



**European and Oriental Cultures:
Archetypal and Organotropic Similarities (Konstantine Kapaneli)**

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Abstract

The present paper deals with the analysis of a worldview concept of the modern Georgian philosopher Konstantine Kapaneli in relation to issues of ontological, axiological and social perception of culture, in particular, the essence of the organotropic principle of the philosophical and sociological theory of culture and conceptual arguments in favour of the organotropic understanding of culture, both European and Oriental.

The work clearly shows that ideological reflection on the essential certainty of historical types of culture in Kapaneli's philosophical research is carried out through such a basic problem of traditional cultural theory as: the mode of existence of culture, the main aspects of

its genesis and development, the features of its structural state and morphological systems; in addition, on the one hand, the relationship between nature, man and culture and, on the other hand, history, culture and civilization.

The work defines, analyzes and emphasizes Kapaneli's point of view on the issues of mutual influence of culture and society, in particular, the impact of factors of social stability on culture as a certain system of values, social norms of social functioning and trends in cultural development.

The work represents an active attempt to substantiate that Kapaneli's organotropic theory, recognizing the continuous connection between the evolutionary change of a certain type of culture and the dynamics of social processes, has made a very significant, effective and valuable contribution to the history of philosophical thought in the process of creating a unified theory of culture.

Keywords: Kapaneli; philosophical; worldview; organotropic; European culture; Oriental culture; civilization.

Introduction

The world of European and oriental culture, as a multifaceted and diverse phenomenon, is the goal of a separate study of the worldview of Konstantine Kapaneli, since his "Theory of Organotropism"¹²⁷ is a unique attempt to form the first ontological and sociological problematics of culture in Georgian philosophical thought.

¹²⁷The author himself explains the content of this theory as follows: "There is a constant connection of a creative nature between the state and the entity. The state influences the entity, the entity influences the state. A creative connection between state and essence, characteristic of every corner of the world, is called organotropism" (Kapaneli, 1925:8), which can also be understood as follows: the creative energy of the organic world, due to the idea of tropism and in accordance with it, is aimed at adaptation and harmony with the natural environment. Kapaneli believes that the history of thought cannot allow any deviation from this formula, that is, it cannot explain any of the events of our planet as something super-temporal and super-spatial self-category, a possibility that may not entirely obey the pattern established by this definition.

If we take into account that the main motive of the organizational concept is the explanation of all aspects and features of culture by the needs of organic-social adaptation with the environment, then, naturally, Kapaneli's interpretation we cannot consider culture as a single historical process, based and conditioned by the totality of social achievements that followed in time, as in the work "Fundamentals of Social Aesthetics". The very word "organotropism" means that "in the gradual expansion of world culture and civilization there is no common flow, no goal of unity; different images appear from different sides: there are episodes, characters, privacy, fragments, individual and social characteristics, which in turn plunge into the abyss of eternity and between which there is neither a unifying bridge nor a passing background" (Kapaneli, 1925: 26). Thus, according to the organotropic worldview, the totality of certain social-historical circumstances, as a kind of factor, has a pronounced creative and ideological influence on the essential features of culture, and the culture, in turn, as a specific factor has the historical ability to exert a certain creative and ideological influence on the challenge and determination of the social situation with its usual and characteristic external characteristics.

Despite the above, the organotropic point of view allows its author to present the integrity and individuality of a certain culture, which is carried out on the basis of judgment and analysis of known

The fact is that at the conceptual level we are dealing with a completely new concept, namely a reflection of the essence of a special principle of thinking: "Neither in Eastern nor in Western European literature has anyone used the word "organotropism" before. In Georgia we use this word to describe the entire system of thinking" (Kapaneli, 1925: 112). More specifically, Kapaneli introduced the term "organotropism" into scientific terminology, based on a combination of the concepts "organism" and "tropos". The word "tropos" is of Greek origin and in Georgian means "turn, direction." In an etymological sense, the word "organotropism" refers to a change in the direction of growth of plant organs as a result of environmental influences. Kapaneli transferred this principle of relationship from biology to philosophy and extended it to the whole world, material and immaterial - spiritual and social reality" (Lobzhanidze, 2006:45). And, thus, as a scientific concept, "organotropism" refers to a universal model of the interdependence of the formal and substantive aspects in the process of establishing and assessing the relationship between world events.

historical types of culture. On this occasion, Kapaneli notes: “Historical eras enter into a huge development of culture and civilization with their own specific styles, principles, ideals; each era of culture has an individual soul, expressed both in form and content, reflecting the entire totality of social needs and feelings, social pains and ideals; the forms of culture, with their designs and methods, with their materials and forms, serve the prevailing taste of the era” (Kapaneli, 1925: 129). As we see, according to Kapaneli, an individual image of culture takes and uses material to shape itself and represent the archetype through the sensory-emotional characteristics of the modern era and the qualitative elements of its spiritual architecture. However, “idea and form are the two great elements of creativity of every culture, every type of civilization” (Kapaneli, 1923:78). How should this be understood?

As can be seen, “Kapaneli offers us an image of the idea of the unity of the world-historical process” (Bagrationi, 2016:366) in a different and modified form, with a picture richer and more diverse in content, namely, with “cyclical stories of the beginning, culmination and degradation of a diverse a specific set of self-existent and unique cultures” (Bagrationi, 2016:366). In this process, according to Kapaneli, the role of the transitional stage is acquired by the factor of evolution, which, even at the level of ideas, presupposes a historical and intellectual reflection of the qualitative development of a single formative model of culture, its implementation in different circumstances, in different value directions and in the form of a unique standard model: “In the history of culture, there are often moments of unification of directions, synthesis: elements that have been separated from each other for centuries, for various reasons, come together and take on a holistic form. There are also moments of separation and conditioning: elements previously placed into a single whole are separated from each other and begin to “evolve”, to wander in different ways” (Kapaneli, 1923: 43).

It is interesting that named and discussed by Kapaneli the two concrete historical types of culture formed and realized in this way, both separately and in relation to each other, are given as Western [in the form of European culture] and Oriental culture; Kapaneli considers and explains the main criterion for their mutual separation to be the quality and level of regular activation and realization of immanent creative potential: "In the West, organically, gradually, systematically, history gives complete forms of social structure, forms that are not devoid of internal fullness, the potential power of creativity. The situation is completely different with the East. Here extremes often took place, but neither the economic-industrial situation nor the cultural-ideological forms of civilization had a systemic and organic character" (Kapaneli, 1925: 142).

Methods

An attempt to substantiate the initial principles of work with scientific methodology was carried out by us in the form of a certain research asset, in which the following main approaches can be distinguished:

- in the process of analytical reasoning, the comparative or historical-comparative method serves to create a rich and interesting analytical and discursive environment; thanks to the cognitive abilities, against the background of systematic mutual comparisons, certain paradigms of intercultural similarity and mutual influence have been identified and described;
- in the context of conceptual reflection, we are able to refute or substantiate individual opinions and hypotheses using the hermeneutic method as a potential for adequate interpretation and understanding of authentic and original texts. Additionally, in a working format based on a holistic approach, we emphasize the importance of obtaining a reasoned opinion from a current literature source for a case study; and the phenomenological approach allows us to show that the interpretation and assessment of cultural aspects of scientific and intelle-

ctual thought to a certain extent presupposes the psychological influence of the researcher's own subjective worldview experience.

Results

The concepts studied in the article and the conclusions obtained make it possible to outline the practical significance and value of the study in the process of discussing theoretical and axiological problems of the philosophy of culture and sociology of culture, in particular when presenting the social necessity of culture as its fundamental functional aspect.

Along with this, in the course of a long study of the non-systematic cultural thinking of Konstantine Kapaneli, we for the first time analyzed the specifics of the extraordinary organotropic-creative interaction of European and Oriental cultures, namely, the essential philosophical and ideological features of his access and knowledge were revealed.

The main reason for the weak factual argumentation of the theoretical foundations of the research topic is a direct consequence of Kapaneli's inconsistent, eclectic and completely non-academic thinking; throughout the spectrum of Kapaneli's worldview there are automatic combinations of involuntary and often completely immature ideas and views. Accordingly, we are very rarely given the opportunity to name and review the relevant scientific literature, which will provide us with orientation assistance in the process of listing and systematizing philosophical and organotropic teachings about culture.

Discussion

Kapaneli conducts a conversation about European culture by highlighting its general historical types against the background of the discussion. The phenomenon of the oriental type of culture brings it up for discussion, on the one hand, in order to highlight the historical features of European culture, and on the other hand, to present the both as events of a unique organotropic nature. At the same time, attention is focused on the main elements of the usual, typical chara-

cteristics of the cultures under consideration, forming painful and exemplary instances of spiritual culture.

According to Kapaneli, every cultural-empirical situation is built on the principle of eternal tropism and is nourished by its internal energy: "Civilization is a chaotic leap of the universal intellect, and every form is woven by the sufferings of culture and washed by tears; Jerusalem, Rome, Babylon, Paris, Berlin, New York, London are gigantic stations of biological excitation and evaporation" (Kapaneli, 1925: 25). The psychology of each private culture, different in its essence, limited by a certain time and space, is an emotional and transformative implementation of tropic reflection: "The process of intellectualization is subject to time-space, and the great sage of ancient Arabia Al-Farabi, with his Arab visionism, depicts the "truth" of the tropical feeling of Arabia in the same way as Kant, with his epistemological dualism, depicts the apogee of European feudal-aristocratic rationalism" (Kapaneli, 1925:25).

In addition, according to Kapaneli, both the theoretical and artistic-mythological worldview of a particular culture arises on the basis of tropism, is built according to an angular creative scheme, judges and thinks from the primary point of view of organic-historical traditions: "The country ends at the pillars of Gibraltar," the Hellenes said, "whoever is not Greek is barbarian and fool; isn't it tropic egocentrism? [...] In the rhythmic speech of Rabindranath Tagore, India's past, the air, nature and the branches of the dense forests vibrate like musical ideas" (Kapaneli, 1925:27). As we see, Kapaneli wants to convince us that in the case of the above two general types of world culture, both purely mental-discursive and purely figurative-ideological and creative progress, aspiration and feat are a direct result of the spiritual abilities of the morals and customs of the historical-cornerstone and national-social generation and, thus, this is a phenomenological manifestation unconscious feelings and subconscious knowledge.

As you can see, Kapaneli's reasoning on the assessment of cultural archetypes begins with the pathos of searching for objective criteria and develops in a subjective-idealistic direction, which is naturally unexpected and cannot be justified within the framework of the "theory of organotropism", built on the basis of materialistic principles. Such a point of view, namely the recognition of the universal nature of the archetype as an unconscious basic pattern of imagination and the mental basis of any cultural-traditional experience [with some modifications], is quite familiar, accepted and tested among cultural theorists. As an example, we can cite the thoughts of the modern Georgian culturologist Soso Sigua, given in the subsection of the scientific text entitled "From representation to imagination: Associations". According to the author, the main driving force and energy of creative genius and excitement lies in associative thinking, which determined the "differentiation and division of archaic diffuse perception" (Sigua, 2012: 307); where "on the one hand, there are unconscious impulses and their signals, and on the other hand, violent associations and [...] bioelectrical activity of the brain" (Sigua, 2012:308); what is most important, "each of them represents a transformation of genetic characteristics" (Sigua, 2012:312). Moreover, "the basis is the constant change in the psyche and consciousness that is brought by time, as well as new political and economic realities" (Sigua, 2012: 178).

Speaking about European culture, Kapaneli highlights and focuses on determining the essence and meaning of ancient culture; more precisely, he absolutely agrees with the prevailing opinion in the history of thought that the culture of the Hellenic world is one of the most powerful foundations of modern European civilization: "Ancient civilization, combined with Hellenism, takes on a universal character for the European continent: "Psychological expansion and cosmism take on material form thanks to the spread of universal character of the Caesars" (Kapaneli, 1923: 43).

As you can see, the Hellenistic period is the object of a special study by Kapaneli among the historically recorded individual stages on

the path of long perfection of ancient Greek culture. Naturally, the question arises: why has Kapaneli chosen this particular era? The answer can be formulated as follows: starting from the epoch of Homer, Greek culture, in its full flowering, passing through the stages of archaic and classical development, reaches the age of highest development in the Hellenistic phase and comes to its end with the Hellenization of Rome: "Only three generations of cultural workers of the Ancient Greece have created art of high classics; have put in pawn bases of a western civilization and images for imitation for many millennia" (Bagrationi, 2017:6). Moreover, the Hellenistic period is considered as a special period of historical time when "the ancient police-monarchical states - Babylon, Assyria, Persia - were conquered by the Macedonians: the culture of these states, combined with Hellenism, entered into the civilization of the Mediterranean, in which strong organizations of Christian teaching were reflected in the circumstances of the time" (Kapaneli, 1923:43), that is, a special cultural-historical event, formed and consolidated by the spiritual and intellectual achievements of the Hellenes, the expansion of customs and traditions into non-Greek space and communication with the East, as a "moment of synthesis, a moment of "progressive" history " (Kapaneli, 1923:43). What can be said in this regard?

As Soso Sigua points out: "For some thinkers, the history of humanity is merely the history of Europeanism; today, European culture does not need to be spread by force. People from different continents themselves strive for this, recognizing its superiority and civilizational value" (Sigua, 2013:28) And Kapaneli is a thinker in whom the European style of culture acquired and revealed all its possibilities of expression precisely through commonality with the ideals of the oriental spirit of culture; in particular, in the history of culture, the Hellenistic worldview arose as a result of the creation of a military-monarchical empire on a global scale by Alexander the Great, since it brought the influence of the ancient pattern of thinking on the culture of the countries of the Middle East and the entire Mediterranean, that is,

the introduction and widespread dissemination of Greek philosophy, literature and generally creative trends outside of Hellas, and, consequently, the meeting of Hellenistic and Oriental cultures. The latter also means that ancient oriental culture, in parallel with Greek, in turn influenced it as well. As a result, the further development of Hellenic culture henceforth occurs along a new - Hellenic- Oriental path.

In order to confirm all the above, Kapaneli offers the following argumentation: "In the history of civilization we see the relationship of influence between the state and ideology" (Kapaneli, 1925: 132), that is, the spiritual state of culture forms the internal construction of ideology, and the special construction of ideology, in turn, influences the formation of culture. "The philosophy of organotropism is, first of all, the philosophy of genesis" (Kapaneli, 1925: 132), since the organotropic worldview tries to figure out how one specific contour of culture is formed and intersects, and how it relates to another contour of culture: "this is the organotropic nature of the evolution of culture and civilization" (Kapaneli, 1925:133).

It seems that for Kapaneli, civilization, as the zenith stage of cultural development, is in vassal relations with social-historical comparability. At the same time, the spirit of civilization, as a combination of intellectual activity and spiritual feeling, is organized by means and manoeuvres dictated by the social situation in a certain time and space. The classification of cultural events in such a situation naturally takes into account the needs of social existence: "The soul of each era, with its cultural-civilizational style and industry, is a reflexological laboratory which develops concepts with labour, effort, gradually, according to the coordinates of customs, just as some large factory produces things for the needs of our lives ..." (Kapaneli, 1925: 133-134).

Of course, Kapaneli did not lose sight of the fact that each type of culture, as a result of creative history, is extremely complex in its structure and that one of the conditions for the difficulty of clarifying it is the regularity of the natural reality given at its basis: "Nature is the living atmosphere of culture; natural events are instruments of cultural

creativity” (Kapaneli, 1925:83). However, in the process of creative history, nature and culture are not absolutely separated from each other. On the contrary, they need and subordinate each other: “Culture is a superstructure of nature, it is a kind of continuation of it, and that is why for cultural creativity people everywhere use those materials, colours and forms that exist on earth, the ones that a person can feel and reflect” (Kapaneli, 1925: 83).

It is interesting to note that from an organotropic point of view, culture, “in which natural certainty is preserved” (Kulidzhanishvili, 2006: 269), is given an identical meaning in the case of its different historical types. Both European and Oriental culture, with all its diversity, carries and inherits the appropriate shade of the natural environment-conditions in which it is formed and develops; the individual metamorphosis of each one's evolution and every situation is essentially determined by the regular state of nature spread over a certain time and space. For example, “the vast fields and monotonous spaces of the East evoke in the soul desires for boundless individualism” (Kapaneli, 1925:142), or “Dionysian or Apollonian ecstasy is impossible in Greenland and Siberia; it is impossible in such conditions where the connection between essence and state does not allow one to feel organic completeness, where nature and its climatic and geographical features do not contribute to the experiencing of this feeling” (Kapaneli, 1925:56). Thus, for Kapaneli, the development of culture depends on natural conditions to the same extent as it is determined by the state of development, mastery and use by society of the opportunities created by nature. Therefore, it is implied that in various parts of the world, in accordance with the differently acting forces of nature, there are created separate cultures, qualitatively different from each other, and at the same time the formation of each of them is carried out with the help of specific natural factors.

Moreover, Kapaneli tries to find out the influence of the geographical features of the European and Asian continents and parts of the country on the course of the formation of their culture, as well as

the factors that stipulated the emergence of civilizations and the natural conditions that determined their development. According to the organotropic theory, among individual environmental conditions, the development of culture and civilization is to a certain extent influenced by the joint state-determination of geographic latitude, land and climate: especially, culture “is pre-defined with some social conditions, especially geographic, geologic, climatic, biologic, political and historical factors [...] for the peculiar and special level of social condition and situation” (Didmanidze, Bagrationi, 2022:45) and “face, style and form of culture, speech and internal structure, idea or tendency are in organic connection to condition and are coming straight from it” (Didmanidze, Bagrationi, 2022:49) but “through European historical mental culture values” (Didmanidze, Bagrationi, 2022:51).

However, it is also true that they are in no way given absolute significance. The author tries to show that the possibility of the emergence of civilization varies in accordance with the change of geographical conditions and climate: “Sometimes wild, violent movement, sometimes dreaminess and yawning are characteristic features of the oriental soul, and these features have been formed under the influence of the geological, geographical and meteorological conditions of the East for many centuries” (Kapaneli, 1925:143). Moreover, “in every corner of the world they did what they could do; each profession is chosen by genetic memory and condition; the possibilities of nature facilitate this connection. In the places rich with red clay a person makes pottery, in the area with a lot of wood a person builds and does carpentry; places containing a lot of iron predispose to learning blacksmithing; the situation provides the opportunity for organotropic creativity” (Kapaneli, 1925:17).

In our opinion, Kapaneli’s views mentioned above “are very close to the theoretical concepts of famous representatives of a widely recognized geographical trend in sociology, namely the English historian Henry Thomas Buckle [in the work “History of Civilization in England”] and the Russian (Romanian origin) geographer Lev Mec-

henkov [in the work "Civilization and Great Historical Rivers"] (Bagrationi, 2018:192-194), since Kapaneli emphasizes the fact that the phenomenon of civilization is mechanically determined by the factor of the geographical and natural environment and, therefore, it ignores the need for human activity along with the environment, i.e., the objective pattern of the social conditioning of culture. As Kapaneli himself points out, "geographical, climatic, biological conditions make life difficult throughout the world. Social life is not the same on the islands, in Australia, Brazil, Siberia, and large cities in Europe. Since in some places there is similar social life with its principles, local tropic customs, then the social, material and spiritual culture in these places depicts those desires and pains, those intentions and feelings that are observed in special conditions and in special place" (Kapaneli, 1925: 67).

We consider quite fair the remark made in sociology regarding the concept of the geographical school - about the revaluation and one-sided assessment of the role of the geographical environment in the emergence and development of culture. We can quite rightly extend this to Kapaneli's views. Particularly, in any historical era there may be a discrepancy between geographical conditions and the progress or regression of cultures, since even in a situation of different geographical conditions, civilization changes towards rise or fall, or even in the same geographical conditions, civilization in one country flourishes, and in another one it only fades away. So, culture does not arise and develop on its own, involuntarily and automatically, only due to geographically favorable circumstances. In this case, in favour of Kapaneli's organotropic concept, it should be said that it gives geographic determinism in relation to culture another, but not entirely decisive and absolute, meaning.

As Kapaneli suggests, even in circumstances where human life was deprived of the social institutions and rich intellectual environment, that today organizes and governs natural reality, i.e. "the original form of cultural organization was organized around those events,

the conditions of existence, that he saw around him every day" (Kapaneli, 1925:123). More precisely, it was a wild world, clothed and equipped with a variety of flora and fauna, in relation to which man was forced both to defend himself and, in some cases, to attack, if this was required by his internal goals and aspirations.

It is obvious that society as a cultural phenomenon, together with Kapaneli's internal, immanent tropism, appropriates and pays attention to the corresponding form and content of the social, historically changing characteristics of the situation. According to Kapaneli, "acquaintance with animals spiritually turned man to animal culture. A person who adapts to one group of animals, gradually gets used to it and then tries to tame them for social needs; on the other hand, he submits to the second group of animals himself, makes them gods, makes sacrifices for them, turns to them with worship and prayers" (Kapaneli, 1925: 124). That is, the content of primitive social culture is an expression of the most general postulates of the mythological worldview, and also assumes a corresponding social load. However, at this level, "sadness and joy, hopes, feelings and ideals of man are closely related to animal and plant nature" (Kapaneli, 1925: 124).

Therefore, for Kapaneli, the mythical part of cultural history is determined by the harmonious interaction of human and non-human forces, which finds a corresponding organotropic reflection in rituals, strictly and precisely defined by the principles of zoomorphic ideas. The best example of this is the traditional dances of the Australian aborigines discussed in detail and named Corroboree, which include the cult of the Siberian bear and the Greek Eleusinian mysteries, since the practical content of each of them specifies that "the spirit of culture generally inclines towards the state, any relationship of the state to the spirit gives a special form in creativity and experiences; creativity is the organization of social experience" (Kapaneli, 1925: 124).

It should be noted that from the point of view of organotropism, the history of culture is presented as a random and disordered totality,

in which the specifics of each culture depend on the factor of time, territory and racial and biological characteristics. Therefore, there is no common language and style between cultures; each culture is the owner of its own subjective-individual world, through which it is in organotropic connection with the surrounding environmental conditions: "The order and type of the world is a chaos of units, the greatest culture is just the ordering of tropic feelings: systems and principles, gods, laws and ideals are embodied in pathological-edge suffering and illusions.

What is Nietzsche's superman if not the pathos of a German aristocrat? What does Zarathustra have to do with Indians? [...] Wasn't the ancient Egyptian filled with divine joy when he prayed before the Nile? Doesn't the idea of divinity create here a social-territorial interest? Haven't Europeans burned each other for centuries over the issue of communion? Didn't entire nations fight for mummies? "But all this is so funny to us today, because [...] time and conditions have carried away the spirit of the times" (Kapaneli, 1925: 24). It seems that Kapaneli wants to substantiate the validity of Spengler's concept of local, national culture, rhythm and type creativity and in this case its maximization even reaches extreme relativism.

As we see, in the process of theoretical research of cultural and historical types, Kapaneli is guided by an unstable and disordered methodological mechanism. To evaluate it, one can borrow and use the detailed conclusion of Meki Lobzhanidze, a modern Georgian researcher of Kapaneli's sociological thought: "The main drawback of Kapaneli's worldview is that it is the worst manifestation of eclecticism. [...] The author does not understand the laws of social development, he has not developed the correct scientific method, so it is clear that his attempts to combine different theories are mechanical in nature and have no scientific justification" (Lobzhanidze, 2006): 125-126).

Conclusions

Kapaneli's cultural thought, especially from an ontological-xiological point of view, has not been properly studied and researched.

The scientific novelty of the present paper lies in the attempt to discuss and clarify the theoretical and philosophical content of Kapaneli's concept of culture, in particular, the worldview justification for the following basic postulates:

A systematic and analytical explanation of the common archetypal foundations of European and Oriental culture is possible using the organotropic formula; accordingly, it is understood that, as in the case of the phenomenon of culture as a whole, and in the case of its particular type, the traditional attempt to search for and establish objective criteria for value assessment is a direct result of a certain theoretical construct;

The appearance and character of each cultural model are, in a sense, formed by organotropic archetypes embedded in the very foundation of the culture itself, the active dominance of which largely determines the historical fate of the development of culture, as well as the provision and preservation of its unity, integrity and originality.

Acknowledgement

We express our gratitude to the philosopher and cultural scientist, Professor of Tbilisi Ivane Javakhishvili State University, Akaki Kulidzhanishvili for timely competent advice, detailed comments and qualified consultations related to the main concept of the work.

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