на страницах периодической печати и в сети Интернет. Художественное оформление станции было названо «депрессивным», «мрачным», а сама станция – «меккой суицида». Журналисты и психологи высказывали мнение о том, что изображения смерти и их «отрицательная энергия» могут побудить созерцающих картины пассажиров к самоубийству.

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<sup>18</sup> <http://www.region15.net.ru/news/main/2006/08/31/18-38/>

<sup>19</sup> [http://georgiandaily.com/index.php?option=com\\_content&task=view&id=14326&Itemid=69](http://georgiandaily.com/index.php?option=com_content&task=view&id=14326&Itemid=69)





Рис. 7а. Главный герой романа «Преступление и наказание», Родион Раскольников, убивает топором старуху-процентщицу и ее сестру.



Рис. 7б. Одержимый самоубийством герой романа Достоевского «Бесы», Кириллов, приставляет пистолет к виску.

Известный психолог Михаил Виноградов, руководитель Центра экстренной психологической помощи, предположил, что новая станция метро привлечет самоубийц, а «нарочитый драматизм» изображений создаст негативную атмосферу и привлечет людей с извращенной психикой<sup>20</sup>.

Историк Александр Можаяев, отметив, что спустившийся в метро человек и без того испытывает стресс, назвал подобные изображения неприемлемыми<sup>21</sup>.

Автор панно, художник Иван Николаев отверг критику: «А что вы хотели? Чтобы там пляски изображались? У Достоевского их нет. Искусство – это не увеселение, а художники – не клоуны на арене цирка. Если братья за тему Достоевского, то нужно хотя бы приблизительно соответствовать глубине его мировоззрения и его творчества. В противном случае будет ложь. Я не знаю, многие ли из тех, кто предъявляет претензии по поводу мрачности, читали Достоевского. И что поняли, кроме детективных историй?! Я не понимаю, почему сюжеты писателя могут подтолкнуть кого-то к самоубийству. Это просто бред»<sup>22</sup>. К этому своему заявлению мастер добавил, что серьезные переживания будут пассажирам полезны. Я бы добавил еще: так как открытие станции было отложено на неопределенный срок, современные мужчины упустили возможность, используя мозаики станции метро, сделать нечто подобное тому, что делал древний человек, заманивая женщину в пещеру и показывая ей изображенные там сцены эротики и насилия (Фото 8а, 8б, 9а, 9б).

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<http://www.homepage.ru/news/249192-metro-dostoevskaya-mozhet-stat-stantsiey-samoubiyts-ekspertyi>

<sup>21</sup> <http://culturavrn.ru/page/1764.shtml>

<sup>22</sup> <http://www.izvestia.ru/moscow/article3141796/>



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## CIVILIZATION AND ART: LIFEWORLD IN THE VARIETY OF VISUAL EXPERIENCE<sup>23</sup>

Constantinos Maritsas

**Abstract.** The paper examines the assignment of the visual experience in the context of interrelation between civilization and art. Civilization is defined as “the survival of the weak”. It is stressed that this definition can be applied to man, animal and every living being. Lie as “someone else’s truth” and art as “the process of the creation of ‘copies of the copies of nature’” are considered to be the weak man’s tools for survival. The author argues that purpose of erotic scenes and scenes of hunting (death, violence) both in the past and in the present is the excitation at the woman of desire to reproduction.

*Keywords:* civilization, art, lie, violence, lifeworld, visual experience

### Introduction

There have been no common-recognized definitions of civilization and art thus far. There has also been no consistent theory connecting these two definitions. All definitions of civilization and art we have are anthropocentric: civilization and human activity are identified in them, or art and human activity are identified in them too. So we have a vicious circle: civilization→man and man→civilization! The author will try to offer the definitions which are not anthropocentric. If we wish to define civilization and art and understand the communication between them, it is necessary to track a historical way of human evolution from nature to civilization. The author will try to trace it on the material of human visual experience.

The author’s concept is largely influenced by Darwin’s principle of “natural selection”, which always operates and everywhere, if we only determine its criteria and scope. Darwin wrote: “I have given this principle, under which each slightest change is retained in case it is useful, the term ‘natural selection’ in order to emphasize its connection with human possibilities, with the possibility of choice” (Darwin, 1997, p. 86). In the author’s conception, he proceeds from the statement,

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which is narrow to ones of Morris, Lorenz and Gelen, that there is no fundamental difference between human and animal. Man, due to the peculiarities of his brain, was the first who moved from nature to civilization, replacing the criteria of natural selection by civilizational criteria. This prompted men to create a new visual reality, imitating nature for women with the purpose of reproduction.

### **Basic Definitions – Civilization**

Only man himself, as is common regarded, thanks to his brain, has abolished the coercive intraspecific competition and consciously terminated the process of natural selection. Having abolished the coercive struggle, man has created a society of similar organisms—human society. But man has to find a substitute for the coercive intraspecific competition, in which male individuals have been selected by women.

Since his appearance, man is the weakest and the most helpless living creature in our planet, but he has the largest brain. However, there are also many animals that are “biologically weak”: rabbits, frogs, lambs and goats. None of them has created a civilization! And man has survived, creating one! How did he do it? The author would like to stress two important steps on the way toward civilization: (1) replacement of the coercive intraspecific competition with non-violent fights; and (2) replacement of the coercive struggle for survival with a non-violent one.

So the author proposes definition of civilization which he treats as non-anthropocentric: “Civilization is the survival of the weak”. This definition can be applied to man, animal and every living being.

### **Language and Lie**

The author would like to stress the idea which he supposes to be important for further consideration of the paper’s subject.

Darwin’s theory of the survival of the fittest (natural selection) could well be interpreted as the survival of the weak. The strong man does not need language to tell stories about his strengths. His deeds speak for themselves. The weak man, who has nothing to show in public, needs to pretend that the strong man’s deeds are his: language as lying is the weak man’s tool for survival. The first human lie was: “I killed the bear”, said by a weak man in order to embezzle the heroism of the strong man. In other words, “the lie” of the weak man is “the truth” of the strong one. So we have the definition of lie: “Lie is the someone else’s truth”.

Lie is a tool for survival not only for weak man, but also for weak animal. Darwin gave the striking cases of imitation among the insects and birds which have been described by Wallace and Trimen. But we have none with the larger quadrupeds. He wrote:

The much greater frequency of imitation with insects than with other animals, is probably the consequence of their small size; insects cannot defend themselves, excepting indeed the kinds furnished with a sting, and I have never heard of an instance of such kinds mocking other insects, though they are mocked; insects cannot easily escape by flight from the larger animals which prey on them; therefore, speaking metaphorically, they are reduced, like most weak creatures, to trickery and dissimulation. (Darwin, 1997, p. 567).

American ethologists Rowell, Ellner and Reeve (2006) showed that lie and dishonesty are widespread among the animals. They gave the next example:

In green tree frogs “*Rana clamitans*” some small males exaggerate their quality by lowering their acoustic pitch to resemble that of larger males (Bee et al., 2000). False alarm signals may be given to divert rivals from food sources or mating opportunities, as in the shrikes “*Lanio versicolor*” and “*Thamnomanes schistogynus*”. Deception has been observed in all primate groups, and differences in deception rate among primate species correlate with neocortex size, suggesting that benefits from deception may have been a driver of neocortex expansion. (Rowell, Ellner, & Reeve, 2006, p. 181).

## **Art**

Woman could not directly observe how the process of natural selection went. Taking into account that she always tries to pick the winner or the strong man, the natural question arises: how can a weak man make a woman choose him? To have a better chance of being selected by a woman for reproduction, the weak man created art. Using the stories of sex and violence, he created works of art, thus attracting the attention of women. Art became weak man’s another tool for survival.

This explanation differs from the commonly accepted one, according to which the hunter created images on the walls of the caves, performing a magical rite for a successful hunt. But as professor Laneris rightly observed:

His attitude does not only hurt the people of the Paleolithic, but also the Pygmies, and Bushmen, who would definitely fall into a rage if they read that in very ancient times the hunter, when hungry, entered the nearest cave and quickly drew a mortally wounded buffalo, being absolutely confident that the point of his spear would soon be stuck into a dead buffalo. (as cited in Leroi-Gourhan, 1993, p. 25).

The purpose of erotic scenes and scenes of hunting (death, violence) was the excitation at the woman of desire to reproduction.

So, the author develops the well-known Taine’s (1998) notion to the next: “Art is the process of the creation of ‘copies of the copies of nature’, made by males to be

chosen by females for reproduction” (p. 20). In this case, the author uses “male” (not “man”) and “female” (not “woman”) intentionally for obtaining non-anthropocentric definition. The necessity of art induced appearance of male’s fantasy.

Through art, the “weak” male tried to attract the female to copulate with her. So to be personal, the “artwork” had to bear a “signature”. The female would recognize the male by the project and pick him. Signatures such as the ones of Van Gogh, Picasso and Dali are sought after in our time (see Figure 1).

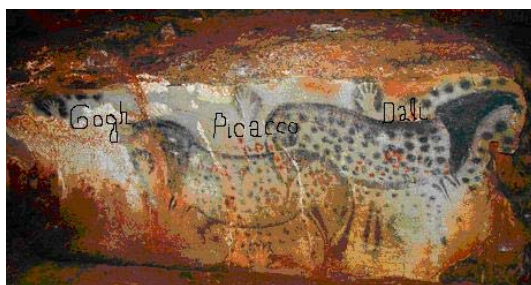


Figure 1. “Signatures” of the Stone Age artists (“Van Gogh”, “Picasso” and “Dali”) – imprints of their palms.

The primitive male, however, did not possess a recognizable signature. That was the reason why he created an art such as cave-painting in inaccessible places, which only he knew (see Figure 2). Thereby, he tried to enchant the female there (in his love nest). If he had painted at the cave entrance, the female would not have recognized the artist and that meant the goal of art would not have been achieved. Nowadays, males also decorate their bedrooms, but not the entrances of their homes.



Figure 2. Often the painters worked in the depths of the cave where darkness reigned.

Concerning the paintings in the caves, Dr. Jacob Bronowski wrote: “The only thing we can say seeing the faces of the animals on the walls of the caves is that it is a magic performance” (Bronowski, 1987, p. 42). Without explaining what he meant by “magic”, he concluded: “The most important painting of the caves is the imprint

of a hand. And the stamp says: This is my sign. I am the Man!” (Bronowski, 1987, p. 44) (see Figure 3).



Figure 3. Imprints of palms

If Dr. Jacob Bronowski was exempt from the vague sense of magic, he would correctly read the imprint of the hand: “This is my sign. I am the weak Man. I’m looking for a Woman”.

### An Example of Magura Cave

Let us consider one interesting example—the Magura cave painting. The Magura, one of the largest caves in Bulgaria, is in the northwest of the country about 180 km from Sofia. The total length of the galleries, discovered up to now, exceeds 2,000 m (see Figure 4).

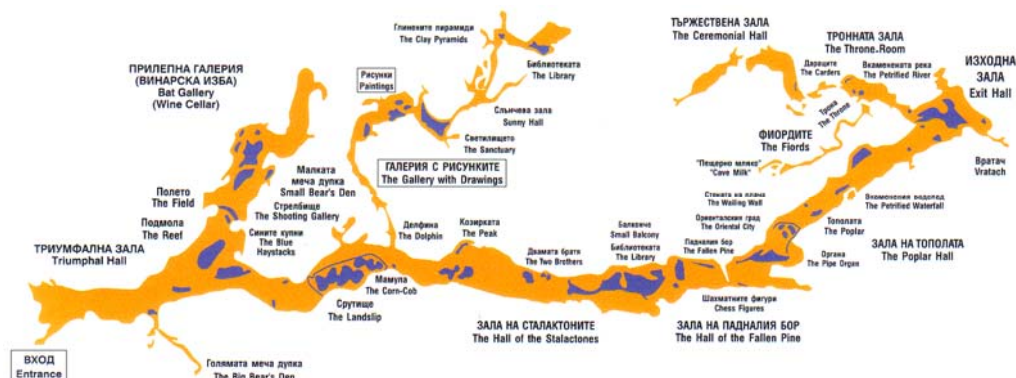


Figure 4. Plan of Magura cave.

The cave consists of one main gallery, pointing southeast-northwest and three side branches. The cave-halls are enormous in size. Each one of them is over 200 m long, more than 50 m wide and over 20 m high. The pearls of the cave are the unique paintings in stone, done in bat guano. They are multi-layered and come from different epochs: the Epupaleolith, the Neolith, the Eneolith and the beginning of the Early Bronze Age. The painting in the Magura cave represents dancing females, dancing and hunting males, males in disguise, a large variety of animals, suns, stars, instruments of labor, plants, etc.. Erotic scenes and violence have always

accompanied humans. They are two ways of stimulating the desire for reproduction from ancient times till present day (see Figure 5a, Figure 5b and Figure 5c).

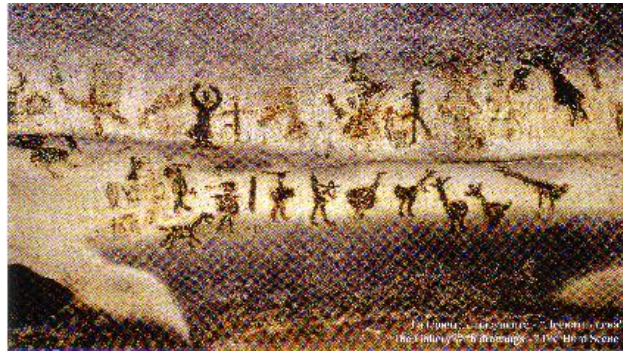


Figure 5a.



Figure 5b.



Figure 5c.

*Notes.* Figure 5a is the fragment of cave painting. Figure 5b and Figure 5c are details of painting.

As shown in the plan (see Figure 4), the pictures are in the second branch of the cave, an inaccessible and isolated part. And their theme is sex and hunting. Both these facts confirm the author's interpretation: Through art, the weak male tried to attract the female so that he could copulate with her.

### **A Few Other Examples From the Past and Present**

Many examples, illustrating the author's concept, can be also seen in ancient petroglyphs. To cite but one example—the rock carvings on Kanozero Lake (see Figure 6).



Figure 6. Twenty figures are to be found on a rock in the western part of Stone Island: Four



anthropomorphic, two zoomorphic, cetaceans, ornithomorph, six boats, three cup-shaped deepenings and three ambiguous figures. There is a love scene on the slope of the rock: Two anthropomorphic figures, their legs touching and their heads in opposite directions. One is depicted with a vulva and breasts, the other with a long phallus directed to the vulva and testicles (available at <http://kae.rekvizit.ru/kan/>).

Animals, fish and people come together as participants in the scenes.

Yet, another example is the stone sculpture of Gobekli-Tepe (Peters & Schmidt, 2004, p. 204) (see Photo 1a in Figure 7). This plot is reproduced in the ancient (the Late Neolithic period, 5,500-5,000 B.C.) terracotta figurine of a naked man, found in Cyprus (an exhibit item of Pieridis Museum (Larnaca, Cyprus) (see photo 1b in Figure 7). Subsequently, these images changed and improved, but their content remains the former: erotica and violence (see Photo 1c, 1d in Figure 7).



Photo 1a



Photo 1b



Photo 1c Museum Amphipoli, Hellas  
Small hermaic stele (5th c. B.C.)



Photo 1d Available at [www.sikyon.com/Athens/Classic/images/ermes\\_prax.jpg](http://www.sikyon.com/Athens/Classic/images/ermes_prax.jpg)



Photo 2. The famous hero of modern cinema and the rising hero...  
Figure 7. Erotica and violence in the art.



In our time, as Karl Jettmar, a German ethnographer noticed, the drawing and deleting of animals' graphic images play the big role in Kalash(a) (indigenous people of Hindu Kush) religious ceremonials. So during a winter holiday, the room for dances is decorated with zoography. Certain rules are thus observed: Both women and men can participate in painting of pets, but only men (hunters) have the right to paint wild animals. A wild goat, which is as a rule depicted in the biggest drawing, is "killed" by hunters in process of "ritual hunting". They fling stones at the goat or shoot a bow, singing thus erotic songs (see Figure 8).



Figure 8. Men's and animals' figures on the houses walls in Jestak (Jettmar, 1986, p. 402).

Besides, during some of ceremonies, the song erotic competitions can be combined with the commemoration of died children. "Sometimes the person with especially underlined genitals is depicted on a wall" (Jettmar, 1986, pp. 394-395).

So the purpose of art is to present its creator rather than the object created by him. There were also found other ways for the weak man to solve the problem of existence in civilization—the family, homosexuality, etc. (Maritsas, 2007).

As the author has already said, the purpose of erotic scenes and scenes of hunting (death, violence) was the excitation at the woman of desire to reproduction. A lot of examples can be given from the history of art of different countries. Rock paintings of different periods (Paleolithic, Neolithic) represent hunters, animals and male genitals in a state of erection.

The themes of sex and violence, expressing the purpose of art, have been present in it throughout human history. It is equally possible to speak about their vivid expression, as in ancient Greek tragedy (Aeschylus "Medea", Sophocles "Oedipus the Tyrant", "Iphigenia in Tauris", etc.); comedy (Aristophanes "Lysistrata", "Women in Parliament", etc.) and in contemporary cinematography. Many similar examples, as Edelberg (1972, pp. 62-70) showed, we can find in literature. In the Roman empire, the purpose of gladiatorial fights was to give to spectators the scene of violence and to show a pain and blood, instead of killing the won.

So the contemplation of death creates the desire for reproduction. That is the reason why society has always given and still gives controlled doses of violence to

its members, encouraging reproduction and avoiding unnecessary (blind) ones, violence (e.g., terrorism in our days).

This case is interesting one of Darwin's (1997) surveillances over the animals:

He who will explain in a definite manner why, for instance, an elephant or a fox will not breed under confinement in its native country, whilst the domestic pig or dog will breed freely under the most diversified conditions, will at the same time be able to give a definite answer to the question why two distinct species, when crossed, as well as their hybrid offspring, are generally rendered more or less sterile, whilst two domesticated varieties when crossed and their mongrel offspring are perfectly fertile. (p. 563)

Despite of the crisis and deep depression after Beslan tragedy, the birth rate has increased there (according to official sources of North Ossetia-Alania, available at <http://www.region15.net.ru/news/main/2006/08/31/18-38/>). In Beslan, 412 children were born in 2004, in 2005, 525 children were born, and for seven months in 2006—already 375 children. Thirteen women-mothers were among the hostages on September 1, 2004. It is said a surge in the birth rate in Beslan was perhaps some women's way of coping (available at:

[http://georgiandaily.com/index.php?option=com\\_content&task=view&id=14326&Itemid=69](http://georgiandaily.com/index.php?option=com_content&task=view&id=14326&Itemid=69)).

Terrorism is one of the products of civilization. To grapple it, it is necessary to understand the aggression nature. And controlled doses of “visual violence” having been given to people can help to overcome the real aggression and induce the desire for reproduction.

This fact (its first side) has been noticed already by Aristotle in his *Poetics* (1997) on the material of the Greek tragedy. He defined tragedy as “the imitation of an action that is serious and also as having magnitude, complete in itself” (Aristotle, 1997, p. 10). He continued:

Tragedy is a form of drama exciting the emotions of pity and fear. Its action should be single and complete, presenting a reversal of fortune, involving persons renowned and of superior attainments, and it should be written in poetry embellished with every kind of artistic expression. (Aristotle, 1997, p. 22).

Aristotle presented “incidents arousing pity and fear, wherewith to interpret its ‘catharsis’ of such emotions” (by “catharsis”, Aristotle means a purging or sweeping away of the pity and fear aroused by the tragic action).

There is no unity among contemporary psychologists according to “visual violence” effect on the spectators. The majority of them believe that such viewing induces aggression. But some of them, the adherents of so called “catharsis hypothesis” (Kaplan & Singer, 1976), suggested that demonstration of the scenes of

violence, sport and play afford opportunities to discharge natural impulses, such as aggression.

This is what Agatha Christie said as early as in 1970, but no one cared to listen:

Do you know, I don't like the name Vietnam at all. It is so confusing – North Vietnam and South Vietnam, Vietcong and Viet—something, and everyone wants to fight and no one wants to stop. They don't agree to go to Paris or any other place, sit at some round table and talk sensibly. Really, darling, don't you think—I've been thinking this over and I feel it could be a very good solution—can't they build many football stadiums where everyone can go and fight without such deadly weapons. Not with that disgusting burning napalm. You understand, don't you? Just hitting each other, boxing, things like that. It will be a pleasure for them, it will be a pleasure for everyone and besides the viewers can be charged a fee. Really, I don't think we know how to give people what they want. (Christie, 1992, p. 61).

## Subway as Contemporary Cave

Bulgarian writer Varsanovtzev (2003) noticed:

I would like to draw your attention to a completely different layer of meaning—that of an artistic vision, in the context of which the underground systems of both Moscow and New York today are associated with something dangerous and unpredictable. In most stories, exploited by mass culture and the cinema, it is a scene of murders and accidents. It is the place of fatal encounters of either intelligence officers from opposing agencies or lovers about to separate for ever. (pp. 39-40) (See Figure 9a and Figure 9b)



Figure 9a.  
Moscow metro.



Figure 9b.  
Magura cave.

In connection with the mentioned above, the author would like to pay attention to an example from the contemporary daily life.

The new Moscow metro station named after Fyodor Dostoevsky should be opened in June 2010. The station was decorated with marble mosaics of scenes from Dostoevsky's most famous novels, including *Crime and Punishment* (*Преступление и наказание*), *Demons* (*Бесы*), *The Idiot* (*Идиот*) and *The Brothers Karamazov* (*Братя Карамазовы*). The scenes include images of suicide

and murder. The pictures quickly caused a sensation which is illustrated by some titles of articles: “Notes from the underground: Dostoevsky-themed subway station feared to become a suicide landmark” (available at <http://www.dangerousminds.net/>), “Moscow’s Dostoevsky station could be ‘suicide mecca’” (available at <http://www.telegraph.co.uk/>), “The Addition of Dostoevsky on Moscow Subway Leads to Concerns of Suicide” (available at <http://www.juxtapoz.com>).

The decoration of the station has been called “too depressing”, “gloomy” and the station itself as “mecca for suicides”. It has drawn the objections from psychologists and journalists, who warned that the deathly images and their “negative energy” “could prompt depressed commuters to kill themselves” (see Figure 9a and Figure 9b).



Figure 10a. The main character in the novel *Crime and Punishment*, Rodion Raskolnikov, murders an elderly pawnbroker and her sister with an axe.



Figure 10b. A suicide-obsessed character in Dostoevsky’s novel *The Demons*, Kirillov, holding a pistol to his temple.

“There will be suicides more often. I can’t rule out people will commit murders or attacks”, Mikhail Vinogradov, a prominent psychologist said. He and other experts warned that people who wanted to end their lives by throwing themselves under a train could well choose the new station in future. But Natalia Semyonova, another clinical psychologist in Moscow, defended the artist and the author, whose books she uses in lectures and to treat patients. “We try to jump into these books and try to understand once more the motives of human behavior, the motives of human suffering, how to overcome, how to find a sense of life, and so on”, she says. Using powerful literature to help overcome challenges in one’s own life, she says, is very “Russian”.

Ivan Nikolayev, the artist of the murals, has been asked repeatedly whether the mural of Raskolnikov from *Crime and Punishment*, in particular, was over the top. His answer comes in the form of another question: “If someone handed you Dostoevsky’s own manuscript, would you just go cross out this scene from the

novel?”. And he added: “What did you want? Scenes of dancing? Dostoevsky doesn’t have them” (available at <http://www.izvestia.ru/moscow/article3141796/>).

In old time a man tried to entice a woman to a cave, that she could see the violence and erotic scenes represented on a wall of dark gallery. Dostoevsky metro galleries gave to contemporary men the possibility to make something similar... (See Photo 3a, 3b in Figure 11).



Photo 3a.



Photo 3b.

Figure 11. Subway as contemporary cave.

*Notes.* Photo 3a is the Dostoevsky Metro station. Photo 3b is the Magura cave.

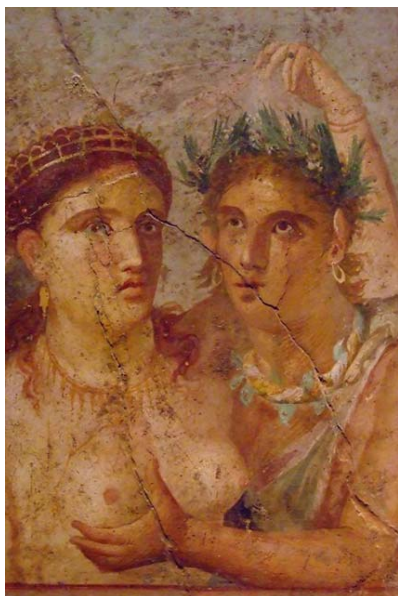
## Conclusions

Greek writer Kosti Papagiorgi makes an analogy, which the author finds interesting and important in this context. A revolution centuries long was necessary so that primitive man’s offer, consisting of signs, gestures, shouting and showing when he was hungry was transformed into the offer of civilized man, who politely asked for food, using rhythm, syntax, grammar, etc.. However, primitive man, who only tried in every way to express that he wanted to eat (and did not find a practical solution), usually simply died of hunger. But the author thinks that both primitive and civilized men, using their own peculiar language, did not try to request food, but a woman for reproduction. Each of them reached his goal by his own means: primitive man—by signs, gestures and shouting, and civilized man—by rhythm, syntax, grammar and pronunciation. If primitive man portrayed his heroic deeds against the megalith, imitating the actions of a hunter or an animal, the modern man tries to attract a woman’s attention and be selected by her with the help of clever speech, gifts and the ability to create beauty.

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**Раздел VI. Статьи на различную тематику / Part VI. Other articles**





## THE PROCESS OF TERRORISM AND ITS ELIMINATION<sup>24</sup>

Constantinos Maritsas

**Abstract.** The purpose of this article is to show the concrete ways of terrorism's elimination. For their explanation and theoretical substantiation the author uses some principles of evolutionary theory. The author interprets Darwin's principle of impossibility of reproduction among animals which are limited in their natural environment. Violence is proposed as the integral property of any live being. The understanding of its nature is considered as main condition of the stable campaign against terrorism. One of the aims of civilization is to provide a controlled portion of violence to the community members. If these portions are too small then uncontrolled violence appears in different forms of criminality and self-destruction. In countries without virtual violence the terrorism and "suicide" bombers are born. For the male the aim of violence is a feeling of victory. In the nature only the winner has the right to reproduction. In a civilized society each male has the right to reproduction and the necessity to feel himself as a winner. Civilization is the survival of the weak. And survival means right for reproduction. For discharging from terrorism, we must redirect violence and aggression by giving the controlled portions of virtual violence and virtual sex. Their forms can be as follows: sports, theatrical performances, cinema, pornography etc. Civilization has turned the bite between men into a kiss between men ("men winner") and women ("men defeated"), the kick between men – into a caress between men and women and, finally, the violence between men into love between male and female. In the civilization a male is winner and a female simulates the defeated male. Nowadays, man experiences not only violence but its substitute in such forms as movie, sports, arts, porno and love. The movies with violence provide the portions of violence to people who need it. In sports, everyone identifies with the winner in order to obtain the reproduction right. We can define love as a substitute of violence in civilization like the metamorphose of violence.

*Keywords: community, terrorism, civilization, violence, eros.*

After September 11<sup>th</sup> 2001, Mr. I. St. Papadopoulos, Vice Dean of the Medical Faculty of the University of Athens, made the following statement: "Deliberate production of catastrophic danger. The schizophrenically changed human logic has lead to the production of dangerous products, which are not needed to exist, in order to further determine the prevention measures for the damages in man and nature (if they are differentiated), caused by those products. To be more precise, we produce toys, dangerous for the body and the soul, only to try to restrict their consequences afterwards with committees, meetings and legislation. We produce

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<sup>24</sup> Впервые опубликовано: "The Process of Terrorism and its Elimination", BODY LANGUAGE, www.bljournal.us, ISSN 2319 – 1996, Volume – 2, ISSUE - 3, pg 14 - 20, bl – 04062012.

food with many dangerous components (additives for color, pseudo tastes) in order to later make the manufacturer mark their dangerous effects by special red letter warnings (which very few people understand). We produce movies that treacherously irritate the souls, spirit, habits and way of thinking in order to create various symbols on TV afterwards and pin the responsibility on the parents with the expression “inappropriate for under aged, obligatory parental consent”. Thus we come to the design, manufacture and storage of destructive weapons, the so called chemical and biological ones. We design and produce them investing a great amount of money, and then try to reduce their consequences when, of course, they begin to threaten great industrial countries. After we deliberately create this great danger we arrange meetings, committees and detachments to reduce the danger; antitoxins, special clothes and medicines. A schizophrenic and absurd cycle with out-of-control speculation and use of drugs called power, out of which there is no possibility for independence.”<sup>25</sup>

At the same time, all of us admire the military airplanes produced to kill us one day. If the professor has read Darwin, he will state that when the population increases too much, mechanisms for its self-destruction develop: “When a species, due to extremely favorable conditions, increases too much in a particular small region – at least it seems to happen with the animals we hunt – an epidemic bursts out. And here we have limited control independent of the fight for survival.” (Darwin, 93). The epidemic can be a microbe, a comet or a hooligan. The hooligan here is a terrorist or an avenger who kills! That is the reason why human life has no value. There is more value in the kitten or the puppy that disappear little by little. The mechanism of self-destruction is anti-erotic – when we do not see death, we have to create it.

Desmond Morris asks: “How can we allow in our civilization epoch for millions of children to be killed in Vietnam at the same time when we strive to provide shelter, food and medical service to our cats and dogs? ...How does it happen that we give so much maternal and paternal love to the young of so many other animal species and do not care of our own children? ... Such questions are not easy to answer.” (Morris, 1972: 235). Strange as it may seem, it is Desmond Morris himself who gives the answer in ... another book of his: “Cruelty and violence in the twentieth century can be compared only to the bloodshed observed in animal groups that live in conditions of overpopulation ... For example, one of the consequences of the overpopulation of animals is the reduction of parental care so that children do not receive the love and attention natural for their species.” (Morris, 2000: 16). And “the human animal”, like all other animals, obviously faithfully follows and still respects nature and the laws of natural selection.

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<sup>25</sup> *Ta Nea* Newspaper, Athens, October, 18, 2001.

Desmond Morris found the answer because it was very easy. I will analyze it by quoting an anecdote: “A ship is sinking and all the passengers are in the boats except for a man who is holding a water melon in one hand and his child in the other. The passengers in the boats shout at him to drop the water melon into the sea and jump with the child into the boat. In a while the man drops the child into the sea and jumps into the boat with the melon. He gives the following explanation to the shocked people, “I have a seed for a child but I do not have a seed for a water melon!” There are millions of human children, but kittens and puppies are not so many and that is the reason why we take care of the weaker animals. Civilization is the survival of the weak man and the weak animal. We all feel pity at the sight of a crippled dog or a disabled man. Furthermore, the answer to the above question of how does it happen that we give so much maternal and paternal love to the young of other animals and do not care of our own children is given by the animals who take care of the young of other animals. The lioness takes care of the antelope in danger of extinction just because it ‘knows’ that if the antelope disappears, it will also disappear. Only man does not understand nature and asks such questions. Although: “nowadays the presence of three or more billion people on the planet is the best proof of the above statement.” (Morris, 1972: 137). We are already seven billion and are aware of how cheap human life is and how valuable that of the whale in danger of extinction.

Human life is so cheap that: “Christianity as well as Buddhism believe that man comes to the world as a sinner, created by blind passions because wedding, as Apostle Paul formulated it, is only condescension given to those whose determination is not strong enough to conquer themselves. The perpetuation of the species is something bad and this is the meaning of the dogma about the original sin and that of the supernatural birth of the Savior.” (Schopenhauer, 17). “The perpetuation of the species is something bad” when it is in contradiction with nature. The self-destruction mechanism of the species which has spread along with violent death is war, of course. If we perpetuate the species without any limits, then war is the only exodus nolens volens. Thus, indirectly, the perpetuation of the species is something bad that diverts something even worse – war. “And it is not necessary to give such a great number of examples. Let us take, for example, a flood. Many people need help. Feelings make us hurry. In such moments if we leave the cool logic to direct our actions, we might decide that it is not a bad idea to leave some people perish as over-population, anyway, is the first problem of modern world.” (Gaardner, 334-335). Everyone, however, will be in a hurry to save a kitten, urged by the voice of wild nature.

When civilization replaced the violent fight with another (non-violent) one, it deprived man of the joy, of the delight (information about death) from violence, of the victory and the domination over the enemy. “The tragedy that makes us feel happy at the sight of misfortune...” (Har, 21). The sight of the vanquished enemy

is the beginning of the reproduction process. Violence takes place in face to face encounters! Till then the delight had been achieved in the fight (the violence) and reproduction was the reward (right and obligation). With animals nowadays the delight is still experienced in fight, and reproduction is a natural function like the others – feeding, sleeping, etc. That is the reason why animals do not reproduce in prison – reproduction is not a delight, joy or a goal. It is an obligation of the winner (the hero with people) in the natural selection. If the animal does not overcome and does not see (is not informed, does not experience) death, then there is no reason to reproduce. “Those who are able to explain why the elephant and many other animals are unable to reproduce when they are limited in their natural environment, will be able to explain the main reason why hybrids are so often sterile. They will also give explanation to how it happens that the breeds of some of our domestic animals placed in new and not monotonous conditions are entirely prolific, although they descend from different kinds, which will probably be sterile, as a rule, if they are not cross-bred. Both parallel facts mentioned above seem to me to be related by a common but unknown link that is essentially related to the beginning of life. This beginning, according to Herbert Spencer, is due to the fact that life depends on or consists of continuous action or counteraction of various powers which, as it happens everywhere in nature, always aims at some balance and when this direction is a bit disrupted by some changes, vitality gains power.” (Darwin, 355).

Civilization is called upon to provide a controlled portion of violence to the community members. If the portions are too small, then uncontrolled violence is created like crime among children. I have always wondered why the products with violence in them do exist and are still created, although the whole society rejects them. Everyone enjoys a classical theater performance, yet movies of the Rambo type are more profitable, hence more popular. Obviously, this is due to the fact that man requires the portion of violence from the community. Civilization is not a characteristic of human nature. Besides, according to Freud, “Civilization begins with the systematic restraint of primary instincts. There are two main ways for organization of instincts: a) restraint of sexuality that leads to the establishment of group relations with continuous and permanent extension; b) restraint of the destructive instincts that leads to subjection of man and nature to the individual and group ethics.” (Marcuse, 113).

I will further quote a description of the portion of violence given to us by civilization: “When we deal with professional wrestlers the imitation of this change is done intentionally to impress the audience. “The bad one”, with his behavior, challenges the “hero” who embodies the sufferer protesting and looking for solidarity with the spectators. Then he attacks the opponent. The fight begins with agreed fighting conditions and periodically progresses into real violence. The whole performance – as far as it is about performance – captivates the spectators.

The presumed “unbridled” attack is also standard, something well known by the audience and yet the sight gives pleasure. In the end there comes the scene of the final kick, painful enough for the vanquished and this is also part of the performance because it never provokes a more violent attack. Time has passed, the performance has finished and everybody is satisfied by the spectacular performance. Then we leave this dangerous spectacle and go back to more tender forms of body contact, for example dance.” (Morris, 1972: 224).

In the above example all spectators identify themselves with the winner, “the hero”, in order to experience together the need and right for reproduction at the same time.

Is it so bad or dangerous if Eros and Death have a common origin? There is such idealization of eros that everybody shivers even at the thought of dealing with its origin.

“How is it possible to speak in different words about eros? Biologists have got used to referring to the word “eros” as to something that comes from the romantic civilized concept without any specific interest and they do not admit the simple fact that eros is, at least, a biological fact.” (Morris, 1972: 10). Eros is not a ‘biological phenomenon’ neither, of course, is it ‘a result of a romantic concept without any scientific interest’. It is not ‘a biological phenomenon’ because only man among dozens of animal species makes love /eros/. It is not ‘a result of a romantic concept without any scientific interest’ because the formulation itself has no scientific base. Therefore there is still no answer to the question “What is eros?”, although we all claim that man makes love /eros/! What is more, he is the only animal that makes love /eros/ and he does it face to face. (About *bonobo* see Kafetzopoulos).

“On top of that, death! Man learned too early that his argument with violence ends with an inevitable fact - that is with death! The meaning of this for man was that violence opened the entrance to life ("And he said to the woman ... in tears you will bear children") and pulled down categorically (“fatally” and inevitably) the curtain of existence, “the last enemy - death”!” (Kornarakis, 39). “Violence opens the entrance to life...” Violence, life, death and eros /love/ are concepts which are closely related. The man feels pains before the reproduction (violent fight) and the woman – after the reproduction (giving birth) and thus they gain awareness of death. Pain, violence and death give the delight and excitement for reproduction. [“The real man wants two things: danger and game. That is why he wants the woman, because woman is the most dangerous game.” (Nietzsche, 71).]

Therefore, even nowadays, violence is excitement and pursues the eros. The man wants to see the vanquished enemy, that is the woman, “The continuous staring from nearby is noticed not only in erotic situations but also in threatening ones.” (Morris, 2000: 73). The red color, the color of the enemy’s blood excites him. Scratches, bites, kicks, according to *Kama Sutra*.

Civilization has turned the biting into a kiss, the kick into a caress and Violence into Love /Eros/. The bite between men transformed into a kiss between men and women, and the kick between men - into a caress between men and women. "Pseudo attack. Adults exchange many knocks in the kin, ruffle of hairs, bites on the ears, pushing, drawing, grips, and bites, which while being a manifestation of aggression are done so tenderly and not hurting. ... From time to time they are the only way a man can have a close body contact with another, for example, the father and the son – because he knows that a patient tender move will put him in an awkward position." (Morris, 2000: 101). "In the strive for permanent arming himself against everyday attacks man often comes to the situation where each contact is defined as odious. To touch or to be touched means to hurt or to be hurt." (Morris, 1972: 323). Eros became pride for the man and shame for the woman. Eros is a victory for the man, while for the woman it is a defeat. So was generated the (male) homosexuality. Man is in search of violence – eros. Nowadays, through eros man does not experience death, but only its substitute. Everyone, who experiences it, reproduces; for example, stewardesses and nurses. Movies with violence in them provide the portions of violence to people who need it. In sports, everyone identifies with the winner in order to obtain the right for reproduction.

We can define Eros /love/ as a substitute of Violence in Civilization like the delight of Violence in relation to reproduction.

Yet, here come perversions: sadism, masochism and rapes are still found. The man (winner) uses violence during the eros to taste the delight of violence and victory (over a man), although in the last minute it is with a woman (the vanquished man). "Freud asked himself what is the reason for this extreme firmness that distinguishes the perversion prohibition. He came to the conclusion that nobody could forget that perversion was not only disgusting but also monstrous and terrible – as if they had some magnetic power, as if they had to actually suppress the hidden envy towards those who experienced them. It seems that perversion contains promesse de bonheur stronger than that of the "ordinary" sexuality. Where does this assumption come from? Freud stresses on the "phenomenal" character of aberration, aberration from the place of the perpetuated sexual practice. So perversion is an expression of the revolt against the obedience in sexuality within the frames of reproduction and against the laws that guarantee these frames." (Marcuse, 57). Perversion is more expressed among healthy men who are guided more by natural selection than by civilization and revolt against coercion imposed by civilization.

We can read in a contemporary newspaper, "*Violence against American women*. Almost one in every four American women will become a victim of family violence in the course of her life according to a study of the National Institute for Justice that became publicly known. 25% of the women and 7,5% of the men in the

USA will be assaulted at least once by an ex or a present spouse or by their love partner!’. Even a criminal sentenced for a murder of women states, ‘I need help! I have never made love with a prostitute without trying to kill her.’ ‘In most cases of violence the most frequent reason is the unsatisfied wish of man for domination.’ (Morris, 2000: 125). Violence and eros exist together either directly or indirectly, ‘Death in a direct broadcast. Snuff movies with massacre, decapitation and segmentation. A girl admits that she got sexually excited at the scene of evisceration!’<sup>26</sup> Yet how many women are sexually excited by the death “concept”? Nurses and stewardesses permanently live with the death concept. I think they are the “easiest” women. The sight of death creates the need of reproduction.

Forcing the survival of the weak, civilization directly suppresses the natural human instincts: “Beginning with abstention and developing under increasing abstention, civilization heads for self-destruction.” (Marcuse, 90). The forbidden violence towards the others often turns against the individual himself. Who cannot kill, kills himself. Together with criteria language, beauty, fortune through which the weak conquers the woman, drinks, cigarettes, drugs etc. were also created. The mechanism is the same and I will repeat it: “In the course of time copies of the copies are made and so on. Each generation alienates to some extent from the prototype.” (Taine, 20). Around the basic criteria some other have originated, through which the weak wins the benevolence of the community and survives.

The entire community “feels sorry” for the weak and takes care of their survival. Thus, artificially weak people appear (alcoholics, drug addicts etc.) Thus there appeared the blackmail for suicide, as a nemesis towards the community. The purpose of the candidate for suicide is survival. Religion that created the artificially civilized nature is the bearer and supporter of the above mentioned: “A typical incarnation of the weak, the priest does not love war, is not lascivious, conqueror, fighter. Therefore, what should his value be?” (Papageorgis, 173). Religion fabricates the image of the civilized hero, the reproduction worthy one, “...by saying that only the poor and submissive are good, the grieved, the destitute, the ill and the ugly are the only right ones, they are the only blessed by God, happiness is only for them – on the contrary – you, noble and strong ones, are bad for years and years, inveterate, licentious, voracious, cruel... (*Genealogy of ethics, paragraph 7, Nietzsche*).” (Papageorgis, 173).

That is why there have always been rumors that all prominent men are sick – the survival of the weak, the sick one that dominates in the civilized world nowadays.

It seems from what has been said so far that civilization (the survival of the weak) goes the following way:

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<sup>26</sup> *To Vima* Newspaper, Athens, October, 28, 2001.



*Death → Violence → Sex → Self-destruction*

In present times civilization has reached the level of “self-destruction” as a survival criterion. In other words, who destructs himself, secures his own survival!

We can then suppose the further development of civilization:

*Self-destruction → Self-violence (masochism) → Autosex (onanism)*

Except for the mentioned words θεός {theos} (god) – θέατρο {theatro} (theater) – θέαμα {theama} (view) and ήρωας {eerooas} (hero) – έρωτας {erootas} (love) etc. (*in Greek these words have similar etymology*) I was also impressed by the similarity of the words βίος {vios – life} and βία {via – violence}. Now, on the basis of the meanings of civilization and love I understood the inevitable resemblance between both words. *Violence /βία/ is a precondition for life /βίος/. Without violence /βία/ there is no life /βίος/.*

The opinion of religion about violence is the following:

“It is a fact that *violence /βία/* in itself, especially as a human act, is as a term and word negatively loaded and even to such an extent that it is easy for someone to reject any form and quality of *violence /βία/!* Yes! It is certain for the general logic that there is violence everywhere and by all means it has a negative and disgusting sense. In an epoch like ours where personal freedom and human rights are launched in “religious” hyper values, any word that supports violence sounds negative! Really! Who in our days is ready to put himself in situations of violence or deeds and acts even if he is quite sure of the life-saving outcome? *Even the Christian man in most cases seems to prefer to evade passing the violence, which is even too urgent for his salvation. For example, remorse, fasting, and many other passages through violence often make him search for cogent arguments, i.e. excuses to evade them!*” (Kornarakis, 9).

Even in Christian religion, “passing through violence» is urgent for the “salvage”. Yet which are those “passages through violence”? These are “penance”, “humility” etc. Christianity, by preaching love to the fellow men and the enemy, recalls violence and its results, the most important of which is reproduction and the preservation of the stock. Without seeing violence and death man loses the motive for reproduction. To solve this problem religion created violence in the icon. The martyrs’ humble and starving faces create the impression of violence and as a result they provoke the reproduction instinct. In other words, religion found the way to replace violence. In our epoch, this replacement happens through horror movies and sport events - tournaments, wrestling, boxing, etc.

Always in nature, the fight between two males does not aim to kill the opponent. Death is not an aim. The only aim was and will be the acquisition of the reproduction right, that is to win the female: “The result is not the death of the opponent but a few or no descendants.” (Darwin, 114). Competition was the same with people and animals. Violence was the reason for reproduction excitement. In one and the same male there function two aims, on the one hand is his own

survival, on the other - the survival of the stock. "As it was natural, Adam and Eve, right after their expulsion from Eden, began their fight for the establishment of their family life. The creation of descendants was the first and most important aim." (Kornarakis, 43). Even religion admits that the main objective of man in civilization (expulsion from Eden, family life) as well as with animals and plants remains the perpetuation of the species. In the fight with the opponent the male is provoked to reconcile both objectives, in other words, to overcome in order to survive and reproduce himself and at the same time not to kill the opponent who is a member of the species. As long as the species are not threatened with extinction, that is there is a great multitude, death of the opponent is not a threat to the extinction of the species. Yet, as far the multitude is reduced, that is the species is threatened with extinction, the death of the opponent increases the probability for extinction of the species. In order to save the species, the result of violence should not be death. A solution would be the rejection of violence and its replacement by another means of selection of the male by the females: "The results of this evolution show in many kinds of animals and in the form of ritual presentation of threatening movements as well as in the form of a "dance of fight"."(Morris, 1970: 232). [If 'rite' means *objective* and *work* then the epithet 'ritual' is used correctly as 'deliberate' presentation.] With men, this evolution is called 'civilization'. With people: "The objective aim of the fight was not extermination of the opponent but dominance on the field of the fight..." (History of the Greek Nation, Γ2: 222). When the armies were numerous, either selected parts fought or there were duels between representatives of both armies in order to avoid the aimless killing of the fellow-people. If the best of the armies triumphed over the best of the other one, this meant victory of the relevant army. Thus, the natural selection principle was applied between numerous parts of males and at the same time this was economy of life. The opponents did not die but went on to represent the human kind helping it to survive in another way, for example by becoming slaves of the conquerors. The conqueror army usually raped the women of the vanquished as a natural consequence of the victory. "According to barbarians courage in the war is the greatest pride. Even with the civilized it is a subject of adoration and one of the reasons for which so much honor is given to that caste that only one service proposes, courage in the war and this has a logical reason. The fact that man can set an aim he appreciates higher than his own life (honor) without any self-sacrifice is a proof of some politeness. Yet, somebody can see in the pleasure the winners praise because of their deeds (injuries, savage murders) that the grandeur and the destruction they cause without any other purpose is the only reason for which they are proud." (Kant, 37). The war was for the reproduction right, for the "beautiful Helena". The award for the victor is the reproduction right. At that, all victors are surrounded by beautiful women. From the successful entrepreneur and philosopher to the sportsman - all of them have beautiful women as an award. The same held

true for the conquering army. The greater the multitude of people was, the crueler the war became. There was no reason for saving human life. The death of the opponent did not threaten with extinction. Man (the male, the man) became cheap. "...the war becomes crueler and recedes more and more from the sports spirit and the old moral and the semi-religious code for its implementation." (History of the Greek Nation, Γ2: 218). The ancient Greeks, as mentioned in the "History of the Greek nation", publ. Ekdotiki Athinin AE, were aware that people became too many and that war was used to reduce the human population on Earth.

## Conclusion

It follows that terrorism is born in countries where there is no virtual violence. For terrorism to disappear, we must give these countries virtual violence ("The most promising means we can apply in our attempt to cope with the miscarrying of aggression – and that of other patterns of social behavior – are those which have proved their efficiency in the course of phylogenetical and cultural evolution. A simple and effective way to discharging aggression in an innocuous manner is to redirect it into sport" (Lorenz, 269 – 270) and virtual sex. Virtual violence and virtual sex are:

1. Sports: football, boxing, American wrestling.
2. Theater (as in Ancient Greece!): Medea, Orestes, Oedipus.
3. Cinema: Rambo, Terminator, Dracula.
4. Pornography: Magazines like Playboy, free porno TV.

The themes of sex and violence, expressing the purpose of art, have been present in it throughout human history. It is equally possible to speak about their vivid expression, as in ancient Greek tragedy (Aeschylus "Medea", Sophocles "Oedipus the Tyrant", "Iphigenia in Tauris"); comedy (Aristophanes "Lysistrata", "Women in Parliament", etc.) and in contemporary cinematography. In urban Roman Empire there was found a cheap way to show violence to civilians: they could attend gladiator fights as spectators. (For more details see: Maritsas, 2007). Similar functions were later performed by the bullfights in Spain, fighting without rules popular nowadays, etc.

This is what Agatha Christie said as early as 1970, but no one cared to listen: "Do you know, I don't like the name Vietnam at all. It is so confusing – North Vietnam and South Vietnam, Vietcong and Viet-something, and everyone wants to fight and no one wants to stop. They don't agree to go to Paris or any other place, sit at some round table and talk sensibly. Really, darling, don't you think – I've been thinking this over and I feel it could be a very good solution – can't they build many football stadiums where everyone can go and fight without such deadly weapons. Not with that disgusting burning napalm. You understand, don't you?"

Just hitting each other, boxing, things like that. It will be a pleasure for them, it will be a pleasure for everyone and besides the viewers can be charged a fee. Really, I don't think we know how to give people what they want.” (Christie, 61).

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## ANCIENT WISDOM OF RITUAL PLACES

Constantinos Maritsas

**Abstract.** The goal of the paper is to present the transition from megaliths to temples as cultural phenomena.

The problem of sexual ritual and ritual places sacralization is considered and main causes of this process are defined. For this purpose varied material of human culture is analyzed: the cave-wombs and rock-temples, the ancient Greek and Indian temples and the Christian churches.

It is shown that sexual rituals have been transformed in series of the mysterious ceremonies made in temples. To these conclusions author has come having analyzed a number of world culture objects, located in territories of India, Bulgaria and Hellas.

The paper begin with definitions of civilization and art.

*Keywords:* ritual, cave-womb, temple, rock churches, megalith.

### Introduction

My concept is largely influenced by Darwin's principle of natural selection, which operates always and everywhere, if we only determine its criteria and scope. Darwin wrote: "I have given this principle, under which each slightest change is retained in case it is useful, the term 'natural selection' in order to emphasize its connection with human possibilities, with the possibility of choice" (Darwin, 1997: 86).

### Definition of Civilization

All definitions of civilization we have are anthropocentric: civilization and human activity are identified in them. According to Darwin, "struggle for life is most severe between individuals and varieties of the same species" (Darwin, 1997: 99). Man (male) was doomed to extinction for two reasons: first, he was an easy prey for other animals, and, second, due to intraspecific competition for reproduction of new generations. Only man himself, as is common regarded, thanks to his brain, has abolished the coercive intraspecific competition and consciously terminated the process of natural selection. So, I propose definition of civilization which I treat as non-anthropocentric: "Civilization is the survival of the weak" (Maritsas, 2007: 161). Having abolished the coercive struggle, man has created a society of similar

organisms – human society. But man had to find a substitute for the coercive intraspecific competition, in which male individuals have been selected by women.

### **Civilization and natural selection**

Basically in nature the female (woman) chooses the male (man) on the basis of the natural selection principle. As I have already shown in my books (Maritsas, 2007, 2011), civilization imposes the criteria of song (in the sense of melody without words), beauty and property on the female. Initially the male was forced to imitate nature, as the comparison with the natural evidence of sounds, colors and objects was inevitable. The more natural he was, the more likely the opportunity for his reproduction. Generations (male generations) spontaneously copied nature. However, with life expectancy going up generations started to cover themselves and the impact of their ancestors increased, so gradually, instead of the direct copy of nature, they started to copy indirectly, through the previous generations. “The real” from natural became “traditional”. All the previous generations did was more natural than nature itself. It has always been valid, however, as M. Har wrote that, “...the very final goal of art, is probably nothing but revealing the truth” (Har, 1998: 37). And here “the truth” has the meaning of “the real”, which from natural became traditional. The influence of the ancestors was so powerful that there came a moment when, “step by step the knowledge of the live model became forbidden. Actually it was not seen any longer and all they knew were the works of the old teachers, they obediently copied. With time they actually make copies of the copies and so on. Each generation drifts away with one degree from the original. Man of art does not have individual inspirations any more; he feels he has simply turned into a copy machine” (Taine, 1998: 20). The change in the selection criteria has led to other changes, which exist to the present day. Women could not directly observe how the process of natural selection went. The hero of the natural selection was the man returning as a winner. The weak men died during inner species struggle or in struggle with predators, so for this reason there were fewer men than women. To survive, and in the capacity of winners copulate with women, was the responsibility of strong men. The process of selection was carried out away from the eyes of the females, i.e. females were not the bystanders of the struggle for survival and the victory of the male who is worthy of reproduction. On the contrary, in the case of “war dances”, the process of selection occurred before the women and, as a rule, in public. Men started parading their qualities, dancing and singing before women. According to Desmond Morris, most of our dances moves come from the same source, but in our case they have not developed into a static ritual kind. They have developed into a human way, i.e., into a civilized way (Morris, 1970: 226). The first generations imitated the nature. But the next ones, instead of imitating nature, began to imitate previous generations, losing the

connecting link with nature. By imitating, they lost the main purpose and imitation itself became the main purpose, it became unnatural (“ritual”, “magic” and “religion”) actions. As the dance became estranged from the real fight, woman had to change her selection criteria. The instinctive cries of pain had to be replaced with acquired ones; the blows had to be replaced with a simple touch. The woman selected the winner on the battlefield or in the sphere of sport or dance, which were a reflection of fight. The rival’s death was not the purpose; rather the right to reproduction was the purpose. So the women had to replace the coercive preponderance criteria with others, civilized ones, to which men have adapted by means of natural selection.

In order for the presentation of the fight between men and animals to be authentic, dancers (men) had to imitate the type of animals for women, who had to select the man-winner. In order to succeed, men wore animal’s skins (bears, wolves, deer, etc.) and roared, thus reproducing animal’s roar.

## **Rituals places**

The first civilized (non-religious!) people were amazed to the "miracles" of nature. (For the civilized man, the man outside nature, the whole nature was a miracle!) Birth, life, death are phenomena of nature, which he then contemplated as an observer, living off nature. The very existence of man was the first phenomenon which religion was asked to explain. The mystery of birth. Where did this new life come from? Who (which God) created it?

The first gods of man were the fallus and vulva! He tried to picture these symbolically. Just as the dance of battle presents a symbolic violence of nature, the intercourse would be symbolically presented in civilization. The man found similarities in the Sun and Moon:

- the Sun, the light, when rising high and reaching its zenith gives life to Nature.

- the Moon, the darkness, strange as the woman is, has the same cycle as hers.

At the point, where light and dark unite, the replay of intercourse, of the mystery of reproduction, of life is performed. Or of ... God!

It was easy to symbolically perform the intercourse when the sun rays, the light, reached the far end of the cave, which was a symbol of the mysterious, dark and hidden womb. Therefore, the first places to perform rituals in the names of the first gods (fallus, vulva) were caves, which, because of their favourable orientation, allowed for the light of the Sun to penetrate until their far end. Obviously, this was possible for just several days during the year - *this was the cause of discovery calendar*.

Later on, people started to build the ritual sites because the natural caves did not satisfy their need any more. The aim was the depiction and creation of the



intercourse as the dance in the battle recreated violence. The creation of the intercourse was performed by the offering or by the demonstration of death with the aim to instigate in an intercourse. The premises resembled a vulva, aiming at penetration of the sun rays into the room, which was a symbol of the womb, in order to realize the offering and the symbolic intercourse. This was possible only when the rays of the Sun formed a small angle with the horizontal, i.e. when the Sun was low, position “1”, in the Fig. 1.

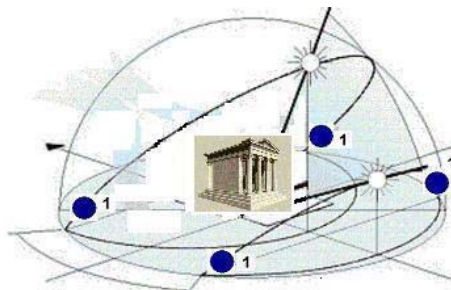


Fig. 1. The Sun positions.

The orientation which provided the previous requirement was East - West. Hence, the entrance had to "face" either East or West. (See Fig. 2)



No	Depiction	Notes
1	Temple	In the far dark end the intercourse is replayed.
2	Sun ray	The sun ray must reach the far end of the temple.
3	Sun	If the sun ray should reach the far end of the temple, the Sun has to be low, either East or West. Because of the small dimension so the temple, this is possible only in several days of the year.

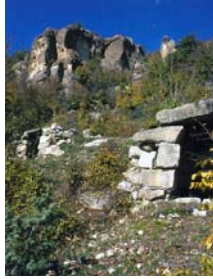
Fig. 2. Ancient Temple: intercourse replay.

The Sun does not rise from the same direction – East, every day. That is why the sun ray reaches the far end of the temple only during several days every year! This is how people found the periodicity of time. The calendar was discovered. The clothing was discovered from the dance of the battle as well.

Such ritual sites were the cave-wombs and Stonehenge, the ancient Greek and Indian temples, the rock-temples and the Christian churches.

## Cave womb

The cave was discovered and reported in 2001. It is located in Bulgaria, in the East Rhodopi Mountains, near the village of Nenkovovo. (See Fig. 3a, b, c.)



3a



3b



3c

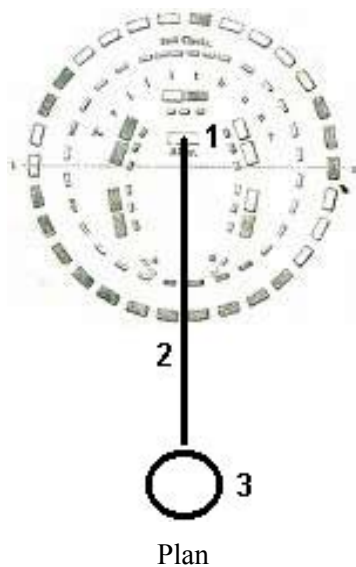
Fig. 3a, b, c. The cave-womb near the village of Nenkovovo.

The cave faces South (accidentally) and has the form of a womb. Initially its length was 16 m, but the users made it bigger, extending its length to 22 metres. Water drips constantly from its walls. There is an altar dug in the far end of the cave, which is the symbol of the womb. The Sun rays penetrate the cave through a special opening forming a sunny fallus to the wall of the cave. When the sun is low, the fallus becomes quite long and reaches the womb performing the symbolic intercourse.

The existence of such temples-vulva expected from incomplete data were scientists. According to ancient writers, in such Orphic temple-vulva of Samothrace, dedicated single men performed sex orgies with girls from Thrace. Free morals of Thrace describes and Herodotus. Also provide sufficient information from the tragedy "Bacchae" of Euripides:

## Stonehenge

Stonehenge is a Neolithic megalith monument which formation reached the Copper age, located near Amesbury in England, Wiltshire, at approximately 13km Northwest of Salisbury. It is a ring of megaliths built according to the most acceptable archaeological estimates, between 2500 AD and 2000 BC. The ancient cyclic bank and the peripheral excavation, which dated back to an earlier stage of the monument, were recently dated to appr. 3100 BC. The initial monument was a circular bank with a diameter of appr. 115m, surrounded by a big entrance to the Northeast /NE/ and one smaller to the South /S/. The entrance to the semi-circle of the blue stones is arranged parallel to the rise of the Sun (East!) during the summer solstice. Obviously, since all premises face East, some (accidentally) can face exactly the place of the summer solstice. (See Fig. 4)



Description		
No	Site	Notes
1	Altar <sup>27</sup> : symbol of a womb	Place of the symbolic intercourse.
2	Sun ray	Symbolic fallus.
3	Sun	Symbolic intercourse is done with the Sun being low on the horizon, i.e. to the East. Here, it accidentally coincides with the summer solstice.



Figure 4. Stonehenge. Symbolic intercourse.

## Greek temples

This material functional peculiarity of the Greek temple is important to understand its architectonics, because there are evidences that temples were designed based on the statue to be placed inside. This functionality marked the main characteristics of the Greek temple /naos/, which can be summarized as follows by using as a criterion the monuments of VI-IV century BC:

- impressiveness and, at the same time
- general crowdedness of the inner space of the internal space.

Rectangular projection with prolonged proportions and absolute symmetry from the two sides of the central axis of the building. Greater care was taken of the appearance than of the inside. Entrance from the eastern side. Limited typological differentiation in the construction of temples.

<sup>27</sup> altar O.E., from L. *altare* (pl. *altaria*), probably originally meaning "burnt offerings," but infl. by L. *altus* "high".

The main body of the Greek temple was the bay, a building with rectangular projection with an entrance to the eastern narrow side. This building is with one room in its simplest form. More complex architectural compositions include a hall, a narthex or peristyle and one relevant room in the opposite side which does not communicate with the main temple, the opisthodomos /rear part of the temple/. There is frequently a room between the opisthodomos, which is accessible solely from the external side of the temple and the main temple (or in the place of the opisthodomos), which communicates with the main temple and which is accessible only for the priests, i.e. the sanctuary. (See Fig. 5a, b, c, d.)

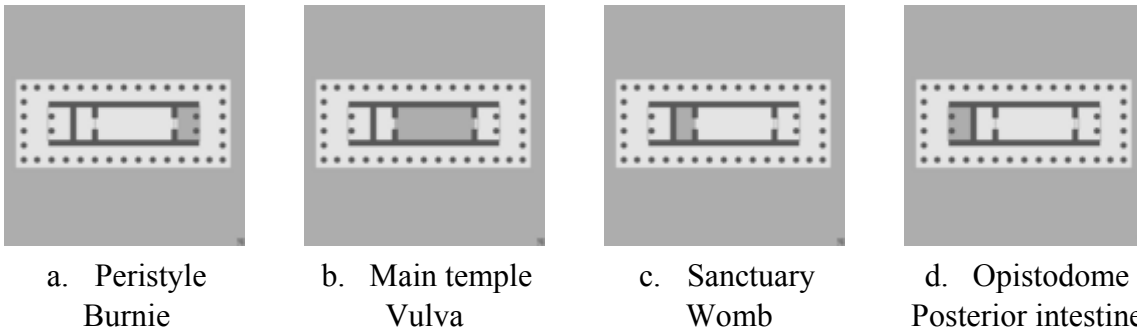
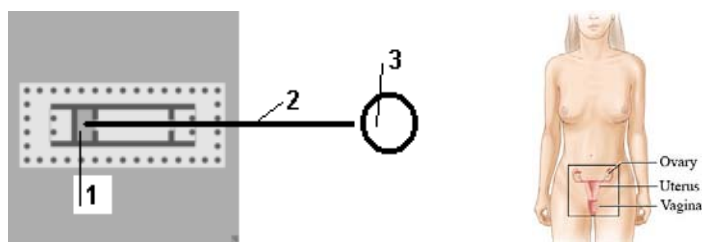


Fig. 5a, b, c, d. Analogy between women’s reproductive organs and the temple.

The temple in the Greek antiquity was the dwelling of god, the building where the cult statues of one or more divinities were located, and not the place for gathering of the believer as is in the Christian world. This is actually shown by the noun “naos” /temple/, which originated from the verb «ναίω» (= dwell). The cult statue was placed in the far end of the temple, on the axis along the length of the building. The believers gathered in the yard outside the building of the temple, where the altar for offerings was located – demonstration of death and performing the ritual - instigation to an intercourse. (See Fig. 6)



No	Description	Notes
1	Symbolic intercourse	The Sanctuary, the symbolic uterus
2	Sun ray	Symbolic fallus
3	Sun	Aimed at the ray-fallus being able to light up-inseminate the sanctuary-uterus, the Sun must be low, i.e. to the East.

Figure 6. Symbolic intercourse

## Indian temples

The *Ajanta Caves* dedicated to Buddha are regarded as a world heritage site and were carved out from the 2<sup>nd</sup> century BC to 6<sup>th</sup> century AD (See Fig. 7).



Figure 7. The Ajanta Caves.

At the first blush, the *Ajanta Caves* in their exterior differ from the Greek temples. But the more detailed examination of their structure shows that altar place also symbolically renders vulva. (See Fig. 8a, b).

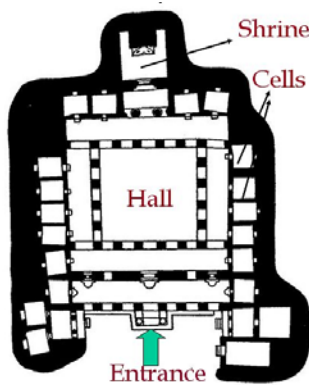
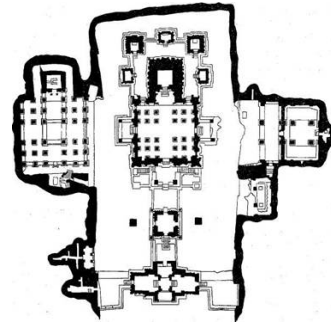
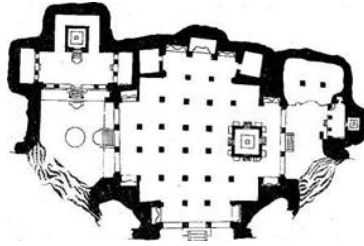
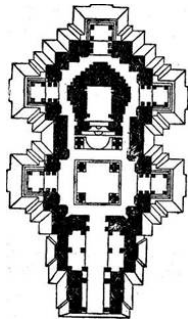


Figure 8a, 8b. Ajanta cave-temples.

There is also a shrine of Buddha in a niche facing the entrance and sometimes facing the subsidiary shrines to the right or left of the entrance. This place is dark and covert (as in a Greek temple).

Many of the Indian temples demonstrate the picture of symbolical copulation. The main axis of temple building is directed East-West (See Fig. 9a, b, c).



- a. Kandariya Mahadev Temple in Khajuraho.      b. Island of Elephanta's Caves.      c. Temple Kaylasanatha at Elura.

Figure 9. Indian temples.

The churches at Ivanovo (the examples of *rock churches*) are a part of the great monastery complex “Saint Archangel Michael”, one of the biggest spiritual and literary centers during the Middle Ages in Bulgaria created from the 11<sup>th</sup> to the 14<sup>th</sup> centuries by monks – hermits – grammarians and men of letters.

### Rock churches

Ivanovo's rock churches are located at 18Km to the south of the town of Rousse. They are distinguished from the other preserved rock monastery complexes in Bulgaria with their well preserved mural paintings. Unlike the traditional monasteries, which consist of 1–2 churches, monastic and economic parts, there is branched network of small rock churches, chapels and cells in Ivanovo, carved at various height in the rocks of the picturesque canyon of the Rusenski Lom River and connected with paths and rock ladders. The churches at Ivanovo are a part of the great monastery complex “Saint Archangel Michael”, one of the biggest spiritual and literary centers during the Middle Ages in Bulgaria. It was created in the time period from the 11<sup>th</sup> to the 14<sup>th</sup> centuries by monks – hermits – grammarians and men of letters, who built up dozens of monastic cells, rock churches and chapels with unique rural paintings in the style of Turnovo and Constantinople art of painting of the 14<sup>th</sup> century, proof of the rich cultural and spiritual life during the Second Bulgarian State. They were included in the List of the World Cultural and Natural Heritage in 1979.

The Virgin Mary Church was created by Tsar Ivan Alexander. It is located at altitude of 38m above the road and has length of 16m, width of 4m and height of 2,15m. (See Fig. 10a, b.)





Fig. 10a. The church has Western orientation so that the sun ray, the fallus could light up the Altar.



Fig. 10b. The altar, the place of the virtual intercourse, is located in the bottom of the church, to the East.

The resemblances between the rock churches and the caves wombs are obvious (See Fig. 11a, b.):



a



b

Figure 11a, 11b. Resemblances between rock churches and caves wombs.

### Christian churches

The Christian temple consists of three main parts - altar (the sanctuary of the caves-wombs), main part (nave) and narthex. The altar is usually located in the eastern part of the building or so that during liturgy the believers should be turned facing the East. The eastern part of the altar reaches a bay called platitera. This is the depth where the sun ray, the fallus, had to reach. The holy table, the ovary, is located in the middle of the altar, the uterus. Solely the clergymen or persons, who obtained special permit for the purpose, have access to it. It is usually separated from the remaining part of the temple by an iconostasis in the Eastern Orthodox temples. (See Fig. 12a, b, c and Fig. 13.)



a



b



c

Fig. 12 a, b, c. Holy tables. The resemblance with the depth (uterus) of the caves – wombs is obvious.



Fig. 13. Cave – womb

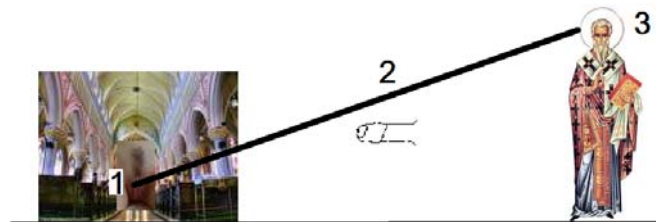
It is also called sacrificial altar, because the bloodless saving victim of Christ, is performed on it. The presentation of Death for the excitation of the desire for reproduction. The holy table symbolizes the life bequeathing tomb of God, of Death, from the inside of which the real life of the world, the reproduction, bursts forth. The bay of the holy protesi, which symbolizes the cave of the birth of God, the cave – womb is to the north-eastern part of the altar. The holy chalice, which the wine (blood) and the water (sperm) are mixed up in, which will be transformed into Christ's blood, into new life, is in the protesi.

If the sanctuary of the temple turns into an altar in the Christian church, what did the Sun, the sun ray, turn into? (See Fig. 14a, b.) It turned into an aureole! The priests - men are bearers of the Sun, of the sun ray (the fallus), in the altar of the Church. Thus the intercourse – the altar (the womb) and the aureole (the fallus), is symbolized. This is the reason for the priests being only men – falluses. Women may not bear the symbol of the fallus.



Jesus Christ, the Life Giver. The Man as the Sun.

Figure 14a.



1. Christian church – womb, vagina  
2. Sun ray - fallus  
3. Aureole - The Sun, the man

Figure 14b.

## Conclusion

Man, due to the peculiarities of his brain, moved first from nature to civilization, replacing the criteria of natural selection by civilizational criteria. This prompted him to create a new visual reality, imitating nature for women with the purpose of reproduction. Darwin, using the theory of sexual selection, explained the fact that



with many species of birds males severely compete with each other, attracting females with their singing. In my opinion, in this case we should not talk about sexual selection, but about the above mentioned civilization criteria. Megaliths, being the first creation of civilized man, were already being created at the dawn of civilization (more than a hundred thousand years ago). The need to create megaliths appeared in the transition from human-animal to civilized man. For his own survival man gave up violent battles, replacing them with the dance battle, during which the woman chose the man winner. For the more authentic reproduction of fights they used stones symbolising hunters, animals, mountains, caves, etc. Thus dolmens, cromlechs and menhirs appeared, becoming the stage or decoration of the first theatrical performances, where nature served as a model. When man became civilized, there appeared a gap between the symbol and the symbolized, and megaliths turned into an end in itself and a tradition for subsequent generations. Every generation created its "megaliths". Their original purpose was forgotten. They transformed into cave-womb, ziggurats, pyramids, temples, churches. theater buildings, stadiums, etc. They were used for burials, worship, entertainment, etc. All the spiritual practices that evolved around the megalithic structures required a high level of abstract thinking, which was not inherent in man during the transition from human-animal to civilized man. Speaking of the initial purpose of megaliths, we mean the state of human consciousness, which preceded the appearance of fetishism, totemism, animism and animatism.

The resemblance between the caves-wombs, rock churches, the Greek and Indian temples and the Christian churches is obvious (See Fig. 15 a, b, c, d, e).

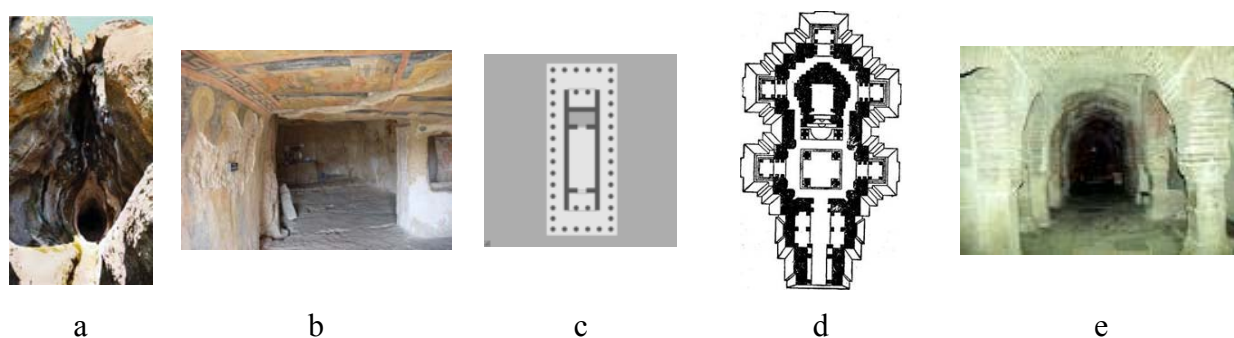


Figure 15.

So ancient wisdom based on nature phenomena and connected with the mystery of reproduction is unconsciously rendered from one generation to other through the architecture of ritual places, from dolmen until church.

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## REVERSE SIDE OF ECOLOGY<sup>28</sup>

Constantinos Maritsas

**Abstract.** The paper deals with the problem of nature and civilization coexistence. It is shown that unsettled questions which are propagated to the next generations are able to deprive mankind of its future. The author revises the concept of “ecology” in the context of evolution and entropy theories. The concept of “ecology” was mentioned for the first time, at least in contemporary world, by Charles Darwin in the following statement: „When the number of the representatives of certain species, thanks to the exceptionally favorable conditions, excessively increases over a small area – at least, this seems to happen to the animals we hunt – epidemics often outbreak. It is namely here, that we have a restrictive control mechanism, independent of the struggle for survival”. Today, the solution of the overpopulation problem does not differ a lot from that of the primitive societies. Overpopulation is treated in six (6) meanings, three (3) old and three (3) new ones. Old ones: infanticide, genocide, expansion into new territories. New ones: destruction of competitive animal species, creation of artificial techniques of survival, expansion to other planets. In conformity with the stated hereinabove and within the meaning of the natural selection we obtain the following definition: “Ecologist is the person who is to die at the end of his reproductive age, i.e. after the age

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of 35 to 40!” And, it seems, there are no ecologists in the World! It may be seen in the scheme given herein below that the civilization may belong to three (3) systems: 1 – Sun, Earth (civilization, nature); 2 – Earth (civilization, nature), 3 – Sun, Civilization.

*Keywords:* ecology, civilization, nature, entropy, overpopulation

## **Introduction**

The objective of this conference is to present a critical review of the theories of environment, of the philosophical concepts and of the movements of ecological nature with regard to their metaphysical, political and moral aspects and, if possible, to create a philosophical frame which will be able to direct the process of planning ecological problems.

That is why, to attain the set objectives, first we have to define the concept of “ecology” and the place of the human being – as an animal and a civilized creature – in nature.

## **Ecology in nature and in civilization**

I dare say the concept of “ecology” was mentioned for the first time, at least in contemporary times, by Charles Darwin in the following statement: „When the number of the representatives of certain species, thanks to the exceptionally favorable conditions, excessively increases over a small area – at least, this seems to happen to the animals we hunt – epidemics often break out. It is namely here, that we have a restrictive control mechanism, independent of the struggle for survival.” [1].

Evidently, the quote hereinabove refers to nature, where the principle of natural selection is valid. With regard to civilization, the statement mentioned hereinabove is not valid. On the one hand, the number of the human population has excessively grown and, on the other - culture contributes to the struggle with epidemics. Therefore, the sole person in charge of the control of overpopulation is the human being itself. Even in primitive societies, where the problem of ageing did not exist, a solution of the overpopulation-related problem was found. It was infanticide and territorial expansion.

As to infanticide, the number of population was maintained constant through infanticide but culture development rate was delayed. Redundant children were killed, starting from those with disorders and going on with girls.

In respect to territorial expansion, the natural growth of the population was met via the creation of the new sites by the members of the group for whom there was no place in it any longer. It was namely the new members of the group who

were called upon to fight with other people, animals and nature. Thus, via the war for conquering new territories, cultural development rate was accelerated.

Obviously, the conquering of new territories was easier in the direction E(ast) – W(est) owing to the climatic conditions, which did not change and rendered assistance to the adaptation of human beings. The possible courses E-W are (See Fig. 1): Eurasia (1), North America (2), South America (3), Africa (4) and Oceania (5).

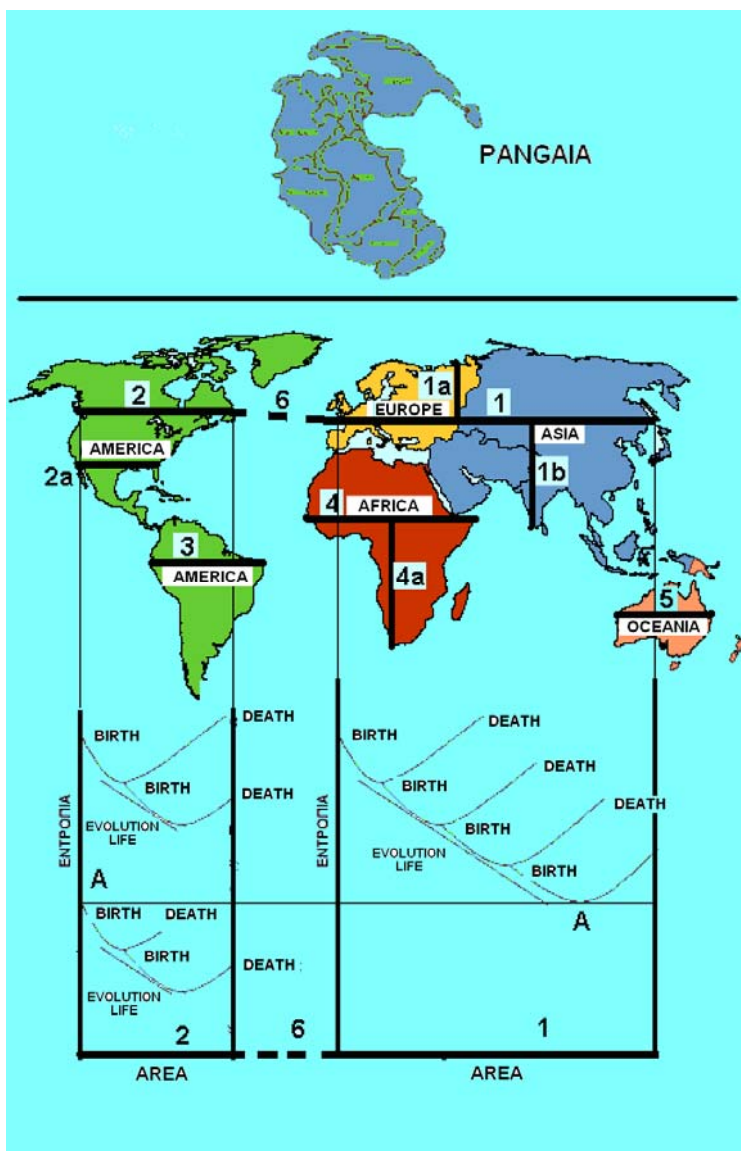


Figure 1: The possible courses E-W

From them, the march to Eurasia was the biggest (1). That was why the culture there developed with the fastest rates. The points of maximal civilization are the two end destinations, which the march got to:

- the East – the maritime empires of England and Spain and
- the West – Japan.

The migrations to the other continents were significantly smaller, as a result of which, the development of culture was less intensive. The same was valid for the perpendicular N(orth) – S(outh) marches 1a, 1b, 4a and so forth, in which there was a great problem with the adaptation to the climatic conditions.

The development of navigation, however, provided the inhabitants of Eurasia with the opportunity to continue along the straight line (1) across the Atlantic Ocean (6) to North America (2). In practice, straight line 2 is a continuation of straight line 1. That is why, nowadays, North America (the USA and Canada) are the most developed countries on Earth.

An even better example in support of this theory is the conflict between Athens and Sparta: the Peloponnesian War. With the development of civilization the problem with overpopulation was solved differently in Athens and Sparta. Athens decided to conquer new lands from the world known at that time. Sparta decided to apply infanticide. The ancient Spartans used infanticide as a method for control of the growth of the population. They threw out not only the sick and crippled babies into Keada Abyss, but also the surplus of girls which the Polis could not support.

Logically, Athens was the final winner in the war.

### **Overpopulation in past and present**

Let us apply Darwin's statement to the entire world in modern conditions: "The Earth cannot support its inhabitants. If nowadays our planet 'is hardly in a condition to support its 6.5 billion inhabitants', as the British Sociological Association states, how will it meet the needs of 7.5 billion in the year 2012 and 9 billion, which according to data from the United Nations, the population of the Earth will add up to in the year 2050? There is no answer to this question, simply the United Nations supply data which can be called everything but soothing. Thus, in spite of the gradual drop of the fertility index from the seventies to date, in most underdeveloped countries, a woman gives birth to five children on average, which means that by the middle of this century the demographic growth will be mainly due to the developing world, which will become a witness of the increase of its population headlong from 5.6 billion nowadays to 7.9 billion (more specifically, the population of the 50 most underdeveloped countries will increase more than two-fold, reaching 1.7 billion in the year 2050 from about 0.8 billion nowadays). Just the opposite, the demographic changes, which will be observed in the developed regions of the planet, will be limited, as for a period of 50 years their population will increase by several dozens of millions. In fact, if the developed world did not have to accept the big migration waves from the Third World countries, its population would be reduced by 8 million till the year 2050. The United Nations have calculated that, counted from today, the number of people

aged over 60 will triple, reaching 2 billion, i.e. a quarter of the population on Earth. This constant growth of the share of aging people will create problems, especially if the number of the working population decreases simultaneously. There are three reasons due to which the last decade evaluations about the global growth of population have been of an ascending nature: the longer life expectancy; secondly, the emergence of more effective treatment of AIDS, as well as perfection of the prevention methods, especially on the African Continent; and thirdly, the "slower than the expected drop of the fertility index, i.e. of the average number of children one woman gives birth to." [4]

Today, the solution of the overpopulation related problem does not differ a lot from that of primitive societies. Overpopulation is treated in six ways, three old and three new ones.

Old ones:

1. Infanticide.
2. Genocide.
3. Expansion into new territories.

New ones:

1. Destruction of competitive animal species.
2. Creation of artificial techniques of survival.
3. Expansion to other planets.

I would like to pose some arguments concerning the infanticide. It is applied nowadays as well! Not through the physical destruction of children but through their incitement to activities destroying their mentality – sports, Eurovision, Big Brother and so forth. In most events of infanticide in the history of mankind, girls were the victims, not because of phalocracy, but out of the fear that they would also give birth to children some day, a threat not only directed to them but also regarding the provision of subsistence for their descendants. Further to that, under normal conditions the prospects of boys dying either in quarrels amongst themselves or in intertribal collisions have always been higher.

And the Olympic Games are one of the best ways for that: By the year 1980 only sports gymnastics had been included in the Olympics. Rhythmic gymnastics, a purely feminine kind of sport, both individual and in groups, was included in Los Angeles in 1984. Description of the competitions:

Rhythmic gymnastics: the gymnasts compete on a mat with dimensions 13x13m, always under the accompaniment of music and combinations with a rope, hoop, ball, clubs and band. The combinations last 1.15”–1.30” in the individual program and 2.15”–2.30” in the group program.

Gymnastics: the program includes six (6) competitions for women – four (4) individual competitions on sports equipment (side-horse, mixed parallel bars, balance beam, floor gymnastics), individual mixed and group mixed programs.

Each gold Olympic medal means that ten thousand women (10.000!!!) will not be reproduced. They will remain either disabled or uneducated in the periphery of society.

This is modern infanticide! The real destruction of girls!!!

In this way, the number of the population remains stable, but the rate of growth of culture decreases. A phenomenon, whose witnesses we are nowadays...

## **Definition of Ecology**

Let us have a look at what “ecology” means at this moment. Desmond Morris says: “In principle, the end of the sexual enchantment should be related to or should at least notify the biological end of the male individual” [3].

After the end of the “sexual enchantment” the male individual is no longer needed. His further life is deprived of all sense.

In conformity with the stated hereinabove and within the meaning of natural selection, we obtain the following definition:

*An ecologist is the person who is to die at the end of his reproductive age, i.e. after the age of 35–40!  
And, it seems, there are no ecologists!*

If all people lived up to the age of 35–40, there would be no problems generated by the overpopulation and everything would be natural.

To see the future of civilization, we will have to start from the epoch when the human being as an animal and element of nature trod on the road to civilization, gradually separating from nature. In lieu of being influenced by nature, he commenced to exert impact over it. And “the impact of the human being over the environment started to grow, 400,000 years back, with the discovery of fire.” [5, p. 58]. That was the beginning...

## **Ecology and Entropy**

I would like to say a few words in connection with the concept of “entropy”. Entropy refers to a body or a closed system of bodies. It is usually designated by the letter  $S$ . It is a dimensionless magnitude, i.e. it describes the transitory position of the body or of the system. It is also an additional variable, as the internal energy, i.e. its values depend on the mass of the system. The unit of measure is  $J/^\circ K$ .

In the course of a certain phenomenon, for instance isothermal change, during which the temperature is constant, the change of entropy (the difference between the entropy independent indexes in the initial and the end condition) shall be determined by the following equation:



$$\Delta S = -\frac{Q}{T} \quad (1)$$

where:

$Q$  – the heat, which enters or emits from the system during the course of the phenomenon  $Q = Q_2 - Q_1$  and

$T$  – value of the constant temperature.

If you direct heat from the environment to the system, then  $Q > 0$ , the entropy of the system decreases, i.e.  $\Delta S < 0$ . (Life...)

If the system emits heat into the environment, then  $Q < 0$ , the entropy of the system increases, i.e.  $\Delta S > 0$ . (Death...)

After the definitions provided hereinabove, we may formulate the definition of life and death as follows (See Table 1):

Death	⇔	Increase of entropy $\Delta S > 0$	Emission of energy $\Delta Q < 0$
Life	⇔	Reduction of entropy $\Delta S < 0$	Acceptance of energy $\Delta Q > 0$

Table 1

It is clear from the abovementioned that, to live we have to eat. We die not solely because of age, but also due to the increase of the body entropy, of the living system entropy.

But civilization is a living process too, directed against nature, as well as a process limiting the increase of entropy. On the other hand, nature itself follows the entropy increase law. Therefore, the preceding table may be finished as follows (See Table 2):

Death	Nature	Increase of entropy $\Delta S > 0$	Emission of energy $\Delta Q < 0$
Life	Civilization	Reduction of entropy $\Delta S < 0$	Acceptance of energy $\Delta Q > 0$

Table 2

Therefore, in order to survive, civilization has to find another body or system to receive energy from, so that the increase of the entropy of the other system compensates for the decrease of the entropy of civilization, in a way that the second law of thermodynamics is implemented.

## The future of civilization

It can be seen in the plan given herein below that civilization may belong to three systems (See Fig. 2):

System 1 – Sun, Earth (civilization, nature)

System 2 – Earth (civilization, nature),

System 3 – Sun, civilization.

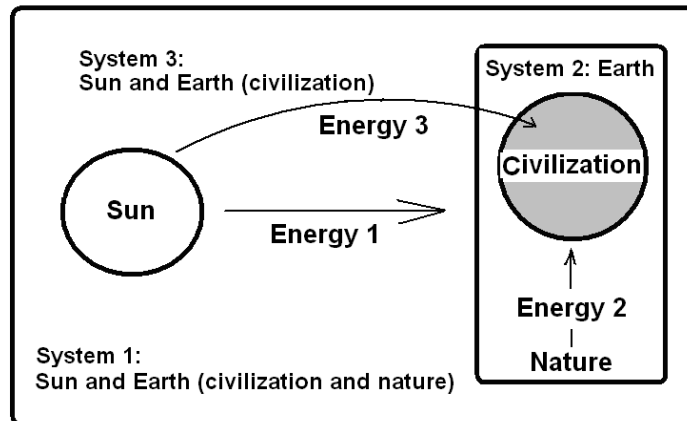


Figure 2: The three systems

Analysis of the systems:

*System 1* – The decrease of the entropy of civilization is counterbalanced by the more significant increase of the entropy of the Sun and nature. For this reason, civilization draws energy both from the Sun and nature.

*System 2* – The decrease of the entropy of civilization is counterbalanced by the more significant increase of the entropy of nature. For this reason, civilization draws energy from nature. Until 1859 civilization received a small quantity of energy and did not exert any tangible impact over the environment. Since 1859, when the first oil drilling was made in Pennsylvania, USA, the drawing of energy from nature has sharply increased.

Therefore, as a result of the sharp increase of the energy, which civilization obtains from nature (1859 – first oil drilling), its entropy sharply drops (the average life expectancy increased from the age of 40 in 1870 to the age of 70 in the year 2000) and respectively the entropy of nature sharply increases (destruction of the environment).

The connection between energy, life expectancy and the number of population is seen in the following reference: “In late Paleolith (about 10,000 B.C., i.e. after the Ice Age) new settlements were created and human activities became more intensive. The population of the Earth increased and it is deemed that in the

year 8000 B. C. it numbered 5,000,000 people. It has also been calculated that from 8000 B.C. to 4000 B.C. the population of the Earth increased sixteen-fold. It is mentioned for comparison that, in the year when our era began, the population of the Earth was calculated to add up to 240 – 350,000,000 people. An indicative example of the impact of human beings on the environment is the consumption of energy per capita. It is considered that the consumption of energy in the year 8000 B.C. added up to about 2,000 to 4,000 kilocalories per day (Kcal/d). 75% of this consumption corresponded to the energy potential of foods and the rest to the energy from fuels (heating, food production and so forth). It is mentioned for comparison that a modern man in Western Europe and the USA consumes over 245,000 kilocalories per day.” [5, p. 60-61].

Everything mentioned hereinabove is illustrated in the following diagram (See Fig. 3):

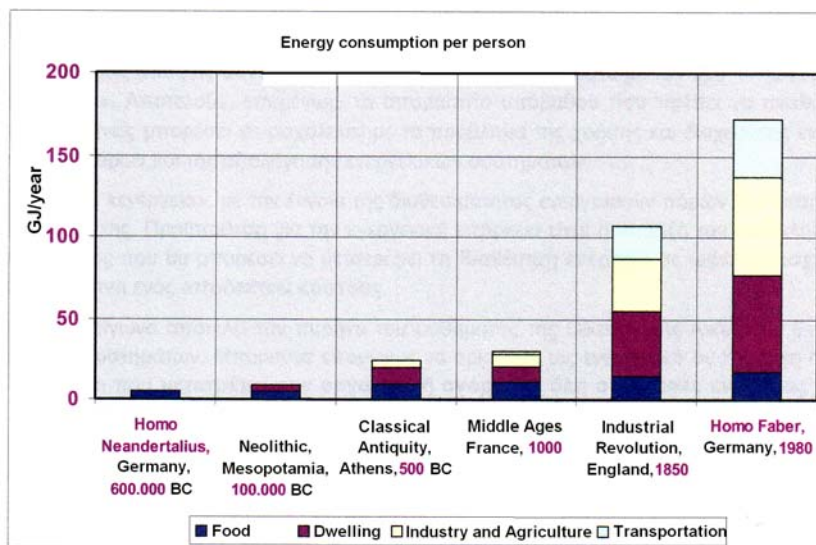


Figure 3: From year 600000 BC to the Industrial Revolution, England 1850, the average life expectancy increased from the age of 20 to the age of 40. After the Industrial Revolution the average life expectancy increased from the age of 40 to the age of 75.

Further to oil, civilization receives energy from nature in other forms, such as natural gas, coal, nuclear and hydroelectric energy.

Therefore, to survive, civilization must destroy nature, exhausting its energy potential. The death of nature, however, would mean death for the mankind as well.

*System 3* – The reduction of the entropy of civilization is counterbalanced by the more significant increase of the entropy of the Sun. For this reason, civilization gets energy solely from the Sun. If it manages to build up a system with the Sun and use only solar energy, then not only civilization but nature too will survive.

Nature itself uses solely solar energy to exist. Why can civilization not do the same as well?

The decision depends on us!!!

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## Constantinos Dim. Maritsas: Curriculum Vitae



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