Constructing Reality: The Ways of Seeing in Ali Smith's *How to Be Both*

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Abstract
How to Be Both *by Ali Smith, which centres around the concept of art and reality to a great extent, is an experimental novel that invites the reader to think through dualities, including life and death, artwork and human; and, significantly, from the perspectives of eyes and camera. Divided into two sections, the novel includes two stories which are decade-apart. One of them focuses on the life of the 15th-century artist Francesco del Cossa, and the other is reflected through the point of view of George, a young girl from the contemporary period, dealing with the loss of her mother, as she recalls some precious moments she shared with her. The different plots merge when George and her mother go to see the paintings of Cossa. By foregrounding the two kinds of perception, Smith's novel signifies the art critic John Berger's theory of perspective, indicated in his BBC series-based book* Ways of Seeing. *According to Berger's cultural theory, the human eye, like a painting on the wall, can only be in one place at a time. Yet, the camera takes its visible world with it as it moves, and through the camera we can see things which are not in front of us; it is freed from the boundaries of time and space. The aim of this paper is to demonstrate the significance of gaze while interpreting relative reality in Smith's novel by employing Berger's cultural and artistic theory.*

Keywords: *reality*, *art*, *perspective*, *culture*, *form*

One of the most productive contemporary British authors, Ali Smith, has been steering the late 20th and the early 21st century literary tradition with her multiple award-winning novels, which focus on themes such as reality and art, employing the technique of intertextuality for the most part. Through witty language, containing references to canonical literary figures such as William Shakespeare and Charles Dickens, and to various artworks, Smith foregrounds the sentimental and humane aspects of today's realm which is invaded by technological advancement, radicalization, and post-truth discourse annihilating the trust, ethics, and hopes of humanity. Furthermore,

> Ali Smith's fiction demands of its reader some basic requirements. Firstly, one must be the bearer of a sense of humour, and, if possible, a sense of the ludicrous, for we are everywhere treated to a stream of in-jokes and puns that reflect their author's fondness for both whimsy and

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> surreality. Secondly, one must give up any reliance on the conventions of narrative realism for though her works are often explicitly set in recognisably contemporary worlds, they rarely limit themselves to the visible parameters of social reality, preferring audacious imaginative flight over intricate description or plot trajectory (Lea 2019: 396).

Instead of withering away in the tumultuous and retrograding facts of the contemporary world, Ali Smith's fiction, as well as her nonfiction, is set in the boundaries of imagination and reality; orderly and disorderly; visible and invisible; dead and alive. In addition to her narrative style and basic themes, Smith's protagonists embody this dualism; moreover, they reflect the pluralism which is inherent in the human nature. The polyphonic element in her works problematizes "the possibility of objective knowledge" (Liebermann 2019: 137) while relocating the self as elusive "because of the limited means it has to express itself" (Lea 2019: 402). Though Smith's inspiration is derived from the various break points concerning reality and narratology, and seems to be emphasizing the modes of departure, her aim is to demonstrate how the self can connect with both animate and inanimate objects; different perspectives; incomprehensible facts of life like death and the afterlife; periods and places unknown to him/herself.

As Lea interpreted, the entire corpus of the British authoress – including her first short story collection, *Free Love and Other Stories*, the 2001 novel *Hotel World*, her most renowned book of short stories, *Public Library and Other Stories*, the genre-bending novel *How to Be Both*, and the Booker-shortlisted work *Autumn* – reflects Smith's concern about the balance of the two sides of a bifurcation consisting of two opposing worldwievs or diverging ways of existence, like the ghost narrator who was actually a 15th-century artist and the fictional protagonist who lives in today's world in *How to Be Both*. In other words, Smith always encourages the reader to embrace the factor of 'butness' throughout her writing. For example, we may choose to dissociate ourselves from the people who think, believe, and exist differently, but we may also come to terms with the thought of living together regardless of opinions, beliefs, race, gender, and age. Likewise, we may believe that life is designated merely by what is visible to us, but it is also possible to take into account the fact that the reality we sense is also made up of invisible forms – our beloved ones who passed away, the philosophers, artists, and writers who no longer live but continue to enlighten us – and the realms we construct cannot be palpable.

> As one of the main characters in her 2011 novel *There But For The* comments: 'the thing I particularly like about the word "but" […] is that it always takes you off to the side, and where it takes you is always interesting' (Smith, 2012a: 175). Being taken off to the side, detoured, disoriented, or derailed are adventures to which the reader of Smith must get accustomed, for her style, though often directly personal in its address, is characterised by a quirky roundaboutness that demands a continuous openness to others' ways of seeing the world (Lea 2017: 26).

From among all of Ali Smith's novels and short stories, the act of seeing the world from the perspectives of others, as Lea indicated, is the most evident element in *How to Be Both*. As Smith herself admitted in one of her interviews about the fictional work,

> a picture of one of del Cossa's frescoes in an art magazine triggers the main idea of this novel: 'A fresco is a work built in a wall – so much so that if you take it off the wall you have taken a part of the wall of. When the famous frescoes in Florence were damaged by flooding in the 1960s, the restorers found underneath the originals designs that were sometimes different. It struck me as extraordinary that we can be looking at a surface and think we can see everything but actually there's something below it – and we can't see it' (Bilge 2019: 115).

In the same vein with the artist's artwork, which embodies both the surface and the depth in one piece, *How to Be Both* holds layers that problematize the borders of sight. In the novel, the types of gaze stand out both in the structure of the plot and in the personal traits of the main characters.

The 2014 Costa Book-awarded novel *How to Be Both* by Ali Smith, as argued above, invites the reader to think about certain dualities constructing the sense of reality an individual lives in. These dualities centre around life and death; artwork and human; and, significantly, eyes and camera. Divided into two sections, the novel includes two stories which are decade-apart, but interrelated. One of these stories focuses on a real person who is fictionalized within the frame of the novel. The 15th-century painter Francesco del Cossa, who lived in Ferrara at that time, tells the story of *her* art and gender in the chapter named 'eyes', and appears as a ghost in the other chapter, which is set in the contemporary period. The contemporary section, titled 'camera', is constructed around the perspective of a young girl named George, who loses her mother and recalls the memories about her throughout

her whole narrative. These two quite different stories and perspectives are merged in the scene where George and her mother go to see the paintings of del Cossa. The two stories, in two chapters, as 'eyes' and 'camera', are open to be read both as eyes preceding the camera and as camera preceding the eyes. Structured "like the double helix of DNA… double and yet single; finite but infinite; the same but different" (Lea 2017: 63), the novel, as implied by the titles of the chapters, intrinsically "celebrates sight as the pinnacle of human sense because it allows the characters to experience and understand the world around them" (Calinescu nd: 1).

By foregrounding two kinds of perception, one of which is the most primitive way of seeing – eyes – and the other is technologically the most elaborate form of the same act – camera –, Smith's novel may also be the subject of the gaze and perspective theories. Among what has been said and written about the types of seeing, the London-based art critic and novelist John Berger's compilation work, *Ways of Seeing*, in which he criticized the ideologies behind the Western aesthetics, has evolved as one of the most prominent guides about perspective as visual culture developed in years. Published in 1972 as a proceeding project following the BBC TV series of the same name, the collection of essays demonstrates

> how paintings can be understood and interpreted through their socio-historical context—the place and time within which they were created and with reference to the life of the author or artist. Using specific pictorial examples by such famous artists as Dutch Golden Age painter Frans Hals or German Renaissance artist Hans Holbein the Younger, Berger suggests that what we see is always influenced by a multitude of assumptions we hold about such things as beauty, form, class, taste, and gender. Berger asks the reader to consider and even confront these assumptions, and take them into account when interpreting works of art. Another of Berger's argument is that aesthetics based on the consideration of "beautifully made objects" are of no value because ways of looking at art have been utterly changed by the development of mechanical means of producing and reproducing images (Lang and Kalkanis 2017: 11).

While mentioning the new mechanical ways of looking which provide the observer with the production and reproduction of images, John Berger alludes to the camera perspective that he explains in detail later. According to the critic, the human eye, like a painting on the wall, can

only be in one place at a time. Yet, the horizons of a camera comprise a much wider space since it takes its visible world with it as it moves. Besides, through the camera, the spectator can see things which are not in front of him/her and which are freed from the boundaries of time and space. Along with its function of ensuring timelessness and placelessness to the object in the frames, the camera reproduces the images of the paintings, multiplying its possible meanings (Berger 1972: 19). Developed to criticize the visual arts that have undergone transformation with the invention of the camera, this theory sheds light on the path Ali Smith created in *How to Be Both* due to the novel's strong emphasis on sight. Ali Smith creates the novel both in form and in content through the co-existing dualities to indicate the shaping processes of reality that are dependent on how an individual perceives the world around him/her.

In the two-part novel, the chapter named 'eyes' demonstrates the reality layer of the fictionalized artist Francesco del Cossa, whose identity is reversed by Smith into a woman by the name of Francescho. In *How to Be Both*, Francescho is a character who has to dress as a man for the purpose of pursuing her career in painting and keep creating frescoes without being restrained by gender bias. During her life or in her death – a state in which she still exists within the fictional realm as a ghost –, Francescho's perspective of the world gets along with Berger's depiction of the camera perspective. She does not look at her surroundings only through her eyes – that naturally see solely what is in front of them. Instead, the perspective of del Cossa, as illustrated by Ali Smith, senses the unseen, the everlasting core of things as a painter whose sense of reality is enhanced by his/her ability of imagination. As she says at the beginning of her chapter,

> It is a feeling thing, to be a painter of things: cause every thing, even an imagined or gone thing or creature or person has essence (Smith 2015: 55).

For Francescho del Cossa, whether alive or dead, a creature or a person, ever existing or once-existed thing is within the concept of reality she lives in. The reality – a notion taking shape through what and how we see – is a thing freed from the boundaries of time and space for her philosophy of life, as long as there is an essence in a thing which partakes in – or once partook in – life. On that account, Francescho has more of the sight of a camera than the sight of an eye since the camera

captures multiple images at the same time and transgresses the conception of now and here by going across places and times, for instance, transmitting the moment of a couple that kissed in New York when World War II ended to the viewer who sees that photo in the London of the 21st century. Similar to that photograph, Francescho travels through time and space, appearing in the realm of George. With reference to the ideas of John Berger, due to the camera, Francescho, like a painting from old times, travels to the spectator in the modern world (1972: 20). In other words, Francescho del Cossa is equalized with her artwork, which is not a photograph but a painting, by functioning – like her piece of art – as an entity existing across times and places in the face of reality. By portraying the artist,

> Smith affirms an understanding of context that is diachronic—not limited to a synchronic "slice of time" but instead aligned "with the dynamics of endurance and transformation that accompany the passage of time" (Dimock 1061). Operating within a wider context, the artwork becomes a co-actor as past histories linger in the present moment (Lewis 2019: 133).

Together with the artwork and functioning as co-actor, as Lewis said, the artist, Francescho del Cossa, travels temporally and spatially in Ali Smith's fiction. In addition to her timeless and placeless perspective, her sight over the products of her artifice is parallel with the camera, as well. She says,

> A picture is most times just a picture: but sometimes a picture is more: I looked at the faces in torch-light and I saw they were escapees: they'd broken free from me and from the wall that had made and held them and even from themselves (Smith 2015: 164).

The images, when she looks at them, are not stable like those in the eye, which is strictly bound by the limitations of the body. They escape from their current reality and journey through different realities, an act which offers them new meanings – as a camera provides – by reproducing the images, multiplying their meanings in each new context they are seen. Yet, when looking from a broad perspective, her reality is attached to the eyesight, too. By employing the gaze of a camera while looking at life, which means that – in her case – she does not restrict herself with the normative viewpoint of her society, that tells her she cannot practice art because of her gender, del Cossa creates eyes through each of her

paintings. The artworks of del Cossa, which function as eyes since they look at their spectators as well, are everlasting and hold a variety of meanings as time goes by. As asserted, "[t]hese factors mean that looking is never a simple, uncompromised act; rather the look operates within a complex matrix of visual… relations" (Weaver, 2018: 530).

The other chapter, titled 'camera', takes the timeline of the story from the Renaissance to the 21st-century London, with a teenage girl named George, who is in search of the past and reviews the moments she spent with her mother to come to terms with the latter's unforeseen death. George's struggle to bear the fact of death and understand the worldview of her mother, who left quite a precious legacy to her daughter about the hidden ways of looking at existence, essentiates her character development. As interpreted,

> Book-smart but naïve about relationships, George sifts through memories of her mother and observations about her father and younger brother, and questions about the story she'd assumed they'd created together. Smith masterfully conveys the profound dislocation of bereavement: How can it be that there's an advert on TV with dancing bananas unpeeling themselves in it and teabags doing a dance, and her mother will never see that advert? How can the world be this vulgar? How can that advert exist and her mother not exist in the world? (Meacham 2015: 31).

While coping with such essential interrogations about life, the young girl comes to an impasse due to her narrow point of view; to put it differently, to having the sight of an eye. In Bergerian terms, living in a digital age that welcomes post-truth discourse – "circuitous slippage between facts or alternative facts, knowledge, opinion, belief, and truth" (Biesecker 2018: 329) -, George could not comprehend the mentality behind the camera perspective that is, in a way, the creation of her period. Even though "[t]he camera… demonstrated that there was no centre" (Berger 1972: 18), George still makes use of fixed focalization when trying to understand life. Instead of contributing to her worldview, the cumulation of evolving technology takes George away from the ability of looking through other perspectives and leads her to a kind of blindness or, more accurately, to the one-angled perspective that an eye has. As George's therapist, Mrs Rock, says about the condition of the age,

> The mysterious nature of some things was accepted then, much more taken for granted… But now we live in a time and in a culture when mystery tends to mean something more answerable, it means a crime novel, a thriller, a drama on TV, usually one where we'll probably find out (Smith 2015: 347).

As a result of this process of dissipation of mystery with every digital tool unveiling the answers about it, George, as most of the people in her generation, develops a one-sided reality and does not contemplate enigmas such as time, space, death, life, and art. She lacks the sight of her mother, who sees through every detail of the painting, which reveals del Cossa's gender when she visits the museum with George and recalls everything so clearly, as disclosed through George's thoughts:

> How does she even remember seeing all these things, George thinks. I saw the same room, the exact same room as she did, we were both standing in the very same place, and I didn't see any of it (Smith 2015: 396).

The mother acts as a camera to George's eyes. According to Berger's theory, she is the artist and George is the painting on the wall. The mother sees the core of things, as del Cossa does, instead of focusing only on the surface of images. Her reality is beyond here and now.

> Do things just go away? her mother says. Do things that happened not exist, or stop existing, just because we can't see them happening in front of us? They do when they're over, George says (Smith 2015: 387).

While George sees only here and now, her mother sees the past, the present, and the future, as well as here and there. Along with the overarching point of view her mother bequeathed George through her words, her death introduces her daughter to new emotions and new ways of looking so as to cope with pain.

> [M]ourning is represented by Smith not as an unbreachable singularity but as an experience of both-ness. It involves a condition of being simultaneously emotionally dead and alive; in pain and yet numb; beyond meaning and yet immersed in it; stuck in the past and present but seemingly without a future; empty and yet full of the past of the lost. Moreover, death is an opportunity for transformation, for becoming something more than the limits of the self (Lea 2017: 66).

By witnessing death at one point in her life, George becomes obliged to double the angle of her sight, one of which will be towards the past – her mother – and the other will look across the future. Though at the beginning of this chapter, George's eyesight foregrounds the realm she senses, in the sequel, her process of lament over her mother's death through memories provides George's eyesight with a new layer of understanding, making her perspective similar to that of a camera.

To conclude, *How to Be Both* by Ali Smith, when analysed against John Berger's theory in the series *Ways of Seeing*, evokes the urge to question reality as comprehended by its beholder. While the 'eyes' chapter focuses on the question of how an artist sees the world, the 'camera' chapter reflects the developing point of view of a teenage girl who thinks that reality only belongs to the existing people, yet tries to understand other possibilities. In both cases, the two kinds of sight generate each other. In the chapter named 'eyes', del Cossa's camera-like perspective, or her strong understanding of life, leads her to create eyes in the form of paintings; in one of them she exists as a spirit observing the 21st century. In the 'camera' chapter, a young girl whose reality is, or was, determined merely by the things in front of her, evolves from eye-sight to camera-sight. George begins to develop her character by remembering the past – a period which keeps her mother visible and alive – and by trying to understand the reality her mother senses.

By placing side by side the different ways of seeing that Berger set forth, Smith frees the concept of reality from the present time and from being only the property of living beings. Objects, artworks in this case, and the dead are as real as the present / the alive. Moreover, as Smith indicates in her nonfictional work *Artful*, "[t]here'll always be a dialogue, an argument, between aesthetic form and reality, between form and content, between seminality, art, fruitfulness and life" (2014: 69). Reality, an issue that Ali Smith touches upon in most of her works, is also represented in a very similar manner in one of her latest novels, *Winter*. Here, Smith points out that Johannes Kepler, who studied the relation between time and truth, believed them to be kindred. After explaining this, Smith makes an analogy for reality construction through snow crystals and the snowflake as, "… snowflake can also mean the thing that happens when two or more snow crystals fall together and create one structure all together" (2018: 96-97). Like the composition of reality with many layers across time and space, the

snowflake is created through the union of numerous crystals. In other words, and in keeping with Kepler, truth – or reality – is inherent in the perspective of the spectator and related to time by being the overall product of multiple periods. Or simply, reality is timeless since it does not belong to a specific period of time. By indicating the object and the subject, the past and the present, the living and the dead, Smith essentially shows that reality is more complex and comprehensive than we think.

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Cultural-Religious Context of Translation Style. On Euthymius Atoneli's Translations

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Abstract

This article discusses the original translation style of St. Euthymius the Athonite (10th-11th centuries), a great Georgian monk working in the Iviron Monastery of Athos (Greece), which was called an 'omission-addition style' in the scientific literature, and was entirely conditioned not by linguistic but by cultural-religious context. The main goal of the article is to examine that unique phenomenon we are dealing with in the form of his translations, that sheds light on how a translator may turn linguistic tools into cultural vectors of a society, a country, determining the main path for spiritual and intellectual development of the nation in a particular historical epoch and along the centuries.

From the rich Greek theological literature, Euthymius the Athonite selected for translation those works that would best reflect the knowledge accumulated in that field at the time, and presented them to Georgian readers, still less knowledgeable in theological matters, in such a way that would best suit them and strengthen their Christian faith, on the one hand, and introduce them to the advanced Western thought, on the other. Research focus is on the translations of theological content. Based on the comparative analysis of the Greek-Georgian texts, I examine those methods and means that Euthymius the Athonite used to keep the Georgian nation from possible religious threats, misunderstandings, and difficulties that accompanied the misinterpretation of religious texts in the Middle Ages. Euthymius the Athonite laid a solid foundation for the process of Europeanization of Georgian literature and culture, which his descendants continued with dignity.

Keywords: *Euthymius the Athonite, omission-addition style, translations, cultural-religious context, Greek theological texts*

Introduction

According to Georgian historical sources, as a result of St. Nino's preaching, the Kingdom of Kartli, like the Roman Empire, adopted Christianity in the 4th century, which led to the construction of churches and the establishment of religious services. In order to carry out the ecclesiastical rites without hindrance, the relevant biblical and prayer texts were initially translated into Georgian. However, in addition to the spiritual ascetics, the theologians working in the monastic centres,

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which were established later inside or outside the country, paid special attention to rendering the Greek-language theological works of the Church Fathers into Georgian, since they were fully aware that, in the absence of patristic literature in their mother tongue, the nation's religious teaching and spiritual education would be impossible.

Iviron Monastery was one of the monastic centres of special importance, founded by Georgian figures on Mount Athos in the 10th century, where the son of one of its founders, St. John of Athonite – the worthy Euthymius Mtatsmindeli (10th-11th centuries) –, shone with his invaluable spiritual mission. The offspring of his translation activity – old Georgian ecclesiastical literature – is an invaluable treasure of the Georgian nation.

Noteworthy is the figurative assessment of the great theologian, St. Ephrem the Minor (11th century), in which he addressed the literary creations of our ancestors with a unique syntagmatic term, "Georgian cart", and named St. Euthymius the Athonite as the person who added the most of "sheaf" to the "cart" (i.e. translations from ancient Greek into Georgian), thus showing the importance of Father Mtatsminda in Georgian culture (Metreveli 1998).

Although the list of figures translating from ancient Greek into Georgian is quite impressive, Euthymius the Athonite is the only and exceptional person to whom the same Ephrem the Minor gave a special assessment when he said: "He, by the grace of the Holy Spirit possessed the ability to add and omit texts" (Raphava 1976: 67).

The style, which was called "addition-omission" in the Georgian scientific literature by Ephrem, perfectly reflects the extraordinary principles of Euthymius' literary activity. In particular, when translating the Greek theological work, he often gives extensive explanations of certain sections, thus expanding them without any reference to himself and becoming a co-author of someone's works for Georgian readers. These passages merge so naturally with the composition of the Greek texts that it is impossible to comprehend the content of the original sources used by the translator with precise accuracy only by getting acquainted with the Georgian manuscripts, without comparative analysis of the Greek-Georgian texts and studying the interrelationships. In the creative works, on the other hand, there are many cases in which he skips a number of sections while translating Greek treatises into Georgian, leaving them without any translation. By doing so, the Georgian version, unlike the original, is provided to the

reader in an abbreviated form, which, like the above-mentioned, makes it impossible to get acquainted with the content of the ancient Greek texts with precise accuracy. It should be noted that Euthymius' literary activity was not limited to translating from Greek into Georgian but, in some cases, he also translated texts from Georgian into Greek. The information about this is preserved in the great Synaxarion of Giorgi Mtatsmindeli (Dolakidze and Dali Chitunashvili 2018: 238).

The translation style of 'addition-omission' and its basis

This section gives relevant examples and discusses several cases of "addition" or "omission" characteristic of Euthymius the Athonite's literary style.

The first example would be St. John Chrysostom's *Explanation of the Gospel of Matthew* (for Greek text see Migne 1862: T. 57, 21-472; Migne 1862: T. 58, 472-794). The old Georgian translation by Euthymius the Athonite contains a remarkable statement of how the first image of Jesus Christ was created in the history of mankind. In particular, the exegetical source mentioned comments on the section of the Gospel of Matthew, where the doctrine about the bleeding woman is conveyed. The events unfold as follows: The twelve-year-old daughter of the synagogue ruler, Jairus, is afflicted with a serious illness. The father of the child decides to go to Jesus Christ as soon as possible and to address him with a request. An extremely upset parent falls at the feet of the Saviour, tells of his troubles, and invites the "Teacher" to come to his house in order to miraculously save the girl who is on the verge of death. The evangelists tell us that, on the way to the house of Jairus, a woman who has been bleeding for twelve years approaches from behind, with unwavering heartfelt joy has hopes for Jesus, and touches the hem of his garment. She hears the answer: "Do not be afraid, daughter, for your faith has healed you" (Matt. 9:22). The corresponding result is also indicated there: "and the woman was healed from that moment" (Matt. 9:22).

The Georgian translation of the work of John Chrysostom is accompanied by an extensive explanation, the concluding part of which, in the last paragraph, reads as follows:

> For she did not appear an ungrateful woman, but went to her own house, and because the word comes from the true teachers, in her own house she first created an icon of the Saviour and worshiped him every day of her life (Shanidze 2014: 465).

According to the quoted Georgian translation, after the bleeding woman was healed, as a sign of gratitude, she created the earliest icon of Jesus Christ in her house and worshiped until the end of her life. This statement, according to the commentator of the Holy Scripture, is a true teaching expressed by other confessors, which the author provides in his own explanation.

The fact is that the very section of the old Georgian text (the last paragraph) in which one finds the statement about the creation of the first image of the Messiah by a woman cured of bleeding, does not appear in the Greek text of the explanation of the Gospel by John Chrysostom (for comparison, Migne 1862). Correspondingly, while translating this part of the original work of the Holy High Priest, Euthymius the Athonite applied his characteristic free translation, in particular, the so-called "addition", and added the mentioned story to Chrysostom's explanation. Thus, the above reference does not belong to John Chrysostom, but rather echoes a well-known and widespread fact of Euthymius' era. (10th-11th centuries).

Let us recall that one of the earliest images (mandylion) of the Saviour's face is presented to us by an apocryphal work known as the "Epistle of Abgar". It tells the story of the correspondence between the ruler of Edessa and Jesus Christ, about how ailing Abgar, who had heard of numerous miracles performed by Christ, wanted the Saviour to come to the city of Edessa, heal his illness, and take refuge among the wrathful Jews in Syria, to which the Lord addressed an epistle to King Abgar, promising to send the apostle Thaddeus in future. When the ruler of Edessa, full of love for Christ, heard that the Jews were going to kill the "teacher", he immediately sent a "messenger and a skilled painter" to Jerusalem. Despite numerous attempts, the artist was unable to depict the face of God on the canvas, after which he took someone else's advice and presented the canvas to the Lord himself. The Saviour washed his face and dried his face with a canvas, and the image of Jesus miraculously appeared on the cloth. The Lord handed over the mandylion to the apostle Thaddeus and ordered him to take it to Edessa. After the ascension of Christ, Thaddeus headed for Syria. On the way, the apostle went to the city of Hierapolis; at night, while sleeping, he placed the icon between the clay tiles, and the image on the mandylion was miraculously imprinted on one of the tiles, which the ruler of

Hierapolis kept with him; the apostle brought a canvas of God's image to Abgar in Edessa.

The two miraculously created icons above are considered to be the earliest images of the Saviour, although according to St. Euthymius the Athonite, who in turn points to other Church Fathers and considers the confirmed statement to be an undoubtful truth (for comparison, "As the word comes from the true teachers"), the first image of Christ was created by a woman who was healed of a bleeding disease, whom St. John of Damascus called "Paneadel Bleeding" (αιμορροουσα Πανεαδος) (Migne 1864: 1373).

This statement is quoted in the third speech written by the said priest in defense of the icons, in which the worthy John collects many references described in earlier epochs to testify the truth of worshiping the icons. One of the stories preserved in the "Ecclesiastical History" by Eusebius of Caesarea in the eighteenth chapter of the seventh book is entitled "About the statue erected by the bleeding woman" (for comparison, in Greek, Περι του ανδριαντος ου η αιμορροουσα ανεστησεν) (Migne 1857: 680). According to the narration, after the healed woman returned to her house, she, full of the utmost gratitude, created an image of the Saviour to express her deference. In the work of John of Damascus, the relevant section reads: "It was said that the statue (τον ανδριαντα) had an image of Jesus (εικονα Ιησου)" **(**Migne 1864: 1373). Here we refer to the corresponding section in Kotter's critical edition, in which the term "Lord" is used to define the personality of Jesus: "The statue is said to have had the image of the Lord Jesus (του κυριου)" (Kotter 1975: 173).

The same information is preserved in the Acts of the VII World Ecclesiastical Assembly (787). During the 4th session, the relevant passages from the Holy Scriptures and the works on icon worship of the representatives of the Church were read aloud before the congregation. One such statement was extracted from the explanation given in the Gospel by St. Antipater of Bostra (5th century) regarding a bleeding woman. According to the priest of Bostra, after the woman was cured of her illness, she "erected the statue (ανδριαντα) to Christ" (Hardouin 1714: 169).

Let us note that the special attention paid to this event and the actualization of all the above-mentioned sources are not related to the work epoch of John Chrysostom (4th-5th centuries), but to the 8th century, for it was at this time that the Church Fathers sought and cited examples

from earlier, apostolic times in order to overthrow the heresy of iconoclasm in Byzantium and to testify to the truth of icon worship. Thus, when translating the definition of the Gospel of Matthew, Euthymius the Athonite, an ecclesiastical sources expert, refers to this "addition" and offers an important theological or historical event – the origin of the first image of Jesus Christ, unheard of in the Greek text of Chrysostom to Georgian readers who were still unaware of many theological matters and required catechetical study. On the other hand, Euthymius the Athonite makes the most important change and replaces the word "statue" (Greek ανδριας), which is identical in all Greek sources (Relevant works of Eusebius of Caesarea, Antipater Bostrell and John Damascene, Acts of the Seventh World Assembly) with the term "icon" (Greek εικων) in his translation. Such a terminological interpretation of the historical fact is, of course, based on a specific reason.

The fact is that, according to the scientific literature, it was in the iconoclasm era (8th century) that the Eastern Church finally rejected the veneration of sculpture, and after the restoration of iconoclasm, Eastern ecclesiastical art never returned to the ancient tradition of sculpture (see Bury 19). Therefore, while translating the explanation of the Gospel of Matthew by John Chrysostom, with the purpose of educating readers in the ancient origins of church art and the worship of sacred images, Euthymius the Athonite refers to "addition" and accomplishes the exegetes of the high priest of Constantinople with the most important information preserved in the Greek patristic texts, but with the essential difference that he changes the narrative about the depiction of the statue by a woman cured of sickness, and considers that she created not a sculpture, but an icon (cf. "She first created an icon of the Saviour in her house"). In this way, Euthymius the Athonite adjusts the history preserved in the Greek sources to a full terminological-content correspondence with the tradition of the Eastern Church of the 10th-11th centuries in the Georgian translation.

In what follows, an example of the so-called "omission" will be reviewed. First of all, it should be noted that Euthymius the Athonite is the author who first translated the "Book of Revelation" of John the Theologian into Georgian with the commentary of Andrew of Caesarea-Cappadocia (Imnaishvili 1961), who attaches an explanation worth linking to the sign of the beast mentioned by the High Priest John the Evangelist – 666. In particular, according to the worthy Andrew, the

named number will mysteriously reveal the doctrine of the supposed names of the Antichrist, and there is an extensive list there as well: Λαμπετις, Τειταν, Λατεινος, κακος οδηγος, αληθης βλαβερος παλαια βασκαντος, αμνος αδικος (Migne 1863: 681).

The mentioned names, according to Andrew of Caesarea-Cappadocia, are grouped into two parts. First, Λαμπετις, Τειταν, Λατεινος, since the sum of the numbers of the constituent letters of each word is 666 (for example, Λαμπετις: Λ=30, α=1, μ=40, π=80, ε=5, τ=300, ι=10, ζ=200; Sum: 666; Τειταν: Τ=300, ε=5, ι=10, τ=300, α=1, ν=50; Sum: 666; Λατεινος: Λ=30, α=1, τ=300, ε=5, ι=10, ν=50, ο=70, ζ=200; Sum: 666. The second part of names in the same work describes the personal characteristics of the Antichrist: κακος οδηγος – "Evil-minded leader", αληθης βλαβερος – "True evildoer", παλαια βασκαντος – "Old evil zealot" (i.e. a tireless opponent of all good), αμνος αδικος – "Unfair lamb", and, according to Andrew, this is what the Antichrist is called because of the multifaceted iniquity he has revealed.

The Andrew-like exegesis attested above in the translation of Euthymius the Athonite is quoted in one sentence:

> His (Antichrist's, I.O.) true name will be revealed by time, because if his name had to be revealed, his viewer (the author of the Book of the Revelation, Apostle John, I.O.) would reveal it, but God did not want the evil name to be written in the divine book) (Imnaishvili 1961: 81).

Thus, the extensive list presented by the high priest of Caesarea in two parts, the first of which is supposed to reveal the names of the Antichrist, and the second shows his spiritual wickedness, was not reflected in the Georgian translation at all. Respectively, Euthymius the Athonite applied "omission" in the present case and offered the most reduced and paraphrased version of the Greek original to the Georgian-speaking reader, which, in our view, can be explained as follows: Since the doctrine of the second coming of Jesus Christ is one of the most prominent theological issues in the Scriptures, ecclesiastical leaders often drew attention to it in their sermons to the congregation. It is a well-known fact that John Chrysostom, the greatest authority in the Church history, considered the date of his second coming to be the period of his activity.

Accordingly, a certain group of people interested in biblical issues showed an excessive, unhealthy interest in eschatological events

at all times and in all eras, one of the sharp manifestations of which was the arbitrarily expressed views about the personality of the Antichrist.

Thus, Euthymius the Athonite, when translating the work of Andrew of Caesarea-Cappadocia, reduced exactly that passage which offers an extensive list of the names of the Antichrist, which no longer allowed the people to get acquainted with the exegetics presented in a specific form in the Greek original and to draw wrong conclusions. Consequently, when reading the Georgian text of general content, they could not interpret the underlined theological issue at their own discretion.

At this point, a new issue is brought forth, attempting to make the original translation style of Euthymius the Athonite even clearer. First of all, it should be noted that the trilogy – *The Source of Knowledge* (Migne 1864: 521-1228), the first work of which is called *Dialectic* (Migne 1864: 521-676), the second – *On Heresies* (Migne 1864: 677-788), and the third one – *An Exact Exposition of the Orthodox Faith*, belongs to John of Damascus (See Migne 1864: 789-1228). It was in this last book that the worthy John collected the dogmas of the Christian Church (as the title suggests), systematically arranged them, and divided them into 100 chapters.

It is noteworthy that Euthymius the Athonite did not neglect the above-mentioned works of John of Damascus, and in order to educate the Georgian reader in dogmatic theology, translated one book – *An Exact Exposition of the Orthodox Faith* – because it made it possible to find a specific dogmatic issue in accordance with to the relevant title, and would introduce the interested people to the ecclesiastical law: Christian dogmas.

A completely original and unique phenomenon is presented to people studying Euthymius' translation. The thing is that the Athonite figure added certain most significant features to the work of John of Damascus: 1. He changed the title and called it *The Guide* instead of *An Exact Exposition of the Orthodox Faith* (Tchkonia and Chikvatia 2007). 2. Instead of the one hundred chapters of John of Damascus, the text by Euthymius is reduced by three quarters and only twenty-five chapters are presented; 3. The translation of the remaining part (twenty-five chapters) is based on the "addition-omission" principle, and the passages, which Euthymius expands, are filled with teachings from other works by John of Damascus, as well as with relevant teachings from the works of a number of other ecclesiastical authors.

We will focus on one specific section as an example. In particular, the Athonite figure discusses an important theological issue: Did the divinely named people of the Old Testament era know that the consubstantial God is at the same time triune, because according to biblical teaching, it was at the Jordan River, where Jesus Christ was baptized (i.e. in the New Testament), that the Trinity was proclaimed? Commenting on this event, Euthymius the Athonite points out in the Guide that, although the baptism of the Saviour performed in the Jordan was called the "Declaration of the Trinity", even the righteous ones who came to the fore before Christ possessed knowledge about the triune of God.

In the given case, it is noteworthy that the work of John of Damascus (abbreviated *The Exposition*), which Euthymius translated, says nothing about this issue. Consequently, the first source of the teachings referred to by the Father of Mtatsminda is not the dogmatic guide of the Damascus preceptor, but some other ecclesiastical text. An in-depth study of the patristic literature makes it clear that the discussion by Euthymius of the proclamation of the Trinity in the Old Testament era is a doctrine well-preserved in the famous work of the great Father of the Church, Anastasius Sinaita (7th century) – *The Guide*, which is literally repeated by the Athonite figure without any reference to Anastasius (Chikvatia, Raphava and D. Shengelia 2015: 163). Thus, Euthymius the Athonite offers the Georgian readers, on the one hand, a processed-simplified version of *The Exposition* by John Damascus and, on the other hand, a compilation version enriched with relevant comments from other ecclesiastical authors, thus revealing his original translation style. Euthymius the Athonite translated the 42nd word of Gregory the Theologian, entitled *Farewell word to the one hundred and fifty bishops* (see Migne 1858: 457-492). The homily is a farewell uttered by a Nazianzel in front of the parishioners, on his resignation from the cathedral of Constantinople, the translation of which represents a rather extensive anti-Nestorian doctrine. The issue is presented in such detail that six printed pages are devoted to it in the Georgian language publication.

It is well-known in the history of the Church that the Nestorian heresy arose in the first half of the fifth century and was anathematized at the Third World Ecclesiastical Council (431 AD). Subsequently, while reading Euthymius' translation of the fourth-century Cappadocian High Priest Homilia, one may note that the first feeling of surprise and

uncertainty was at the question how or why Gregory the Theologian spoke of an issue that was not on the agenda and was not the subject of an ecclesiastical dispute. However, it is enough to compare the Georgian text with the original for this ambiguity to disappear be solved. The fact is that the anti-Nestorian doctrine, which is clearly defined the original (in the Greek-language homily of Gregory of Nazianzus), is nowhere to be found and it was added to the Georgian translation by Euthymius, because he believed that Nestorianism – anathematized by the world congregation of Ephesus through the efforts of its secret followers, a few centuries later, this time in a different form and content – was still trying to penetrate the church. In order to avoid this danger, Euthymius expanded the work of the great Georgian theologian Grigol Nazianzeli and provided the Georgian-speaking reader with the doctrine of Nestorian lies, which, without comparison with the original, immediately made him the most authoritative man in the history of the Church.

Conclusions

In his translation, Euthymius Mtatsmindeli was not guided by willfulness, his own personal views and wishes, but by a specially chosen style, the so-called "omission-addition", due to the religious situation in the Georgian nation of his time. The confessor, who cared about the people in spiritual infancy, while translating Greek texts into Georgian, did everything in his power to avoid possible religious dangers, misunderstandings, or difficulties for Georgian readers who were uneducated in profound theological matters and were still immature spiritually. Thus, according to the same Ephrem the Minor, Euthymius paved the way for the figures of later epochs (including Ephrem himself) to feed the Georgian nation, that has reached spiritual adulthood with the aid of access to difficult theological terminology and original texts translated with meticulous accuracy.

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