

IS FACIAL EXPRESSION A DIFFERENT KIND OF THINKING, OR A DIFFERENT KIND OF SPEECH? (For Plato's *Apology*)

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Abstract: According to ancient teaching, idea are the basis of all knowledge. All the work of Plato, can be reduced to one word – *Eidos* – eternal meanings. Empiricism based positivism brought them to the thing mysticism of Plato's philosophical metaphysics. But one thing is to ban another to overcome. When in the 20th century M. Heidegger best works of art is considered a message from an unknown to us being, he thereby acknowledges the existence of meaning in eternity. M. Heidegger concept arises from Plato's metaphysical assumption.

How is aesthetic creation related to universal concepts that are inaccessible to everyone? In the 20th century, semiotics, shaped by the work of F. Saussure and C. Peirce, aroused scientific interest in signs. The work discusses the representation of a literary text as a semiotic system. According to Platin and later Heidegger, the human soul connects physical reality with invisible eternity. The semiotic system of artistic forms, subconsciously formed during the creation of art, introduces us to universal concepts. The semiotic system of artistic forms, subconsciously formed during the creation of art, introduces us to universal concepts. Artistic and scientific depictions of the world are directed towards universal truths; the former shows it to us by creating an artistic image, and the latter explains it to us by establishing regularities. The same meaning can be contained in different texts, including texts of different genres. The essence of J. Lacan's psychological-philosophical concept: „Life is an inexplicable game of symbols“, is shown through faces in J. Karchkhadze's novel „Zebulon“. The same content is conveyed by the figure of speech in Galaktioni's poem „The Night of Mtatsminda“.

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To study the general nature of language, linguistics must draw a line between ethnic language and other semiotic systems, one of them is the system of artistic forms that arise during the creation of artist. An idea presented as a form becomes perceptible but also readable. The physical form of a skillfully created idea evokes ideas, and facial expressions become facial expressions independent of the master.

Positivist science denied the existence of eternal truths; according to B. Russell, truth is determined by the scientific paradigm and therefore cannot be eternal (Russell, 1997, p. 135). In such a case, the semiotic function of the artistic form is limited to a specific text.

Modern aesthetics considers facial expressions to be a different form of thinking for artists. This understanding had a philosophical precursor. In Plato's teaching, knowledge and perfection have one spiritual source – *Eidos*, the eternal essence. In the „Aeneids,“ Plotinus identified the divine perfection of *Eidos* as the measure of the beauty of a physical object (Plotinus, 1995, p. 17). Thus, The perfection of beauty is connected with knowledge. Therefore, *aletheia* (ancient Greek truth) can be beautiful, and beauty can be *aletheic* (Heidegger, 1991, p. 84). But science, directed towards truth, does not pride itself on beauty; art, on the contrary, hints at a mysterious connection with truth, because in this way

it distances itself from meaningless, even beautiful, entertainment. Moreover, art is characterised by its proximity to truth: „Art is the direct contemplation of truth, that is, thinking through forms“ (Maymin, 1982, p. 55). Thus, a scientist approaches truth through logical consideration of an object, while an artist attains truth through the creation of beauty. For a scientist, truth is given in thought; for an artist, in sensation. Therefore, a scientist explains truth to others; an artist demonstrates it. A true work of art contains a conceptual (philosophical) discovery. With an unparalleled use of the Sfumato principle: Through the gradual transition between shadow and light in the painting, Leonardo Da Vinci breathed life into the face depicted in the portrait and into the typical Florentine woman, In Lisa Gherardini, everyone saw an unearthly beauty, the multifaceted, yet completely unrecognizable beauty of female nature. Leonardo's masterpiece is invaluable not for its depiction of a beautiful woman, but for its depiction of female beauty! By ascending to spiritual heaven, the artist transformed truth from the form of an idea and brought it into the perceptible world in physical form. Perhaps this led Galaktion to recognize the superiority of art over everything else: „What else has value in the world if it is not art“ (Tabidze, Favorite, 1973, p. 16).

The example of art has provided a basis for psychologists to mentally separate artistic thinking from logical thinking: „Figurative thinking is thinking with representations, just as logical thinking is thinking with concepts“ (Natadze, 1983, p. 213). This raises the following questions: 1. Is it possible to create beauty without using an idea (thought)? 2. Is there thinking through representations? 3. Would it be possible to grasp truth without generating thought by simply perceiving a beautiful object? It should be noted at the outset that logical thinking does not exclude the use of representations. For example, the expression „Givi goes to school“ is logical in that it contains an assertion. The proper name „Givi“ refers to a specific person who is reflected in the mind through a representation. The assertion is also contained in the metaphorical expression „Givi flies to school“ with the meaning „Givi quickly goes to school.“ Secondly, „figurative (facial) thinking“ implies an artistic form, which in no case is just a representation (image). The assumption of thinking through representations contradicts the basic purpose of thinking, which is to recognize the nature of a physical object. According to Plato, thinking is impossible without the use of ideas, since only an idea contains knowledge about a physical object (Plato, 1966, pp. 49,56). Aristotle substantiates this metaphysical concept of the teacher empirically. As a result of the analysis of many propositions, the Stagirian will establish the nature, purpose, and structure of thought (Aristotle, 1978, pp. 93-95;119), as well as the role of concepts and representations in the formation of reasoning. If a thought does not reflect physical reality, both the subject and the predicate are debased concepts: „Three is more than two“; „Virtue is goodness“. But if the physical world is considered, then the subject takes the position of a representation that reflects a single physical object, and the predicate is a concept: „Socrates is a man“; „This is a book“; Thus, Aristotle does not allow a thought consisting only of representations, because a representation reflecting a single physical object cannot determine the essence of another representation or concept (Aristotle, 1978, pp. 93-95; 119). Representation in the predicate position is found in an ostensibly proposition with a false predicate, for example: „This is Nunu,“ which informs us only of the personal name of the object and not its essence (general essential properties). In the same position, the use of figurative language gives a full-fledged meaning, for example, „Vano Beridze is Tutashkhia“ with two permissible meanings: 1. „Vano Beridze will play the role of Tutashkhia“ 2. „Vano Beridze is a knight“. The above substantiates the fact that the figurative language contains a concept (idea), which makes it possible to use it in the predicate position. Such an expression was used in one of the interviews by Janri Lolashvili: „There is a Luarsab in every person“ (Lolashvili, 2009, p. 31). Concepts are the invisible foundation of all fields of art. An actor who plays Napoleon must embody the idea of this person, a writer who wrote about Napoleon, weaving his own vision (idea) into the character. The artist must recognize Napoleon's idea through his depiction. The artistic form must show us the truth about the subject. Therefore, the artist must find the source among the many forms depicting the subject by creating an aesthetic form – the spiritual essence of the subject, the realization of which can only be achieved through the formation of

thought, that is, through conceptualization. Thus, thinking, including that of artists, requires ideas and is not completed only with representations, images, pictures, colour, figures, melodies. How then does the truth come to the artist through logical reasoning?

The cognition of the existing and the feeling of beauty are abilities of the human spirit. The ancient petroglyphs found on the walls of the cave confirm that primitive man did not believe in somatic satisfaction, because unlike animals, he could admire the forms of the world. The world has awakened in man reflection – a deep feeling and reflection of what is perceived – the basis of creativity. All creativity is directed towards perfect patterns, which are ideal. The human spiritual aspiration towards perfection is well expressed by Socrates' words in the „Phaedo“ : „Before death, swans sing as tenderly and melodiously as they have never sung before, and this song is a song of joy, for they rejoice in turning to the deity they serve“ (Plato, 1966, p. 59). Plato's paradoxical truth is substantiated by art, which is directed towards an ideal world. Only under this condition can the artist create value that gives us aesthetic pleasure – a feeling of enjoyment of what exists and existence. Existential enjoyment is the driving force of life. When a person can no longer distinguish between order and chaos, the visible and the invisible, he lacks life itself. In this respect, national poetry is an expression of the nation's ability to live. The poet discovers beauty in ordinary physical reality:

My eyes have never seen the moon so lovely as tonight;
In silence wrapt it is the breathless music of the night.
Moonbeams embroider shadows with fine thread of silver light;
O, eyes have never seen the sky so lovely as tonight!
(Gal73p. 64)

Beauty is true; therefore, true art is also cognitive. The poetic world goes beyond the physical but contains knowledge about the latter. A scientist reaches truth by adhering to logic; a poet – by violating logic within the framework of conceptual thinking. The night luminary cannot be silent, be quiet, just as the sky cannot be silent and gentle. The illogical arrangement of words – metaphors in the above poem convey the state of the poet's soul – his readiness to accept the inevitable „night“ (the end) as a reward for enjoying the beauty of the world:

“And I too shall die in songs like a sad swan on the lake,
but I will tell you how the night has looked into my soul,
if a dream has spread its wings from sky to sky
and spread its blue sails.“
(Nearby)

The metaphor, in which the night manages to peer into the soul and the dream spreads its wings outside, is a figurative recognition of the truth that the world is unknowable to man not only due to the unpredictability of the future but also due to the inability to comprehend what has already been experienced. Things that were clearly visible in the light of day (in earlier ages) and therefore considered knowable become unknown illusions in the dim light of the moon at nightfall (at the end of life). The boundary between the physical and the imagined dissolves. According to J. Lacan's concept, dreams are more or less given in the manifest state of people, that is, in the perception of reality. Both dreams and reality are a play of symbols, the former of which is fulfilled in a more natural and interesting way. Therefore, life is directed towards dreams (Lacan, 2009, p. 44; 110). The poetic text most clearly shows the symbolic nature of the world and man's striving for an ideal facial form. The „night“ (symbol of the end) is beautiful with Galaktion. A given symbol in perception may be beautiful to a person, but in itself it is unknown to the mind. For J. Lacan, a fact is a symbol; therefore, Zebulon, the hero of one of J. Karchkhadze's novels, tries to recognize the facts that have become his: Why did his father, a just and

virtuous man, die at the hands of scoundrels? What force compelled him to kill his father's killers while seeking revenge on their family members? Why did his love lead to loneliness? How did the king and people sacrifice him despite his loyal service? Towards the end of his life, Zebulon is confronted with a bitter truth: „Everything he thought was true until now turned out to be a lie“ (Karchkhadze, 2016, p. 220). The world once again smiled down on the fearless warrior and robbed his life of all meaning.

From the point of view of semiotics, a symbol is a sign, the interpretation of which requires an idea. If the value of a philosophical text is determined by the explanation of universal concepts, then the value of an artistic text is determined by the presentation of those forms that evoke these concepts in consciousness. Thus, individual artistic forms created by the artist lead to the understanding of universal truths. The context of the work usually helps the reader decipher metaphors. For example, K. Gamsakhurdia's novel „The Right Hand of the Grand Master“ is followed by the seemingly unrelated artistic image of a „male pheasant“ as a refrain: „A male pheasant fought bravely at night on the Tsitsamuri field“ (Gamsakhurdia, 1959, p. 659). Just as a mathematical theorem excludes a non-functional concept, a true literary text cannot tolerate a random appearance. In the novel under consideration, we find the following passages: „No one suffers as much from the chaos of matter as an artist in this world“ (Gamsakhurdia, 1959, p. 575); „What else is the master responsible for, if not to make the momentary eternal? What else is the master responsible for in this world, if not to struggle with the mist of transience?“ (Gamsakhurdia, 1959, p. 643). The male pheasant fights against what is dark, covering and making invisible what is present. The master must, through his creation, unmask the truth. Both the pheasant and the master fight the night, one in the field of red clover, the other in his own soul. This metaphor, like the entire novel, is dedicated to the purpose of the artist and the choice of a woman. The artist does not believe in the apparent and does not take root in it like others, therefore he is lonely and shelterless in the ephemeral. The artist's root is in heaven, and with this grace he creates the impossible for others. A male pheasant can not get involved the night on its own. „The Pheasant Fighting the Night“ is the image of a male who, with relentless effort, must devote himself to creating beauty from stone – to building a dwelling for the Holy Light. Between this inexplicable spirit of the master and worldly glory, the daughter of Talagva Kolonkelidze chooses the former because a woman's nature also contains beauty in its depths, and by this measure, she stands before the world. Therefore, only a woman's heart can determine a man's true worth.

Thus, artistic creation, like human action in general, is conditioned by conscious and subconscious factors. Facial expression is a subconscious sphere of artistic creation; therefore, artistic creation also exceeds the author's narrative in content.

Facial expression is a semiotic system that requires the joint creation of the author (addressee) and the reader (addressee). Within the semantic field created by the artist's creativity, the reader can voice a new meaning even for the author.

A work of art is not created by the author without thinking (only subconsciously). Understanding requires the use of concepts.

All artifacts, including artistic ones, are associated with corresponding concepts. An artistic creation (an image) can evoke a universal concept (truth) in the mind.

We could say that the art world revolves around ideas: a work of art begins, is realized, and is valued with an idea.

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