

Noomakhia Lecture 5. Logos of Dionysus - Alexander Dugin (Serbia 2018)

We continue, we are continuing our course of knowledge and today, the fifth lecture is dedicated to the locus of Dionysus. Now, in the Geosophy perspective, we understand better what means the locus of Apollo, the locus of Cybele in a concrete sense, and the sense of the cultures, existential horizons. So now we are going to speak not about in a general locus of Dionysus, but in a concrete ethno-sociological, historical, and as well sociological and economical sense.

So, we have fixed a very important moment in the European history that defined the main structure of European Nomachia, European historical sequence, the sequence of the event. So, the key to interpret European history in its ontological and existential dimension is to follow and observe how this process of Nomachia, or how this interaction between two opposite existential horizons developed itself through the historical epochs and eras and cycles. So, we already have a kind of reading system of interpretation, hermeneutic of European history, because, as we have seen, it is based on the mutual reinterpretation of the same symbolic and mythological structure, religious structure, cultural structure, from two perspectives, two contrary perspectives.

So, that is Nomachia in the purest sense. The Logos of Cybele tries to interpret the same figure or impose its own figure in the context of the mixed culture, mixed civilization. And that is a kind of, we could call it the fight for the gender of the deity, of the divinity, because divinity could be interpreted as the materialistic, civilian way, perspective, or spiritualistic and patriarchal, heavenly, vertical, Indo-European, in its original sense, way.

And we have a kind of intersection between, that is, if Grau built battlefields of the European history, there is the battlefield between two logos. And battlefield demands encounter, meeting point between two existential spaces. And this battlefield creates a kind of new structure, third structure, because in purest sense, Logos of Apollo is represented by Turanian society, nomadic.

In purest sense, the Logos of Cybele is represented by agrarian, matriarchal, sedentary society. But there is new dimension that is created. That is precisely the field of the space of Dionysus, where the patriarchal concept of the man is descended, is, has descended, is descending into the depth of the matter.

That that belongs to the sky, comes to the earth and comes into the center of the earth, into the center of underground. So, Dionysus became a king of the hell, of underground, as Zagreus in Greek myth. So, there is a kind of differentiation of this Apollonian structure.

The pure Apollon, Apollon, pure Apollon, he has no direct contact with the matter of the Logos of Cybele. He stays outside. He is absolutely untouched.

He is, he belongs to the sky, to the day, to the light. He has no contact. He is pure.

And Apollon's order is the order of the father, of the purity, of the Logos, of the logical, of the metaphysical strictness. And there is the law of the heaven, of platonic ideas, of the lights, of the stars. But when the sun of the sky comes to the earth and begins new dimension, and this dimension is the dimension or level of the Dionysus.

So, there is completely new, new field of the reality and new Logos is appearing. It could be regarded as a kind of result of the encounter, of meeting, or the battleground between the Logos. But little by little it could be as well regarded as something autonomous, that not is the product of the encounter of two opposite Logos, but the third Logos as such.

We see that not in the European history, but we see that in the other cultures. For example, in Chinese culture or in the pygmies in Africa. They, Chinese and pygmies, have the Dionysian society in the purest sense, not as result of something, of some superposition of two existential horizons, but something original, autonomous.

So, we should preserve in this Logos, why we are speaking about three Logos, not about two, because there is possibility in some societies, not in the Indo-European, sedentary or nomadic, but in other societies, we have the structures based fully on the absolute domination of this Dionysian Logos. But in the case of Indo-European culture, there is always battlefield. So, Dionysus is battlefield.

In other societies, not necessarily. So, we need to take that in account, in consideration, in order to understand better what is the Logos of Dionysus. But in the Indo-European society, we are dealing precisely with the war, war between the Logos of Apollo and Logos of Cybele.

In the ethno-sociological sense, it is translated by the fundamental events and processes that were developing in the field of the third Indo-European function, where was the synthesis between third function, pastoralist and kettler function of the Turanian, pure Indo-European existential horizon and sedentary agricultural matriarchal society. In this segment of the society, in the peasantry, in the European peasantry, was the special space of the Dionysus. There is the field and the kingdom of Dionysus.

It is the kingdom of the agriculture. So, Dionysus is the god of agriculture and he is the god of wine, but as well he is the god of the sacrifice of the bull, of coal. And in the mysteries above all, in the Eleusis mystery, he is always accompanied by Demeter, the new figure, Demeter.

Dionysus and Demeter, they are both the deities and the figures of the agriculture. And that is very important pair, very, very important duality between Dionysus and Demeter, who plays the central roles in the Eleusis mysteries. Eleusis mystery was the mystery of

the wine and the bread.

Wine grape, represented by Dionysus, and the sprout of the wheat, represented by Demeter. This pair of the mother and heavenly son and patriarchal seed, not created from her, but put in her, in the center of the earth, in order to resurrect, in order to revive, to be revived, in order to come back. That was completely new version of agriculture, patriarchal understanding or interpretation of agriculture.

So, Demeter is not the same as the Sibyl. It is completely different understanding of what is Mother Earth. That is the concept of the patriarchal interpretation of Mother Earth.

The Mother Earth that is seen from above, and not from inner side. It is epictonic and not epoctonic deity. Epictonic, that is above the surface of the earth.

So, that is the field. Demeter is the mother of fields, of fields labored, prepared, and directed to the sky, and open to the sky, and open to the influences of the sky. That is the figure of the Great Mother, recognizing transcendentality, the transcendent principle of the heaven and the Father.

And submitted, domesticated mother. Demeter is the mother in the patriarchal sense, embedded in the patriarchal society, and accepted under such condition, precisely as agriculture. There is the shift from Sibyl to the Demeter, very important shift.

The shift from savage mother, and domesticated mother. That mother creating autonomously the world, and mother as a helper to the seed, to the father seed, to grow. That is different concept of the feminine principle, of woman, that is here in act.

So, Dionysus is pair, he is son, and he is lover, and he is husband, and he as well is father of Demeter. So, it is completely new relations. And here we see, in that pair, in Eleusis, mystery of Greece, of the Thracian region, and I will explain why Thracian region is so important.

And Thracia partly covered as well the Serbian territory, partly. So, that is very important. So, this Eleusis mystery was mystery of the shift from purely Sibylian existential space in the peasantry, into the patriarchal, Demeteric space of the mixed Indo-European agrarian society.

And there appears Dionysus as new figure, completely new figure. It is not Apollo, but that is not Actis from Sibylian cycle. It is new figure of immanent transcendence.

Something that is coming from the sky in order to go to the center of the earth, and after that save the earth from its chaotic or gravity, or this Sibylian aspect. That is purification of the earth by the wine. And the mystery of wine, it is a kind the mystery of blood of God, that has descended into the center of the earth in order to save the world, the

matter itself.

So, the wine, it is Dionysus as a kind of freedom from the Great Mother. So, the freedom is possible. The Dionysus is the sign of the freedom.

So, return is possible. The freedom is possible. The flight is possible.

We could, we could die, but we should arise with Dionysus. So, that is very important transcendental dimension installed in the context of the agrarian sedentary matriarchal society or existential horizon. There is very important aspect in the cycle of the myths and rites around Dionysus.

There were backhand, backhand groups of women followers of Dionysus. And there was a moment where, when backhand heard the call of Dionysus, it is very important thing, that was a kind of voice, silent voice that only initiated backhand women could hear. And that was a kind of call to go to the heath, to the mountains.

And the backhand, hearing the call of Dionysus, they became mad and crazy. And they went through the fields and the forests as crazy, tearing apart everything they encountered on their way, in order to get to the heath, to the cave of Dionysus. Because that was the call that Dionysus is burn, is alive.

And that, this crazy state of mind was very similar to the matriarchal orgy, but with very important difference. That was appearance of transcendental male figure. That was the feeling, the profound feeling of the existence or arrival of the savior, male savior.

That was not autonomous creation of female androgyne, Agditas, as in the cycle of Sibylle. That was a kind of appearance of transcendental seed, that was not the part of the great mother. That was madness, female madness encountering with the real transcendental male figure, completely different from the previous orgiastic tradition.

And that was encounter with this transcendental vertical aspect, was the essence of this call of Dionysus. But that is very interesting, that in Indo-European tradition, we never see Dionysus in the pure state. It is always Dionysus as brother of Apollo, as bearer of light.

So, we integrate the figure of Dionysus and logos of Dionysus in Apollonian perspective. And we have no other Dionysus. That is only one Dionysus.

In our tradition, it is Dionysus of the Indo-European existential horizon. But, there is always possibility to reintegrate this figure in the perspective of Sibylle. Sibylle tries to regard this coming of the male figure, of the transcendental patriarchal figure in its ancient matriarchal Sibyllian perspective.

And to replace the Dionysus by Adonius. Adonius that was as well the figure of the

male figure of the matriarchal cycle of Maitis. And that slight, easy, easy change of the, slight change of the meaning turned everything upside down.

So, that was, that is why the Dionysus was, and is battlefield between two logos in Indo-European context. Indo-European reading of Dionysus was Apollonian. But, they operated in a very dangerous space, where the power of the Great Mother and its interpretations, its hermeneutics, where the power was very, very, very strong.

So, and that is as well one of the reasons why there was no special rites and myths dedicated exclusively to Dionysus. And the majority of the rites, processions, myths, the figures of Dionysus were taken from the special worship practices of Great Mother. And that is very, that is fully described in two books that I suggest you to read.

It is the book of Karl Kerényi, *Dionysus Unending Limitless Life*, *Dionysus Absolute Limitless Life*, and *Dionysus Pre-Dionysus* of Vyacheslav Ivanov, that is in Russian, Russian language. So, that is interesting, when Kerényi, Karl Kerényi, Hungarian author and friend of Mircea Eliade, very interesting, very profound author, tries to, tried to reveal the sources of the cult of Dionysus, he came to the conclusion that there was before the figure of Dionysus something very near, very close to him, but in completely different context, that was purely matriarchal cult, with almost the same processions, almost the same rites of the cave, of the backhands, of the madness, of the orgies, but totally matriarchal. So, that is, that is the most important, most interesting point, that in the field of the rites and the cults and the legends and the myths of Dionysus in the region, were matriarchal tradition, transformed by coming of new existential horizons, horizon of, in the European horizon.

So, Dionysus' cult, the cult of Dionysus and the locus of Dionysus was the locus of the, of the structure of the cult of the Great Mother, transformed by the descent of the transcendental matriarchal principle. So, there all the symbols of Dionysus were pre-Dionysus, were matriarchal. So, he was, so, sometimes he appeared as a serpent, sometimes he appeared surrounded by the figures of the half-men satyrs, half-beasts.

They were normally the partner of the Great Mother, and these processions of Dionysus were as well continuation of the processions of the Great Mother, with the same rites, with the symbolism and the symbolism of pine linked with Dionysus was the symbolism of the Great Mother as well. So, that is interesting that that was a kind of conquest of the territory of the myth by Indo-Europeans. Conquest and inner semantical transformation.

So, the Indo-Europeans have conquered not only physical space or villages or peoples, they conquered the space of myth, they conquered as well worship practices and they transformed semantically the figure of Sibylle surrounded by all the symbols and all the signs and all the practices of worship and the cult into the figure of Demeter, Demeter and Dionysus. This transformation was as well a kind of conquest. So, they were conquerors Indo-European that have appropriated the space that didn't belong to them,

because in Turanian way of life they didn't know such things.

They have taken that, they have conquered that and they have imposed their reading. So, that was a kind of attack on the new field by Indo-European civilization. So, and in the metaphysical sense, in the Neoplatonist tradition Dionysus was presented as a bind.

The main myth of Dionysus was the myth how the Titans have turned Dionysus apart. The little Dionysus, the child Dionysus playing on the Olymp was attacked and turned apart and eaten by Titans that have intervened in the Olympus in order to kill Dionysus. And Neoplatonic interpretation of Dionysus is a mind that is present in any human but as a kind of spark of Dionysus because in Orphic interpretation and Neoplatonic interpretation of the human nature, human nature is double.

On one side it is Titanic by the body, by the materialism and on the other side it is Dionysus. And that is human soul, human mind, human thought is Dionysus. And Dionysus is turned apart as a spiritual intellectual principle presented in the multitude but being unified, unique in its core.

That's the concept of immanent intellect Dionysus. Not the paradigm of intellect in the father but that is a kind of son of God present in the human nature and opposite to the other, other side of this nature that is Titanic. This is precisely the problem of metaphysics of Dionysus and the metaphysics of human culture that is double human culture because it is, it consists from two horizons.

There is Titanic horizon. That is not the body as such, not the matter. That is the Sibelian reading of what is body.

So there is no matter. Dionysus is the man. Dionysus is the other name for the human being as cultural being in the context of superposition of two existential horizons.

That is the problem of all in the European society. The problem of Dionysus and Dionysus as battlefields between the patriarchy and matriarchy embedded in our culture. That is precisely the problem of Dionysus is the problem of Indo-European culture and key to no mafia of Indo-European society from the Western Europe or from in the Western Europe or in the Asia because in Iran and in India there is exactly the same structure of the cultural problem.

There is no such figure as Dionysus in Indian culture but there is Shiva. That's paradoxal figure. There is and there is no direct equivalence but there is always this battleground, this battlefield between two locuses.

And what is interesting that in Indo-European societies this locus of Dionysus is unstable. That's very important. Is unstable.

There are the other culture I have mentioned already Chinese and Pygmy and maybe up

to the certain point the culture of Aztecs in the New World in America, South America and Central America with Quetzalcoatl figure. Quetzalcoatl that is more or less the combined figure between two that was the winged serpent. But in Indo-European society the figure of Dionysus and field of Dionysus is unstable because it is very antagonistic that is conflictual.

There is deep conflict between mind and body. Not because of the nature of mind and body but because of the reading of the nature of mind and body. So mind as we consider it is something that belongs to locus of Apollo and its imminent representation in Dionysus.

And our body is red, not is the part of the locus of Apollo. Red as something, something material, something that weights, something with gravity. That is not necessary.

There are the other cultures for example that have completely different concept of body with no materiality inside. But our problem in the European problem was the weight of the body, of materiality of body. It is the trace of the locus of Sibylla and not the nature, objective nature of the body.

Everything we are dealing with are projections of these paradigms. So existential horizon of Sibylla dictates the quality of our body or something that is gravity, that is a limitation of the self. It is not natural.

It is cultural construction, our concept of mind, body and so on. But what is important it is that the figure of Dionysus in our cultures is unstable. So it is always shift the center of the locus of Dionysus in our culture is always shifted or to the Apollonian locus.

That is the normal situation. So we don't know Dionysus as such. In the European know Dionysus in Apollonian perspective as the brother of Apollo.

Not as such. So the center of Dionysian understanding of world is shifted to the top. It belongs to the Apollonian universe that dominates in their main cultures.

So the locus of Dionysus is normally a kind of continuation or immanentization, immanent dimension of the locus of Apollo. And that is a classical or normative case of Indo-European civilization. I think that a big influence in the behavior of the locus is the purity of the civilians.

I can't say purity because I would say that we live in the quantum world. That is all frequency. So what is the frequency of the civilians? Will Dionysus or Apollo develop more? So in order to understand better what is material, for example the waves or frequencies, we are dealing with locus.

So we are dealing not with the same matter with different gravity or different density. We are dealing with completely different understanding of everything. So we could not

regard the civilian as something that is outside of us, object or matter or vibrations or frequencies or purity or dirtiness.

The civilian is a kind of vision of the world. So there is a special, for example, if we are speaking about matter or elements, there we could suggest three readings of that. So the main idea of cosmology, that is the locus of civilian, locus of Dionysus and locus of Apollo, are deep inside of any form of thought.

So they are inside of thought, not in front of thought. They are the paradigms that is very difficult to grasp, to seize, to understand because they are living behind our mind, defining its structure. So we could not see that civilian as image that is in front of us, or Apollo or Dionysus.

When we are speaking about the locus, we are speaking about something that is deep behind our fluid of consciousness, that defines the roots of our mentality. So we could not speak about that pure or impure, of high frequency or low frequency, just because it is not the matter. It is not the way, we could not put it in front of us.

But in order to proceed with locus of Dionysus, we need to understand the problematic nature of Dionysus in our culture. It is not the universal law or rule. In our culture it is shifted to the top.

So it is not pure locus of Dionysus. It is Apollonian, Dionysian locus we are dealing with. But being the battlefield and being precisely the intermediary space, there is always the possibility of opposite reading.

So, and through the books and through studies of Noah Mahia in my books, I have discovered that that is maybe the main problem, metaphysical problem of all Indo-European cultures and the history. So that is a kind of the structure of moment, of sequence of Noah Mahia. So it is a key to our historical being, as historical historical beings, that the key to understand what we are and what is our history.

Because there is always and there was always the efforts of something inside us to put this center of the locus of Dionysus to the other other direction and regards it as something that lays beneath this line that separates, distinguishes locus of Apollo and locus of Cybele. So, and I'm calling, I have called that, that is kind of presumption, black double of Dionysus. So, or Adonius, or Attis, not as Dionysus we know in our normal, normative Indo-European tradition, but a kind of the product of Cybele reinterpretation of Dionysus.

And that is precisely precisely the Titan, the figure of Lucifer and or the Titan of Prometheus or someone that is very, very close to Dionysus. We could consider that, but it is a kind of his black double. He is, there is a German word between of Adonius, Dunkelzwillinge, the black, black, black double.

And this figure is very close to the figure of Dionysus. It is not normative, it is considered to be completely opposite to our world vision, but it is always present as shadow of Dionysus. Or, but not the shadow in the simply material way, it is metaphysical shadow, that is maybe more ancient than that Dionysus, because it belongs to the great mother cosmos.

And we could consider, because Dionysus, it is always mystery, mystery as dynamic, something dynamic. It is not only the eternal, eternal light that shines always, the day. That is the light that becomes darkness, that fades, that disappears and shines anew.

So, there is dynamic, the mystery as dynamic, the mystery of seed. The seed dies and is resurrected as a sprout of wet, or a plant. And what is important, we could consider that a kind of cycle.

The cycle of something that belongs to the top, essentially, goes down in the center of the night, darkness and the earth. And after that, it resurrects in return to its original place on the top of the creation. That's the full cycle of the sun, of the year.

But we could consider almost the same, starting from the third point. There is something that belongs to the bottom, that is created by great mother. And it arises, storming the heaven, in order to bring down the gods and to replace them.

That is a kind of rise of this titanic Prometheus element, to dethrone the gods. But there is the fate of Titans, fall down as the Prometheus. So, he could trick the gods.

Titan can win the gods for time being. As, for example, Tethys that has overcome those Zeus in Greek mythology. But the fate of Titan is to fall down.

And if we represent this cycle, it's almost the same as in the case of Dionysus. Because something is rising, something achieved the highest point, and after that something falls. So, if we consider that in the main feature, that is almost the same scenario, almost the same tale.

But first tale begins from the sky to the earth and returns to the sky. The other tale begins from the earth. It is conquest of the heaven and the fall, the fall of angels, the fall of Titans, the fall of Prometheus and the Tartar, or Titans.

They are climbing to the top of Olympus. They tear apart Dionysus there, and they are blamed, and they are stricken by the Zeus, and with his bolts, and they fall. Destroyed, totally destroyed, and go to the Tartars.

So, there is a kind of now mafia that we could read, normally, from both sides. And that's important, that there is a kind of symmetry. So, Logos of Apollo and Logos of Cybele agree about the main structure of this Titanomachia.

But they read this process, the same tale, from two opposite point of view, two perspectives. So, what is conscious decision of Dionysus to come down to the center of the hell in order to save her mother and Simela, and bring her back to the Olympus? That is one cycle. And if we read that from other angle, we have Titan born by the great mother, attacking the gods, dethroning the gods from the heaven and the sky in their kingdom.

And after that there is revenge of the fate, of the destiny, and they fall down to the same point from where they have appeared. So, the same tale to reading. That gives the problem of black double of Dionysus, all its metaphysical measure.

Because dealing with the cycle, with the logic of the year, of the sun, of the cycle, of any kind, we are dealing always with two possibilities of reading. With two semantic structures of how to read that. So, when Dionysus arrives in the mixed society where there are superposition of two existential horizons, there begins the open problem of the nature of Dionysus.

So, the nature of Dionysus in our tradition is absolutely unstable. It is dynamic, it is contradictory, it is dialectic. And that is not only one way, one version to interpret this dialectic.

That is, there are two versions. So, there is Dionysian can be, at the same time, the almost simulacrum of Dionysus, of Dionysian. That could be Adonisian at the same time as Dionysian.

That could be pre-Dionysian and Dionysian at the same time. So, the problem of the European civilization, it is the problem of Dionysus. So, it is not something that is given to us as something granted.

It is open question and we could not solve it abstractly. Because we are this process, as Neoplatonists have said, that Dionysus is our mind. So, our mind, in that vision, has its own double, black double inside of it.

So, our mind, our soul, our spirit is double in its nature, being Dionysian. It is split. It is dealing always with something that is opposed in itself to its inner self.

So, there is simulacrum problem that is embedded in the Indo-European mind, because Indo-European mind is double and is placed precisely on the superposition of two existential horizons. And we could not be sure where we are Titans and where we are Dionysus. Because we are not dealing with something, for example, mind is Dionysian, the body is Titanic.

There is as well Dionysian body and Titanic mind as well. So, the body and mind are not so clearly separated. They are intermingled, because they, mind and body, are the products and projections of Logos, not something that exists without Logos.

In human world nothing could exist without Logos. We have nothing, for sure. Everything we are dealing with are the product of projection, of perspective of this paradigmatic approach.

So, there is a kind of two bodies and two minds in us. There is spiritual body, the body of resurrection in Christian doctrine, and there is material mind, Titanic mind, reason, mechanical reason, calculation. So, we have as well material body and spiritual mind.

And that is the problem of dialectic of our culture, because this double of Dionysus is not something that exists outside of our culture, but it exists inside our culture. If we consider now, that is the most important concept of the Logos of Dionysus. And that is why the figure of Dionysus was so important to discover, in the case of Nietzsche, and the people and the philosophers that followed Nietzsche, discovered this problem, discovered this dark Logos.

It is discovered that the real problematic of European history, because we could not be sure we are dealing with Dionysus or with Adonis, when we are dealing with the real mind or with the simulacrum of mind. And the Logos of Sibyl now explains carefully and fully what we are dealing with. So, that is the necessary dimension that explains everything in this problematic of Dionysus.

But, to reveal, to find out the Logos of Dionysus, as in case of Nietzsche, was already heroic act. That was metaphysical revolution that have discovered the key of problem of European or Indo-European, I would say, map. So, that is double of Dionysus.

The possibility of titanic reading of Dionysus explains why, before knowledge, before introduction of Logos of Sibyl, that Dionysus was mistakenly taken for Titan, or some purely negative aspect of the light Logos of Apollo. So, that is most important, I think, discovery, metaphysical discovery, because with introduction of Logos of Sibyl, everything is put on its places. Now we see why there is some dialectical misinterpretation of Dionysus and its identification with the black perversion or something upside down.

So, and now we see and the most important thing, it is instability of Dionysus. So, the interpretation, or speaking with Paul Ricoeur, that the conflict of interpretation is open. We are dealing with two hermeneutic space embedded in the figure of Dionysus and there is always possible a kind of replacement of tricks of metaphysical special metaphysical perversion or deviation of the semantic structure linked to Logos of Dionysus.

I would like to add, in order to make a kind of example of this Dionysian approach and to understand better maybe and deeper what is the Logos of Dionysus, I would like to say some words about Gilbert Durand. That is very important author, Gilbert Durand, French. He is dead recently, at very old age.

Gilbert Durand, he has created Sociology of Imagination. Sociology of Imagination, that is excellent. I have made my doctorate, the third doctorate on it, on Sociology of Imagination.

He is follower of Carl Gustav Jung, Henri Corbin and Gaston Bachelard, but he has developed very original version of the structure of imagination. According to Gilbert Durand, man is imagination. So we have nothing but imagination.

We are nothing but imagination. There is everything we are dealing with is an imagined structure. And he studied the roots of the imagination.

How imagination works in us. Because it is not reflection of the existing project or object, quite contrary. The objects are the products of our imagination.

First we imagine something and after we are dealing with what we have imagined previously. That is almost the same as phenomenology. I have already mentioned Husserl, Edmund Husserl and his concept of intentionality.

According to Husserl intentional act is the act directed towards something that exists outside of our mind, but that has no quality in it. So any quality we are dealing with is inside our mind. So Husserl calls that noema.

The process of intentional act is noesis and noema is something that is thought of. So we are dealing with the qualities of the objects that are inherent to our process of the thought and not exterior of it. So that is phenomenology.

Heidegger is continuation of this phenomenological tradition as many others. But Durand, Gilbert Durand, proposes different way to this phenomenological approach and he speaks about the regimes of imagination. So that is very important.

He affirms, Gilbert Durand, that our imagination works in three regimes and that is very close, very very close to concept of three logos. Now we are going to see how. So regime of imagination, it is a kind of state, inner state of the structure of human mind that creates different sequences of basic principle or principle images, images, symbols and structure.

According to Gilbert Durand, there are three regimes. First, it is diurnal. Diurnal, it is the regime of day.

So that is regime of light that is based on the concept of the strict duality. So there is strict and absolute differences. So when we divide, separate, regime of the world separates, not unites, separates, only separates.

It is, everything is clear as the daylight and this regime as well is regime of vertical organization of the space. It is linked, according to Durand, with the postural reflex of the

child. When the child begins to stay in a vertical position, it is considered by imagination as a flight.

He is a kind of arrow that is going to the heaven. That is the flight. And verticality is strictly connected with this regime of Diur.

That is heroic, warrior, male, patriarchal regime. So what we have said about the Logos of Apollo could be easily applied to the regime of imagination that is called Diur. That is vertical orientation of everything and according to Durand, the regime of Diur, Diur, that is a Latin word for day, daily, Diur.

It is the fight against the night, against the death, against the darkness. So that is a kind of conflictual Apollonian war, the light of war. That is continuing always.

In the field of mental illness, it corresponds to paranoia. Paranoia is absolutization of this Diur. So that is everything is separates up to the atomic quantities and there is always consolidation of the subject and destruction of the object.

So that is warrior. Warrior is always fighting. So he destroys with the sword everything and the sword is Diur.

The sword is something that separates, that not kills but separates, mutilates, put aside, put apart. So that is consolidation of the subject and destruction of the object. That is regime of Diur and that is very Apollonian and Indo-European.

According to Durand, Logos is war from this regime. So our thought is based on the development of this kind of imagination. We imagine the things separately.

We separate the things and the objects and we consolidate our subject by this. Everybody is against us but we are winners of everybody. So that is the creation of hierarchy, of verticality with the most paranoid subject at the top of the society.

The tsar, the king, that destroys everything and consolidates himself. So the paranoia is purely the illness of the kings because everybody is against them, everybody is planning to overthrow them and that is the case sometimes. But their goal straight to the final fight with the death and with the darkness because the king is surrounded by the shadows, by darkness and his destiny is to fight against them, to start the war, to win the war, to kill the enemies and destroy everything and consolidate everything inside and destroy everything outside.

That is the normal warrior attitude. And that is based on... Our reason is working in this regime. So our reason differentiates.

The main practice of the reason is to differentiate. That is not so, that is here, there, that is one thing, that is another thing and negation is as well very, very due in its... because

negation it is separation. What is, what doesn't is.

What is not, doesn't exist. What exists, exists, what doesn't exist and so on. Any kind of pairs.

But our process of our thinking is based on that and that, duality, pairs, separations and that exists or doesn't exist. That is how our reason proceeds. But according to Durand there is no more than one of the regime of imagination.

There are two others. Both of them, they are called nocturne. Nocturne.

First is dramatic nocturne and the other mystical nocturne. So, what is it? That is regime of functioning of our mind in completely different way. In the way not to separate but to unite.

Not to distinguish but to put together. And it is not to separate something that's outside of us and consolidate something that is inside of us, as in case of the Dewar, but quite opposite. To unite everything that is around us and divide ourselves.

That is purely schizophrenic, schizophrenic attitude in the extreme case. So schizophrenia is separated inside. So there is voices, the different egos inside and there is the world around it that has reason, that is more powerful than the subject.

So that the world is united and strong and the subject is weak and problematic and ill. So that is nocturne regime and that is based on the not on the logic but on the rhetoric and all on the alchemization, alchemization, alchemism. For example when it hurts we say we are happy, we are satisfied.

When we lack something we consider that kind of gift, that we lack something. So we are calling light, for example, darkness. We are afraid of the light.

We are something mild. So that is alchemization. So we we call the things by completely different names, with opposite names in order, in order to avoid the horror that is in bed.

Because we are afraid of everything and of ourselves as well. We are not sure about our existence. So we are using the tactic of naming the things by the opposite names in order to avoid.

For example, when women call the big husbands with diminishing names as fish or sheep and so on, these great powerful masculine men, in order to diminish them, in order to make them a child, to make them innocent by this magic of regime, by regime of words. That is diminishing the proportion of the world and as well treating something that menaces us, threatens us as something very friendly. So that is not warrior concept, but pacifist consciousness.

So be quiet. We have something in common. So you are not so horrible as you look out.

So let's try to find the common denominator. So that is the kind of, in the extreme case, it is Stockholm syndrome. So you are taken as a hostage and you come to the side of the terrorists.

You divide, you share with them their position. Immediately you discover that they are right in their claims. Because it is very difficult to stay in this position of absolute domination of others.

So you say, they are not others. The Muslims are very good. The fundamentalists, the terrorists are nice guys.

Let's stay with them. Let's stay with the evil, because it is also evil. Let's stay with the death, because it is not a new beginning.

Let's stay with the loss. It is a kind of gift. So that is regime, the other regime of imagination, according to Durand.

It is very, very expressive, very interesting to follow many, many examples and symbols that Durand gave in his books and writings. It is a very complicated theory. I am explaining in the simplest version.

But in the field of this regime of Nocturne, there are two versions as well. The radical form of Nocturne is mystical Nocturne. It is called mystical Nocturne by Durand.

It is complete translation, complete exchange of the object and subject, myself and the other. So it is complete betrayal of the self. So everything is outside, inside is nothing or just reflection of outside.

So it is pure night. Night is the light, the bottom is top, top is bottom and so on. Male is female, female is male.

To die is to live, to live is to die. So the pure antiphrase and rhetoric. So you are calling the things by the completely different name, by contradictory name and you are happy with that.

So that is mystical Nocturne that corresponds to the logos of Siberia. That is the absolute domination of something created by self-betrayal. So the subject is not consolidated, it is completely dissipated in imagination.

And the process of dissipation of mind creates the matter. A kind of matter or exterior world. The subject is weak, the matter is strong, but the matter doesn't exist.

The matter is projection of this weakness of imagination. That is not something that exists independently. It begins to exist as if it is independently by the weakness of the subject.

So that is the same imagination that could imagine the strong subject or weak subject. So that is inner move. So that is why it is so close to the concept of logos.

And I'm using the concept of Gilbert Duran in my interpretation of different cultural and religious and historical phenomena. And there is the third regime, as well Nocturne, as well the regime of night, but it is called dramatic Nocturne in works of Duran. It is not radical It is more or less balanced So in this regime we don't call night a day, a day at night.

We are calling them dawn. So there is not light, not darkness. There is the play.

There is something intermediary. So we are in the dusk, in the shadow that is not the complete darkness. So that corresponds to regime or the logos of darkness.

And there is problematic because it could be interpreted in the radicality as darkness that pretends to be light or as light that is not too clear, for example. And there is the problematic of Dionysus that I have spoken. So this regime of dramatic Nocturne is, if for example, the regime of Duran is paranoid, regime of mystical Nocturne is schizophrenic, what is the mental disease that corresponds to the dramatic Nocturne? That's normality.

That's interesting. That is not, there is no mental disease. It is normality because we are using in normal situation this dramatic Nocturne, this Dionysian approach to the reality.

Sometimes there is epiphany, sometimes there is radical separation and differentiation. So we are using both strategies in the same time. So the problem and the psychological way, speaking about imagination and its anthropological structure, the problem of Dionysus is the structure of our imagination.

We are imagining the world precisely in that way. If we consider that there is something material, we are approaching the mystical Nocturne but staying in the dramatic Nocturne. But when we distinguish something clearly and separately, when there is a kind of reason, functioning, so we are approaching the other, the light pole of this Dionysian concept.

But we are using both. The mental disease begins when it is too clear or too dark in our imagination, when we are attracted too much to one of these poles. That is this example with sociology.

And all the structure of the society could be Apollonian or in this way Dior, that is hierarchy, rationality, law, official relations, norms. And there is a night side of the society where all these laws are separated. When there are crimes, corruption and domination of anything that is against law.

So that is Nocturnal aspect of the society that is presented inside of the society. So we could imagine the normal society, clear society, but as well we are imagining the dark

society, night side of society, night life of society. And they are embedded in each other.

So if there is a law that rules and the other there is crime that rules. But the crime for criminal is the law. So we have in Russia the world, the rubber in law.

That is completely Nocturnal. That means that there is some criminal group where the chief of this criminal group, but criminal is to be against the law, has all the rights, has the law to be considered as some completely legitimate figure. So that is the rubber in law.

Rubber, who makes robberies, banks, killings. So we have that kind of state against the state, or the chief, or the leaders of the crime groups, but considered to be legal, legal and legitimate. That is legitimation of the night, of the night side of the society.

And sometimes they interact in a very special way in Russian society. Now it's difficult to say when the day ends and where the night begins, because in our society they are intermingled, both aspects. But normally we understand that, for example, in Russia we heard as well the saying, the pravda is not pravo, it's very difficult to say in English.

So the law is not truth, maybe, it's Slavic, I think. So if you go directly in the law way and accomplish all the demands, you can be not right, you can accomplish the bad, you can be evil, being completely strict in following the law. Because the law and the truth are separate.

It's impossible to explain to Western Europeans, because they could not understand the meaning of that. But that is the realistic understanding of the multitude of the regimes of imagination that is proper to our Slavic culture and our society. We understand that there is the laws of the night and the laws of the day, and they work together.

So it is the richness of the imagination. We could imagine at the same time contradictory things. That is why we are Dionysian up to a certain moment.

We could deal with dialectic, that's law, truth, we could imagine many theories on this account, but the main, basic motivation of it, that is the richness of regimes of imagination. So, I suggest, we could finish this explanation of the locus of Dionysus in all historical and existential analysis, adding one phrase, that Dionysus is Dasein, the Dionysus is in the center, it is between, not to the whole. And it has some affinities with what Gérard Durand called dramatic nocturne.

So that's all, now I propose to make a break, and now the questions. And after, we will have a sixth lecture about the structure of European civilization, based on this analogical analysis. Dionysian style, can it be applied in the individual, I mean, the culture is from individuals made? Yes, for example, Dionysian style, it is, that corresponds in the structure of society to the holidays of the peasants, not to the laws of the priests and warriors, but to the holiday of the peasants, when they not work, not have work, but the

holidays, so it is something as art, as imagination, as a tale, storytelling, it's creation, it's ecstatic states, it's as well dances, erotical relations, all that's Dionysian, and the feeling of life, because the life in the structure freezes, for in the state, for the bureaucracy, including in the army, it becomes too straight, there is no life, there is death, because the army is bringing death to the other, and to warriors, but Dionysian is everything that is connected with death, we are calling life, so we are calling, vice versa, we are calling life what is Dionysian, and that is the same from the other point, so when there is the freedom, when there is a kind of exaltation, ecstasis, the coming out from the norms, in any sense, in positive and negative sense, so it is coming out to be strong, to be kept in some limits, so it is transgression, a kind of transgression, to a kind of, we call that, Gumilyov called Russian author, passionarity, passion that could not be contained in the limits, that is too strong, that come out from the man, and for example, passionaries are the people who, for example, if normal people make labor one field, passionary could labor hundred fields at the same time, because it is a little bit crazy people that could not be satisfied with norms, as Genghis Khan or some of the creators of the great empire, because they are not satisfied with the normality, and that is something Dionysian, passionarity, something that when the life overcome natural borders, so that is sacredness, that is creation of the poetry, of the genius, or holiday, or just drinking wine, that is Dionysian, and dancing, and fighting, and quarreling, or crying the words, or patriotic slogan, everything is Dionysian, so that is a kind of, the moments of life, they are not embedded strictly in the structure of the society, that is always exception, the state of emergence of exception, they are Dionysian moments, there is something unplanned, something imprevisible, something that we are coming from the normal ways, but that is as well very Slavic, we are always more or less Dionysian, so that is why so much alcoholism is in our society, so we are trying to find more and more Dionysian moments than Apollonian, for example, science, logic, it is not so much Slavic, but at the same time what is important that inside of this Dionysian space, there is the black double of Dionysus, we are solving in that way, in Dionysian ways, solving the main cultural problem, because this space is problematic, and we could easily fall in the Sibelian space, there is the difference between vodka and wine, wine is Dionysian and vodka is Demetrian, much more feminist, so wine is male and vodka is much more female, so there are two kinds of drunkness, Dionysian, male with heroic acts, trying to fight with each other, to do something great, at least, subjectively great, and there is the other way to fall asleep, to lose any kind of capacity to move, that is the other, the nocturnal side of the holiday, so Dionysian moments, as well the art, art is completely useless, so we are regarding the work of art for nothing, it is simply joy, it is simply freedom, it is simply Dionysian moments, or saying the poetry, so that is very special aspect, when the state, when the society try to limit, to control that, the lives run out, so it should be a little bit spontaneous, Dionysian, it could not be planned, so that is the spontaneous, as the call of Dionysus, that backhands, heroic, something that comes from inside.

Society always with drink noahmachia, for Dionysus primary, and noahmachia coming new experience, drink, yes, yes, we could read noahmachia, drinking and understand, but that will be reading noahmachia through the eyes of Dionysus, there are the other. Professor, does orthodox dogma stabilize the laws of Dionysus? Very interesting, very very important question, I would not respond it, because tomorrow we will have the lecture about Christianity, and how, no logical interpretation of Christianity, and because it demands development, that is very important question, I will respond this question tomorrow, during this lecture, or if there will be something not clear, I will respond that tomorrow. So, just a quick question, you said here that western Europeans don't understand when you say that there is a difference between justice and law, and we Slavic people understand this perfectly, because you have these criminal structures which operate on their own principles, but now if anyone here has seen Sopranos, you can see that Italians have the same vision of the world, you have Italian mafia which operates the structure with the Dionysian logic, you have the Cappadocia which can... Sibylian, much more Sibylian.

So, but they still have this undercurrent of society which functions as a hierarchy, and these two mesh together, so, in this sense, is this a difference between western Europeans and Slavic nations, or between Catholics and orthodox on one hand, and Protestants on the other? Very, very nice question as well. There are... partly I will respond tomorrow, but there is clear affinity between Italian psychology and society, or Slavic society, it is obvious, almost obvious. It has to do with Catholicism against Protestantism in the new time, new period of history.

It could be as well, could be something that has to do with South, because in South there is Dionysian, Dionysian field of culture, not so cold, it's much more Mediterranean, in Balkans. For example, I was in the monastery, I don't drink, I was in the monastery in Valdai, no, not in Valdai, in... ah, yes, in Valam, Valam, in the north of Russia, with my friends, and they drink, my friends. And there was... the monks were there, and there was Macedonian monk.

Methodi. Methodi, yes, Methodi. And he invited everybody to drink.

And that was the difference between southern Slavs and us, eastern Slavs. Methodius, father Methodius, drank during 12 hours, every 30 seconds, one glass of wine, whiskey, vodka, everything, and rakija. After that he made rakija, washed his hands, and drank more and more.

And he was joyful, clear, very happy, very open, and very transparent, with no weight. So, that was purely Dionysian monk, who, more he drank, more clear, and I had experience, maybe he will rise up, because every, every, every... But that was a huge amount of alcohol, huge, it was amazing. And he was not so big, he was Macedonian, very open, very hard, with open heart.

He was... he didn't fall in the negative aspect. He said the tales, the creation, the normal, and... But he, without stopping, drank, and drank, and drank. And there was one of the men that was in the fight, Igor Strelkov, with us, in the Donbass.

He came later, after 6 hours of this session of father Methodius. He stayed, after he came from the front, and he's strong man, strong guy, he stayed one hour, after that he was taken aside completely in the coma state, and father Methodius continued. And there was the other, my friend, very big, very, very, with a sport, very strong, powerful guy, one of Russian Orthodox oligarch, very good, very good friend of mine.

But he's really great, so he can drink much more than... He was thrice more than father Methodius, but he was Russian. And the alcohol worked on him in the Demetrian, not Dionysian way. Little by little, he stayed up to the end, and father Methodius went to the church, and served there, and accepted the confessions, and participated as if nothing.

So that is the miracle for me, that was spiritual miracle. How transformed, that was purely Dionysian form, how transformed. Divine in the spirit, with no shadow.

And every Russian that participated, completely destroyed, 2-3 days afterwards as well. So that was killing everybody, except father Methodius. And that is, I think, something that has to do with Dionysian, thousand Slav tradition.

And I have remarked that in Moldova as well, they drink very much, but don't fall, they continue to be joyful and Dionysian. And Russians, we have depression, our Slavic nostalgia, and there is more and more Demetrian, I would say, in the nocturnal way. And finally we are falling, and we feel nothing.

It's a kind of coma, Demetrian. We are taken by a civilian spirit down to the earth. And the Slavic Balkan monk was almost flying in that situation.

So there are two, it is just a remarkable experience in Valam Monastery. Genetic? I don't know, maybe. Spiritual, I think.

The culture.