Irma Ratiani

"Georgian Literature in the Context of Contemporary

Methods of Analyzing Literary Text"

Summary

The differences between the interpretation techniques of literary text cause the appearance of different theoretical models. From its very beginning until 20-th century literary theory has passed numerous, completely different stages of development: from the rhetorical criticism of early Antiques period to the social theories of 19-th century;

In the beginning of 20-th century, because of the general changes in the visual perspective of fiction, literary theory pointed up some new interpretation strategies: from Russian Formalism to New Historicism. The main innovations of these strategic changes were: a) the existence of multi-interpretative system; b) the development of interdisciplinary studies;

The implantation of multi-interpretative and interdisciplinary methods on the level of different national literatures, caused the development of comparative studies. Comprehension of literary discourse, in the sense of multi-interpretative and interdisciplinary approaches, became the main communicative bridge between the different literary systems;

But nowadays, in the light of new cultural, political and social changes, which already influenced the world of fiction, literary theory is again looking for new development strategy. It can be described as:

a) analyzes of different literary systems in the context of one cultural model; b) analyzes of different literary systems in the context of different cultural models;

Cross-cultural and intercultural studies are attained via communication - dialog between cultures and, though, literatures;

Georgian literature seems to be the best choice for cross-cultural and intercultural studies. The arguments for this suggestion are:

a)during its long development history Georgian literature always managed to feet the frame of basic cultural and conceptual direction of the concrete epoch; b) standing on the cross-road of east and west civilizations, Georgian literature was looking for the harmonization of cultural differences;

The future research of Georgian literature has to be connected with those contemporary methods of analyzing literary text.

Tamar Lomidze

Genett's Metonymy

Summary

The article analyses the work of famous French philologist Gérard Genett „Proust's metonymy". The methodological base of Genett's work is Roman Iakobson's linguopoetical conception.

Following Iakobson, Genett reasons about metaphorical and metonymical relations and implies not only tropes, but generally all semantic relations, which are based on principles of analogy and neighbourhood (or selection and combination).

It should be mentioned that Genett attaches no importance to textual expressions of metaphorical and metonymical relations. He takes into consideration mainly factual likeness and neighbourhood of real objects, which are reflected in texts. Hence, Genett declines the linguistic interpretation, which implies to put the former to the plan of speech and the latter to the plan of language.

Besides that, while analyzing Proust's artistic style, Genett tries to imagine the operations of selection and combination (proceeding in author's consciousness), which give birth to metaphor, in first case, and to metonymy, in second case. It is easy to observe, that the results of such analysis are not convincing, so far as Genett takes into consideration only an author and doesn't takes into account the recipient. But while creative working there is no text as

syntagmatic object. Accordingly, there is no oppositional relations of speech and language and it's impossible to distinguish metaphorical and metonymical plans of text.

Only when the recipient, while perceiving the text, realizes the operation of selection, the corresponding element should be attributed to metaphorical plan, and when it is not necessary to realize this operation and the linguistic units make hard (textually strengthened or being usual for consciousness of linguistic body) syntagms, it is possible to reason about metaphorical or metonymical plans, presented in text.

In fact, Genett rejects Iakobson's conception and also its base – the linguistic doctrine of F. de Saussure, which gives hard, reliable foundation for the analysis of the style of literary texts, including Proust's texts. Hence, Genett's conclusions about „metaphors, projected on metonymies", which are typical for Proust (according to Genett), need some corrections.

Ivane Amirkhanashvili

Hagiography and Composition of History

Summary

Is hagiography historical genre or not? In order to answer this question we have to define what is history and what is hagiography; hwow do they correlate with fiction.

The artifical components have various characters in hagiography and in history. In the first case it's the generael, system phenomenon, in the other case it's indiwidual and formal. Historical story follows the chronological line, hagiographycal one fellows the plot. We conventionally divide the story into phenomenon and idea, while the idea will be most important in hagiography.

Outwardly we can really see the "dictatorship of historism" in hagiography, but it doesn't infringe internal freedom of the literary working, ideological line is the same. Why? Finally, hagiography is the discription of saints life, story about the religion idea and historiography is the discription of history, narration about occurences.

Malkhaz Kharbedia

Urban text of Galaktion Poetry of Even

Summary

The publication represents one chapter of the earliest `Urban Text of Galaktion~. In the early Urban Texts some poetic forms are introduced which the author later uses not only in consequent Urban Texts but also through his poetry. Obviously the early poetry of Galaktion is free from `Poetization of Existence", so usual among other young poets. Galaktion prefers to rely on the experience of predecessor authors. To use the apt remark of a renowned philologist, Galaktion's poetry leaves the impression of `Stylistic Esperanto~. It is true however that closer to the period when Galaktion starts to create his Urban Texts, this Esperanto changes to disclose the author's own search; the later style involves different techniques of repetitions and clarifications, as well as phrases based on mirror effects, and `reflections~ of syntax. The use of analogy, repetition and ellipsis is common, as if to demonstrate the author's aptitude for endless sets of repetitions, the technique that Galaktion uses to describe his own state of mind.

We believe that this condition describes the conception process of Galaktion's poetic style; also, later Urban Texts show lying ahead hints of difficulties that are connected with creation of a new poetic language.

Levan Tsagareli

What is the fantastic fiction?

Summary

According to Todorov a reader's hesitation concerning what is true in a given work of fiction has to be seen as the only criterion for regarding it as a fantastic one. Dursts observations of the phenomenon result in the suggestion to regard the purely fantastic diegesis as a non-system, i.e. a system, which negates both the „regular" and the „wonderful" (deriving) systems. There are several narrative skills (such as modalizations, or narrator's instability), which make the ambiguity remain throughout a particular work. Furthermore Durst delivers a definition of the fantastic element identifiing it as a sequence gap (in the sense of Barthes' structural analysis) modified to a character or an event. The fantastic fiction shares its elements with the closest genres of fantasy, science fiction and fairy tale, and differs from them due to its non-systematic diegetic status.

Our thesis is, that a fictional work can lose its non-systematic status as soon as the diegesis appears at the end of a story definitely being either wonderful or regular, which means that all the fantastic events and figures of the story will be recoded into another diegetic system. We may call these elements pseudofantastic.

Maka Elbakidze

The Backgrounds of Rustaveli's Concept of Love

(From Ovid to Troubadours)

Summary

It is common knowlage that love holds priority among the motifs of medieval secular literature, particularly in its brilliant manifestations – the West European chivalry romance and Rustaveli's poem The Knight in the Panther's Skin. The traditional model of courtly love, as well as of courtly lover – laid down in the works of early troubadours, who were greatly influenced by Latin poet Ovid, in particular his literary works Amores and Ars Amatoria.

Like the West-European romance of chivalry, love in Georgian classical period literature was a cultural-historical phenomenon – a social institution – with its socialy established rules and probably with more-or-less conventional forms of expression. Although no theoretical work of love has survived in Georgian, the Prologue of The Knight in the Panther's Skin may plays the role of a theoretical treatise shedding light on the essence of love presented in the poem. The articles of this „Treatise" – the theoretical background of Rustaveli's concept of love – envice rather close affinity with the view of the early troubadures and trouvers, as with some utterance of Ovid.

Temur Kobakhidze

Dance Macabre: T. S. Eliot's Sweeney Agonistes. Fragments of an Aristophanic Melodrama

Summary

T.S.Eliot's verse melodrama Sweeney Agonistes was so far ahead of orthodox theatre practice of the 20s-30s that for years it was thought of as a poem rather than what it now clearly looks to be, an exciting (if unfinished) piece of theatre, a prophetic inspiration and anticipation of the British avant-garde plays of the 50s. The action is set in one of the flats in London, and the characters are Londoners, later visited by English-speaking foreigners, and having together a party. One of the main parody symbolisms of the play is the symbolism of death exemplified in the action of the characters, the recurrent images of the coffin, cannibalistic murder and the parody procession of Minstrel show, which is performed by a male chorus as a disguised dance macabre, the dancing death. The rhythmic composition of the dialogues reveals its dependence on symbolic ritual drum beating, which can also be perceived as the beating of a tambo (tambourine), carried by one of the characters in the procession. Macabre symbolism of the play and allusions to various kinds of violent death like „gobbling up", i.e. cannibalism, „doing in", i.e. murder, etc. make Death the main character of the play. The nightmarish atmosphere of the play is enhanced by the dark humor, unexpected jokes and buns that accompany the action. In many respects like „the use of imagery of the sordid life of a great metropolis" and „the elevation of such imagery to the first intensity" (T.S.Eliot, essay on Baudelaire) Sweeney Agonistes (1932) was the first

play that explored and opened up new dramatic possibilities in the 20th century literature. Beckett's Waiting for Godot came some twenty years later.

Inga Adamia

One Aspect of Byron's Poetry

Summary

Allusion as a stylistic device acquires focal meaning in Byron's poetry. Lord Byron not only employs mythological, biblical and historical characters through his allusions, but also enters into certain mystical relations with them. This aspect of Byron's life and creativity was first pointed out by Professor Innes Merabishvili at the international symposium held at the Duisburg University in 1996.

Mythology in Byron's works is converted into reality. The impressive, even mythical and legendary imagination of past, revives reality in the poet's perception and arouses his desire to take part into it.

With his impressive life Lord Byron personified Prometheus. Inspired by Aeschylus's Prometheus Bound, he realized himself when imitating Napoleon Bonaparte. Although Napoleon suffered a defeat in the battle with mythical Prometheus, Byron himself strived towards the reincarnation of Prometheus. He enlivened Prometheus with his own feats, scarifying himself for the Greek land and the liberation of the Greek people. He suffered a hero's death, which leveled him with Prometheus, as far as there was something that Napoleonic legend lacked. Euripides's Medea and search for Medea in reality make an essential part in his life. Finally he finds Margarita Cogni, a simple Venetian woman who resembles Medea to him.

The imagination of mythical heroes took him to the banks of the Hellespont, where he managed to immortalize the myth of Hero and Leander. Byron had himself accomplished the feat of legendary Leander. After crossing the stream, he wrote the merry verse Written after Swimming from Sestos to Abydos. Some of the details of the Georgian version of the Greek myth find parallels with Byron's verse. By crossing the mythological Hellespont, Byron launched a marathon crossing of streams, through which he reanimated the legendary love between Leander and Hero. The analogue of the mentioned poem by Byron can be found in Georgian mythology (Tavparavneli Tchabuki – The Lad from Tavparavani). The similarities between the plots of these poems are based on mythological roots.

Akaki Khintibidze

Hiatusi in the Georgian language and poem

Summary

Hiatusi is an amount of vowels of the joint of the words that makes expression difficult to pronounce and sometimes it makes drop out one of the vowels.

Butin the Georgian language the meeting of the vowels of the joint doesn't make expression difficult to pronounce (saamo aris), at the time the vowel is not dropped out.

In the Georgian language and poem it is difficult tj pronounce the amount of consonants at the joint (mamam momitana, movides srulni).

This phenomenon must be named. It is hiatusi.

Tamar Barbakadze

Metric System ot Tsispherkantselebi

(Paolo Iashvili, Titsian Tabidze, Valerian Gaphrindashvili)

Summary

The article analyses the metric system of „Tsispherkantselebi" („Blue Horns" - Paolo Iashvili, Titsian Tabidze, Valerian Gaphrindashvili) in the years of the existence of the literary group (1915-1925); Isosyllabic (equalsyllabic) and heterosyllabic (unequalsyllabic) metres, interrelation of rhythm and semantics, the part of other metres on the background of principal metres 5/5 and 5/4/5 of „Tsispherkantselebi" are discussed the research.

Taking into consideration above mentioned poets' metric consciousness and using special diagrams we often metric - rhythmic variations of the literary works.

In the article the peculiarities of Paolo Iashvili's 5,7,12 syllabled verses, the individuality of the technique of the determined versificative forms (sonnet and triolet) and verlibre are shown. We investigate Paolo Iashvili's „Darianuli's" symbolical function of alliteration, according of which this literary work appears to be kind of support for „Elene Dariani's Diaries". Very often Paolo Iashvili's metrical experiments are held against the breakage of the lines.

Twenty verses from thirty-nine by Titsian Tabidze written in 1915 - 1925 are heterosyllabic. The poet uses the breaking form 5/4/5 of 14 syllables: 5/4, 5 and different variations of 12-syllabled lines: 3/4/5; 5/3/4; 6/6; 4/4/4 is displayed the relation of metric to the semantics in the noncanonical sonnets and unequalsyllabic verses be Titsian Tabidze. Titsian Tabidze's theoretical observations on the Georgian verse in reflected in the very particular way in the poet's versification. in this point the verse „The Fighter of the Season" (1922) is of a special importance.

Valerian Gaphrindashvili's poetry is not distinguished with the variety of metres: the most part of this poetry is written with 5/5 and 5/4/5. there are some exceptions: 33/33 (33/23). In the article Valerian Gaphrindashvili's verses „Ballade", „Miniature", „kantona", (12:14:11) three metred „Ophelia and Me", „Prayer" (12:13) and some noncanonical sonnets are analyzed.

In the author's opinion the poorness of the metric repertoire of „The Tsispherkantselebi" (Paolo Iashvili, Titsian Tabidze, Valerian Gaphrindashvili) is comprehended only at first sight while really these poets closely connected metric and thematic sides to each other; besides the made alliteration one of the most important part in the rhythmic organization of the verse. „Tsispherkantselebi" enriched the history of the Georgian versification with shortmetre (5, 6) and 12 syllabic (33/33, 4/4/4, 3/4, 5, 6/6) variations of Alexandriuli.

Kakha Davituri

About One Dissussion in the Writers House

Summary

In 1972 at the guest-house for writers a very interesting scientific discussion was held. The main speaker was academician Giorgi Tsereteli. The topic of his speech was „Metre and Rhyme in The Knight in Panther's Skin".

He surveyed a dominant theory at the time in literary studies about syllabic-tonic character of Georgian verse in details (based on Akaki Gatserelia's „A Classic Georgian Verse" according to the theory Georgian accent is not relevant, representing itself as a certain expressive factor).

The fact that in Georgian language among disyllabic words a stress comes on the second syllable from the end, while among trisyllabic words a stress comes on the third syllable from the end, facilitated some researchers to consider the Greek rhythms as the rhythmic factors of Georgian versification. According to the researcher, this attitude had been a result of confusion and rejection of characteristic features of Georgian prosody. The other part of the lecture was wholly dedicated to the review of basic tendencies of the work: 16-syllable verse of „The Knight in Panther's Skin" is divided into two equal parts. Each of them in turn is divided into two parts, correspondingly. In the first case we have 4/4 (high-style verse) and in the second – 5/3 or 3/5. A part of a half of a line is an independent segment. It is exactly its special content and „conduct" that facilitates creation of the rhyme.

In conclusion the researcher noted that a syllabic character of Georgian verse in general had been mentioned before, from Mamuka Barathashvili and Ioane Bagrationi; and Georgian rhythm consists of time-length, so called cadences defined by a quantity of syllables. The tendency of syllables to be repeated in different pieces of time, independently from a number of accents being parts of a syllable and a number of prosodies within a segment, are characteristic for cadences.

In general, the analysis of the text gives the researcher a reason to conclude that units forming a metre of verse in the poem and making a huge number of proportional relations are closely connected to metric-prosodic and semantic-

graphic elements. An edge of each line coincides with the part semantically and compositionally completed. A line ends where a sentence or phrase itself and edges of a segment coincide with the edges of a word. „All these complicated interrelations between syllables, words, segments, strokes and lines are based on symmetry (in high-style verse) and the golden mean (in low-style verse) that reaches the limits of perfection", concludes the researcher.

Dr.Nodar Natadze and Dr.Akaki Khintibidze as well as Prof. Akaki Urushadze and Prof.Givi Gachechiladze, a corresponding member of Academy of Sciences Tamaz Gamqrelidze, an associate researcher at Shota Rusthaveli Institute of Georgian Literature Roland Beridze and academician Alexandre Baramidze attended the discussion.

Discussion held in 1972 at the guest-house for writers was of a great importance: a theory of syllabic character of Georgian verse was acknowledged and admitted in contradiction to syllabic-tonic theory that had been dominated for dozens of years before.*

(*We sympathize with the scientific pathos of an idyll at the guest-house for writers (despite a little "violation") dominant in those times, yet we still have to mention that in this respect scientific context was not self-sufficient: we consider syllabic-tonic verse itself as the result of cultural intervention of our northern neighbor (see. our "Akaki Gatserelia and the syllabic-tonic theory~) that coincides in time with the end of 19th and the beginning of 20th century - the rise of alternative culture in Russia that had been spread through its southern province. A Georgian form of this alternative culture became a legislator of syllabic-tonic verse poorly revealed basically in translated texts. Later, the beginning of Soviet epoch and then its rise here as well as in north destroyed the aesthetics of this culture as well as its representatives. Akaki Gatserelia – a representative of syllabic-tonic theory mentally had been a product of this culture until the end. It was not accidental either that this discussion and an admittance of its results facilitated debates famous throughout 70th concerning issues of Georgian and poetic language in general.

These debates implied the oppositional notions: a historical justice of belonging Georgian verse to the syllabic-tonic verse seemed to be restored, yet an opinion of a society differed.)

Mariam Ninidze

Imaginative Narrative in Journalism

Summary

Many great writers have done a lot not only in fiction but in journalism as well. Those who started with publicity and then became writers, introduced realistic elements into fiction. Others who began with literature and chose journalism only afterwards, enriched documentary style with imaginative elements. Journalistic activity of the XIX century famous Georgian writers: Ilia Chavchavadze, Akaki Tsereteli and Vaja-Pshavela is rather interesting from this point of view. Great number of their newspaper essays and series of articles have plots and fiction-like, typical characters. They must be classed as literary journalism or realistic fiction and should be studied accordingly.

There is considerable difference between literary journalism and so called narrative one. Therefore we consider that in the academic editions of the writers' heritage such articles should be published in a separate volume and not together with ordinary, documentary material.

Revaz Siradze

Sources of Vazha-Pshavela's "High Mountains"

Summary

Vazha-Pshavela's „High Mountains" is one of the best texts of this genious Georgian writer. We consider that this text might be analysed in the frame of Intertextuality,a special reading methodology, which was actualized by Postmodernism.

After the close analyses of the content and lexical recources of Vazha-Pshavela's text, we can conclude theat Vazha-Pshavela's „High Mountains" are connected with two texts: Goethe's „Journey to Italy" and Eusebus of Alexandria's homiletic work.

1. According to Goethe's „Journey to Italy", mountains bear the vivifying strength which is concealed by their silence and quietness (Mikhail Bakhtin similarly analyses Goethe). The same symbolic solution we have in Vazha-pshavela's text;

2. With Eusebus of Alexandria's homiletic work Vazha-Pshavela's „High Mountains" is connected in two ways: one is the eternal divine expectation and the other is lexis: in „Reading" the phrase „they stand and wait" is repeated several times that also represents the idea of eternal expectation.

Shota Bostanashvili

Sans Reverence and sans Derrida

(The title is a play on words)

Summary

The present text emerged on the place of removed boundaries between genres, expanding the realm of litterature through conquest of the areas (territories) of linguistics, philosophy and architecture.

Examining the urban conflict as a specific case of poststrucuralist practice – separate (extreme) violations cannot be identified with explicit system of signs and through deconstructivist – post-modernistic sensitivity these violations obtain their new names: „Fecalization" and „The complex of Gargantua sans Rable".

New epistemological changes (shifts) recalled historical paradigms.

Manana Matiashvili

Additions and Losses Implicit by Context in Georgian Translation of T. S. Eliot's "The Four Quartets"

Summary

The article concerns the problem of changes made in the target-text in the process of translating. It is interesting that the problem of additions and losses in the translation occur even in the works of old Georgian authors. The concept of Additions and losses has its own function and importance in the modern translation practice that needs to be appreciated theoretically. For the theoretical reasons the Georgian translation of "The Four Quartets" by T. S. Eliot is analyzed. After detailed comparison of the original and its translation there have been allocated those cases when transposition differs from the initial text. Differences between the original text and its translation might be inadequate or logically implicit. Logically implicit additions have been classified in some groups: Implicit by context, Explanatory, Additions made on the basis of synonyms.

In the Georgian translation of „The Four Quartets" mostly inclusion of the non-original lexical units - implicit by context - occur. After reviewing the plentitude of examples of the translation it is concluded that additions/losses implicit by context bear the brand of adequacy if they are functional substitutes that do not opposite the information given in the original text.

Nana Mrevlishvili

The term γνωμη in translations of Arsen Ikaltoeli and

Gelati translations of Ecclesiast's Interpretation

Summary

Studying of philosophic-theological or common-lexical terminology is interesting not only from the viewpoint of development of Georgian written language or study of different Georgian literary schools but it is also necessary for the

establishment of the apparatus of notions and terminologies of some translator or author. And terminology, studied from this point of view, is attached the meaning of a static characteristic in establishing of a personality of some translator or author. In studying of the issue concerning the translator who made Gelati translations of Ecclesiast's Interpretation our attention was attracted by the term γυωμη-jerCineba. In the presented article we discourse on peculiarity of translation of the above-mentioned term by Efrem Mtsire and Arsen Ikaltoeli and consider the peculiarity of translation of this term in Gelati translations of Ecclesiast's Interpretation against this background. Let us point out that in translation of the term γυωμη in the studied monument we have approximately the same situation as in Efrem version of gardamocema. It looks like this term was introduced in Georgian theological terminology by Arsen Ikaltoeli and its formation as a term must be related to the later period of Arsen Ikaltoeli's activities. In Gelati translations of Ecclesiast's Interpretation the term γυωμη is confirmed twice but it is not once found in the word combination (γυωμη- jerCineba) in which it is used by Arsen.

Zurab Kiknadze

Animal Epic

Summary

I call this aggregate of short stories about animals (AT 1-99) am epic, though at first glance, they evince likeness with fables. However, this is only at first sight. Fable is roundabout narration: it tells about animals and their relations, while the listeners receive men and human relations in them. The wolf, fox and bear of a fable are not wolf, fox and bear but men of a certain trait or properties.

Narratives called fairy-tales are different. In them animals (wolf, fox and bear) do not embody humans but their own selves, who also have no link to real animals. They shift from narrative to narrative, from subject to subject. If they die in one narrative, they come to life in another, preserving their identity. Fox and Wolf - each „animal" is an individual and at the same time the only representative of its species. In one and the same narrative no other Fox and other Wolf to be found beside him. Fox, Wolf and others are proper names of the characters of epic. The inmates manage to be free in their actions.

This is a single epic world in which these creatures live, walk about, act, meet one another. This is relentless, mutually incompatible, essentially antagonistic world. The greatest and restless trickster Fox is not content with deception. Wolf is not only deceived but with Fox's support, he is flayed for nothing. There is no rationale in this perfidy that ends in such cruelty. Should this cruelty have appeared in a story about humans, or had man been flayed in self-interest, this would have been intolerable. No place would have been left for the comism or even grotesque that attends an animal fable. Cruelty is alleviated by the transfer to the irresponsible world of animals. No desire will arise in anyone to judge from the moral angle first the perfidy of the Fox and then cruelty, evil joke, which woud have been natural in the case of humans. This world is such – not amoral but immoral to which applications of moral categories is out of place. The animal epic shows the impossibility of coexistence in one world – the mutual incompatibility of creatures. Total falsehood, perfidy, betrayal and cruelty are an expression of incompatibility. Every attempt at friendship in this epic world end in a fiasco. The beginning („Once Fox and Wolf made friend") of the epic of animals is comic grotesque against the background of the evil end. We feel that this friendship is a thin veil over their relation. It is doomed to failure according to the rule of this world.

David Andriadze

LIFE OF NUMBER AND HISTORY OF WILL

(Voluntaristical theme with deconstructivistic variations)

Summary

„Musica est exercitium arithmetical occultum nescientis se numerare animi" - „music is mysterious arithmetical exercise, which counts unconsciously" According to Schopenhauer, who was idly ionizing because of this Leibniz's

definition, music differs from other arts by imitation of will. It is arbitrary, voluntaristic metamimesis. That's why music is principally "other" art, being on the other side of mimesis and antimimesis, even though „other" in relation to art.

Melos „tells" the history of will: this is voluntaristical narrative, which discourse combines melos and meaning, melos and time, the space of melos and the typology of existence et cetera. Ultimatly, the source of such correlations reveals in the common modus of melos and existence, so called temporarity. The latter is the material, objective movement of will; the objective movement, from it's side, is a priory peculiarity of mind. And the musical time as immovable idea lives on the mind's peculiarity, which comes from this idea. Hence, music as the live of number, should be understood (and heard) on this base, all the more that the time is the life, and the number is the meaning of the life. Musical-numeral life is par excellence the elusive phenomenon. And in such „life" unconscious calculation cannot evoke the same „pleasure" that we feel during the solution of mathematical equation.

„Unconscious calculation" is the rhythmical expression of inner element of life as the unturned movement of soul (Bergson's duree). That's why music is a symbol that foretells the tropological constructing of number. This is voluntaristical calculation as ex-stasis of musical discourse.

During ex-stasis calculation loses the sense and is represented in will again.

The definition given Leibniz and Schopenhauer is represented by A. Losev in the following way: „Musica est raptus numerare se nescientis animae" - music is an inspiration of soul, which cannot calculate itself.