Hermeneutics of Megaliths

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By

Konstantinos Maritsas

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PROLOGUE

In different historical periods, megalithic structures were erected in many countries of the world. Until recently, the archaeologists have not been considering the territories of Siberia and Ural as being an area of distribution of megalithic cultures, although in the Saian-Altai area is now known a variety of megalithic structures of different archaeological periods.

Konstantinos Maritsas's book "Hermeneutics of Megaliths" has been written with the aim of acquainting a wide circle of readers with the heritage of ancient civilizations in various regions of the world. The monograph is based on an integrated approach to a wide range of megalithic sources in order to obtain the maximum available, at the present stage, scientific information. In regard to some specific archaeological, historical, ethnological, written, cultural, anthropological examples, the author has done, in many respects, a great deal of pioneering work. Not only in the settled civilizations, but also among the nomadic peoples of Eurasia, there lived in the past outstanding politicians, religious leaders, warriors, wizards, architects and craftsmen-artists, who either directly or indirectly influenced the course of world history. Evidence of this is the presence of huge burial mounds of chiefs of nomadic groups, the unique layout of the settlements, ancient sanctuaries in the mountains and the valley steppes, petroglyphs and artistically designed objects. Widespread use of "natural" unprocessed and processed stones during different periods of time and cultures of the world was due to the availability of this material in mountain areas and its durability when creating objects for the next millennia. The various purposes of megalithic structures depended on their functions - cult, burial, residential, industrial and others. The construction of almost every new cult centre was time-consuming and multi-step process. The Sphinx and pyramids are commonly associated with Egyptian civilization. Until recently, no one had even thought that similar monuments can be found in the Altai Mountains. Seleutas complex of megalithic sites was found in the year 2000 in the West Altai. At the mount Seleutas can be found a granite "Sphinx", giant slabs, quarry and other interesting objects. Cults of the sky, the stars, the elements and animals originated in the Paleolithic period, were constantly supplemented with all the new objects and rituals,

passed through the centuries and the millennia of time. The worship of various Gods of Heaven and Earth, including heavenly objects - the Sun, Moon, constellations, as well as soldiers-heroes, animals, totems, all were necessary for harmonization of annual socio-demographic cycles with the sacred, natural and celestial phenomena, which inevitably led to the idea of creating the sanctuary and the altar. Depending on the prevailing surrounding landscape, the sanctuaries were built on hillsides and also in broad intermountain valleys. While erecting the new structures, it has been taken into consideration the blending with the environment and surrounding landscape, based on easily memorable oppositions of the type up-down, peak-bottom. "Indicative" signs of that kind of similar mark-ups are clearly expressed by the sacred lines formed by the objects placed together. Small and large ceremonial centers were interconnected and formed a "chain" of sacred objects, spread on tens, hundreds and thousands of miles, forming a kind of ancient "geodetic grid". Awareness of the complex processes of civilization in ancient times, their ties along the "millennia" with contemporaneousness, appear to be of a major concern not only for the archaeological, but also for the historical, philosophical and culturological studies of our times. In general, megalithic sites, shrines, funerary monuments and places of worship were one of the main parts of the sacred "model of the world" among ancient peoples and namely at such sites, as far as possible, they tried to reproduce its basic elements.

The structure of the book is well-considered and reflects the author's groundwork of new perspective directions and complex solution of formulated scientific problems. Each chapter logically follows from the previous one, consistently leading to the main conclusions of the work. The book is well-illustrated with black-and-white drawings, photographs and reconstructions, including also a list of fundamental literature.

The monograph is designed not only for researchers, but also for a wider circle of readers. Hopefully, each reader would find something interesting and important in this book.

The publication of the book will contribute to a better understanding of the common cultural values, of historical and megalithic monuments from different regions of Eurasia, their new semantics and interpretation.

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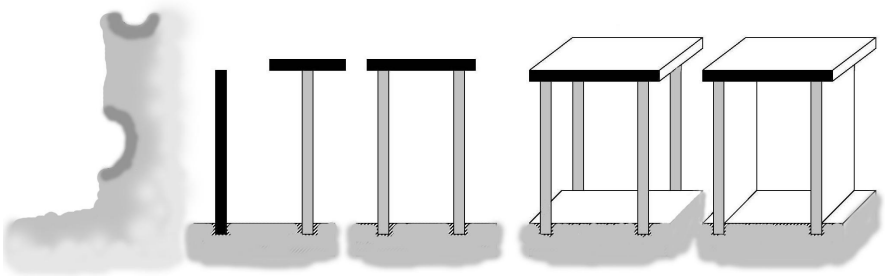
CHAPTER ONE

INTRODUCTION

While I was writing the book "Civilization and natural selection", my goal was to trace man's transition from nature to civilization. Accordingly, it was not possible to consider in detail all issues that are of interest to me. One such detail is the purpose of megalithic monuments. Dolmens, menhirs, cromlechs and other ancient stone structures to this day still attract researchers who seek to determine why such constructs were built. However, to date there is no consensus on their purpose, and in fact, many hypotheses often negate each other. For this reason, I will try to explain my interpretation of why people created megaliths.

Megaliths (from Greek words "μέγας" – big and "λίθος" – rock) are constructions of one or more blocks of unprocessed or roughly processed stones.

Around the world there are many monuments and structures from various ages, which could be described as megalithic. Broadly speaking, a megalith is any installation or structure built from large or very large untreated or processed stones, that furthermore represents a unique design (Fig. 1-1). Of these, there are megaliths with a very obvious purpose (for example – the Great Wall of China), and those whose original purpose remains unknown. The focus of this publication, is the latter group.



a. The Megalithic monument cut in a rock	b. Menhir and taula	c. Trilithon ("a hanging stone")	d. Dolmen (table)	e. Dolmen (camera)

Fig. 1-1. The basic types of megalithic constructions (See Tsonev).

According to most scientists, megaliths gave birth to many of the burial, sacred and public constructions of ancient times – these being pyramids, tholos tombs, mastabas, mausoleums, cists, etc. How did this happen? In this book we will try to give a hermeneutic and cultural interpretation of this process.

There are two basic types of megalith. The first type has over-ground structures, which include cairns, menhirs and alleys of menhirs, cromlechs, certain henges and dome tombs. The second type consists of surface and underground megaliths, referred to by many scholars as stone tombs, the most common of which are dolmens.

An example, which belongs to the first type of megalith, is a "cairn", which is a structure built up from a heap of stones, set in prominent places, and found around the world (Fig. 1-2, 1-3). The materials used were small stones, stacked one upon the next without anything used or required for cementing them into place.

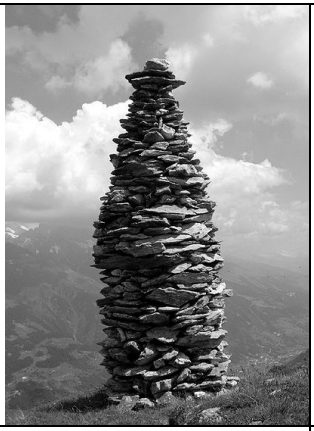


Fig. 1-2. Cairn in the Graubünden canton, Switzerland (http://commons. wikimedia.org).

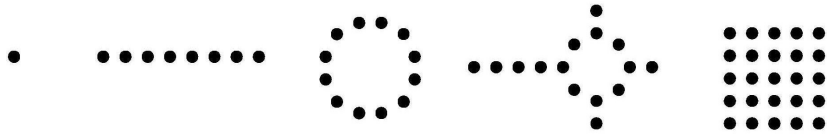
Fig. 1-3. Cairn-camera at Ronas Hill top, Shetland, Great Britain (http://www.geograph.org.uk).

Menhirs (from Breton "men" – stone, "hir" – long) are unprocessed oblong stones, standing upright; they occur both individually and in groups (sometimes also called "Peulven"). The average height of the menhirs ranges from 1 to 12 meters. Thus, the famous Stone of Fay (Men-er-Hroech) in Locmariaquer, destroyed at about 1727 A. D., reached 20 m height and weighed about 350 tons. The Grand Menhir Brise at Carnac, which was 20 meters high and weighed more than 340 tons, fell down in the 19th century breaking into four pieces.

Menhirs are well-known in Europe (particularly in Western Europe and the Balkan Peninsula), Asia and Africa. The complex of menhirs in Carnac (Breton, France) is one of the most famous of its kind around the world.

Groups of menhirs, forming one or more concentric circles are called "cromlechs" (from Welsh "chrome" – curve, and "lech" – a stone, or, in another version: from Breton "crom" – a circle and "lech" – "place"). Cromlechs can reach 100 meters in diameter. They are found in the Americas and Asia, but most often in Europe. The most famous cromlechs are found in Avebury in the UK and at Carnac in France.

Often, "rows of menhirs" (alignments), located in one or more lines, are adjacent to dolmens (Fig. 1-4, 1-5, 1-6, 1-7, 1-8 and Fig. 1-9, 1-10, 1-11, 1-12, 1-13).



Menhirs and combinations of menhirs (the top view).				
Fig. 1-4. Separately standing menhir.	Fig. 1-5. The rows of menhirs (alignments) .	Fig. 1-6. Cromlech (Circle of menhirs).	Fig. 1-7. Combination of alignment and cromlech.	Fig. 1-8. Parallel alignments.

"Henges" are a particular type of megalithic monuments, found only in Britain. The construction of a henge is a circular space (from 50 to 500 m in diameter), limited by a moat, on the outer side of which is situated an embankment with one or two passages. However, there is the example of Stonehenge, which will be appropriately discussed further; it is the only megalithic structure of its kind, unique in its architecture because it is a combination of both henge and cromlech (Fig. 1-11).

Dolmens are the most famous and popular type of megalithic structures among researchers, and resemble stone tables (from Lower Breton "dol" – "table", "men" – "stone") (Fig. 1-14).

Fig. 1-9. Menhir in Scotland.

Fig. 1-10. Menhirs, Corsica, France.

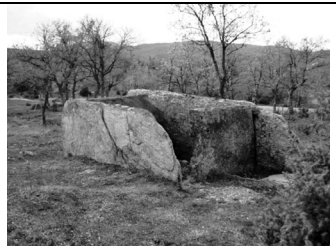
Fig. 1-11. Stonehendge, England.

Fig. 1-12. Callanish, Scotland.

Fig. 1-13. Alignments of menhirs in Carnac, France.

Menhirs and combinations of menhirs (top view) (See Tsonev).

a.



b.

c.

Fig. 1-14. The Bulgarian dolmens (See: Tsonev).

Dolmens are found in Korea, North America, Europe (Bulgaria, Turkey, Greece, Denmark, Great Britain, Ireland, Portugal, Spain, France, Germany, as well as in West Caucasus).

According to the prevailing typology in science, the diversity of these ancient structures can be reduced to four basic types[1].

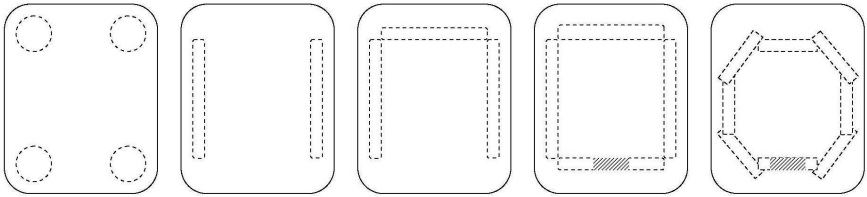
"Plate" (ordinary, the most common) dolmens: their walls, ceilings, and sometimes floor are separate plates**.**

"Composite dolmens": they have one or more walls, built of smaller plates and stones.

"Trough-shaped structures": cut out entirely in a slab of rock, but covered with a separate plate.

"Dolmen-monoliths": completely carved in the rock together with the roof (very rare).

In separate countries one or another type may be dominant and have a different construction. Caucasian dolmens are particularly distinguished by their design (Fig. 1-15).



1	2	3	4	5
Western Europe.	Eastern Europe.	Western Europe.	Eastern Europe.	Caucasus.

Fig. 1-15. Variants of dolmens' designs (See: Tsonev).

[1] This typology of dolmens was proposed in 1960 by L. I. Lavrov in a catalogue compiled by him, including a description of 1139 dolmens, and then supplemented and extended by V. I. Markovin.

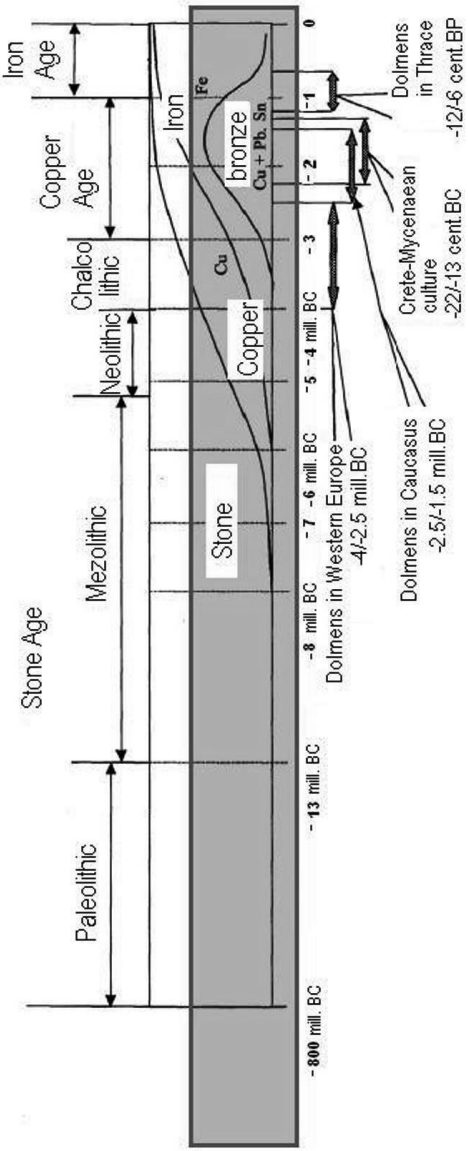


Fig. 1-16. Chronology of the Mediterranean megalithic monuments (See: Tsonev).

The most ancient megaliths in the Mediterranean region are the ones in Western Europe (Fig. 1-16). It is believed that they appeared in the late Neolithic period (late 5th – early 4th millennium B. C.). Thus, in France, there are megaliths created in the 4th millennium B. C. The most recent megalithic structures appeared more visibly in the territory of modern Bulgaria in the 12th – 6th centuries B. C. (See: *Megaliths in Thrace*, Part I).

The most ancient type of dolmen structures, according to V. I. Markovin, represent plate installations. He dated the emergence of these dolmens to about 2400 B. C. (amended to 2700 B. C. in 1997). After these, there are dolmens of the portal ("novosvobodnenski" – see Markovin) type with added plates in the front. They are characterized by an oblong chamber, rectangular and circular openings and the lack of a "heel stone". Dolmens are often covered with a stone or earth embankment. The time of their construction is determined to be around 2300 B. C. (amended to 2600 B. C. in 1997). Simultaneously, and some time later, a kind of dolmen appeared with an almost square-plan chamber, composed of rectangular plates. The holes they have are mainly rounded. By 2100 B. C. (amended to 2500 B. C. in 1997) monuments with a clearer trapezoidal plan and with powerful portal protrusions also appeared more commonly.

Almost simultaneously with the earliest plate dolmens came the emergence of trough structures without holes, covered with a large plate. Somewhat later, the first composite dolmens became more prevalent. These structures, with their proportions and external decoration of the portal, imitate the shapes and decoration of plate dolmens.

Scientists believe that the era of flourishing of dolmen culture occurred in the first half of the 2nd millennium B. C. (as amended in 1997, in the end of the 3rd millennium – the first half of 2nd millennium B. C.) (Markovin).

It should be noted that not so many monuments have been preserved, and many of them were repeatedly rebuilt, so the above dating cannot be considered accurate. As it will be shown below, megaliths (including dolmens), being as they were the first piece of work of civilized man, had already been created at the conventionally accepted dawn of civilization (more than a hundred thousand years ago).

Besides the controversial interpretation of the purpose of dolmens, the noticeable similarity of the dolmens erected in various parts of the world, also remains a mystery.

Taking this into account, the structure of the book is as follows:

In Chapter I, the proposed hermeneutics of the necessity to create megaliths and considerations as to their function will be presented.

Analysis of the most popular of the existing hypotheses about the purpose of megaliths is presented in Chapter II. Most of the concepts are illustrated by recourse to world-famous monuments, such as: Stonehenge, Greek temples, Egyptian pyramids and the megalithic complexes of Gobekli Tepe and Machu Picchu.

A visual sequence with comments confirming the proposed hermeneutics is the content of Chapter III.

In the Conclusion, a concise analysis of the hermeneutics of the creation and purpose of megalithic monuments will be put forward.

CHAPTER TWO

STONE BYSTANDERS OF TRANSITION TO THE CIVILIZATION

As the need for megaliths arose in the process of transition from human-animal to civilized man (See marked area in Fig. 2-1), it is considered important to formulate the concept characterizing this process; in other words, to answer the question: what is civilization?

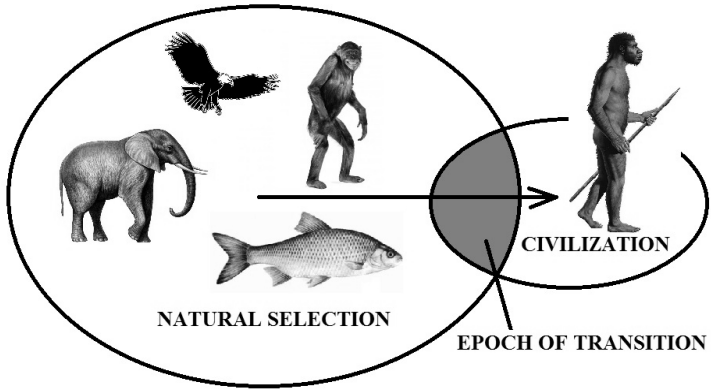


Fig. 2-1.

To begin with, my concept is largely influenced by Darwin's principle of natural selection, which is valid always and everywhere, if we only determine its criteria and scope. Darwin wrote: "I have called this principle, by which each slight variation, if useful, is preserved, by the term Natural Selection, in order to mark its relation to man's power of selection." (Darwin, 81).

Civilization on the other hand, is the survival of the weak (see Maritsas). Being one of the weakest and most defenseless living creatures on the planet, man at the same time has one of the biggest brains. "…man's biological weakness is the condition of human culture" (Fromm, 26). Likewise, a lot of animals and plants are biologically vulnerable.

According to R. Leakey "more than 99.9 percent of all the species that ever existed are now extinct." (Leakey, 58). And of all these, it was man who created civilization and survived! How did he do it? To explain this phenomenon, this book will make an attempt at reconstructing the millennia spanning evolution of mankind in a few lines.

Man (referring primarily to males), weak and helpless against the force of nature, was subject to extinction for two reasons: firstly, he was an easy prey to predators, and, secondly, males had a tendency to die in inner species struggles. Consequently, man (talking about the males again) as with the vast majority of species, was doomed to extinction. The only solution was to end the violent inner species struggle for supremacy and replace it with other selection criteria. The rejection of violent struggle – considered to be the most likely reason for the extinction of man (male) – was completely deliberate. Therefore, as T. Nikolov justly remarked, "... the evolution of humanity is determined by other laws, rather than biological selection" (Nikolov, 158).

The criteria for selection are as follows: in the field of nature – adaptation, in the area of civilization – sounds, beauty and gifts, in other words – everything that man copied from nature. In nature, the fittest survives; in civilization – the most melodic, most beautiful or richest survive instead.

Perhaps a more appropriate term would be "natural selection" (in nature) and "civilizational selection" (in civilization).

When did the transition from natural selection to civilizational occur? When did man change? It is known that changes in the morphology of the phonetic organs in man (the location of the larynx above the trachea) took place 300,000 years ago (Vavizos and Zannaki, 29). While monkeys, whose larynx is located below the trachea, can breathe and drink water at the same time, a man cannot do so. But is it possible to attribute this feature to man's advantage over animals? The mechanism of natural selection does not explain this fact. This human condition can still be considered characteristic of animals – this is how civilization criterion works in nature. One of its illustrations is the presence of a beautiful tail of the peacock, given to it by nature, the purpose of which cannot be explained by the theory of natural selection (Fig. 2-2). J. Huizinga writes, regarding this question: "The peacock and the turkey merely display their gorgeous plumage to the females, but the essential feature of it lies in the parading of something out of the ordinary and is calculated to arouse admiration. If the bird accompanies this exhibition with dance-steps then we have a performance, a *stepping out* of common reality into a

higher order. We are ignorant of the bird's sensations while so engaged." (Huizinga, 13). This statement can also bear a relation to people (Fig. 2-3).

Fig. 2-2. Peacock male and female.

Fig. 2-3. Man and woman (http://m.sibir.bg/uploads_bg).

Next (400,000 years ago), followed the opportunity for Homo erectus to express himself through drawings (Vavizos and Zannaki, 30). Here we can speak about man's ownership rights to civilization. The impact of humans on the environment however, began to increase even earlier than 500,000 years ago, owing to the use of fire. This implies that the transition of man from natural selection to civilization is dated approximately at this time.

The denial of violent struggle led to the origin of society. Man needed something with which he would be able to replace the violent struggle, and he found this substitution in dance, during which a woman would choose the man, who was the evolutionary winner, guided by the criteria of civilization (sounds, colours, gifts) (Maritsas). In this way, the first stage of transition was accompanied by the replacement of natural objects with objects-symbols.

For the combat dance between man and beast to look real, the dancers were supposed to imitate wild animals. At the same time, their actions had to be understood by the audience – women, who would choose the male winners who took the roles of hunters, as well as animals. To this end, men put on the skins of wild animals (bears, wolves, deer, etc.) and bellowed, imitating them. In addition, they had to choose a suitable place for the performance - the audience (women) needed to have a good view of the dance and the place had to be protected from wild animals. The

most suitable places were found in the fields and meadows far from the mountains - flat places with low vegetation (e.g. such as the ones in Fig. 2-4). Thus, female viewers could watch the combat dances, without putting themselves at risk of being attacked.

a. Dolmen (http://en.wikipedia.org/wiki/Dolmen#mediaviewer/File:Paulnabrone.jpg)

b. Dolmen (http://hellas.teipir.gr/Thesis/Pol_Thrace/english/prehistory/iron.htm)

Fig. 2-4. The "scene" of the first dramatic performances: stone constructions on meadows and glades far from woods.

Scenes of dramatized actions, simulating the human struggle – combat dances, with beasts, are carved on this dolmen (Fig. 2-5). Perhaps this represents a very early form of 'theatre booklet'.

Fig. 2-5. Megalithic monument of an epoch of the Late Bronze Age and the Early Iron Age (1100–900 B. C.). Roussa, Greece. Men and women in a dancing scene, reptiles, birds etc., are represented on a rock surface (http://hellas.teipir.gr/Thesis/Pol_Thrace/english/prehistory/iron.htm).

In reality, these fights did not take place in the fields and meadows, but in the mountains and forests. Hence, male dancers, disguised as they were in animal skins and simulating the roar of wild animals, were insufficient to plausibly reproduce the fights. Subsequently, it became apparent that "bear dens", "hunting shelters", "forests", "mountains" and so forth were required. This was made possible through the use of stones, replacing real objects with symbolic ones, so that one stone signified a wild animal, another one – a bear's den, still another – a hunting shelter, and the rest – forests and mountains. (Maritsas and Tsonev). This was exactly how dolmens, cromlechs, menhirs and their various combinations came into existence.

As already noted, the roles of animals and hunters were performed by men, with women as spectators. The use of animal skins in theatrical performances showed men their other functions - protection from adverse weather conditions and the ability to preserve heat (this was how clothes were discovered). Clothing for dance performances was, therefore, the reason why people lost their fur (see Fig. 2-15)!

The Russian anthropologist A. M. Gremyatsky wrote: "In the Ice Age, many mammals such as the rhinoceros, large cave bear and others, were covered with a thick warm fur, which protected them from the cold. The man of this period protected himself from the cold by means of fire and the skins of killed animals". (Gremyatsky, 151). According to the principle of natural selection, man should have protected himself from the cold in the same way - with thick hair. Why did this not happen? Professor Gremyatsky does not even ask such a question. The quotation does not make evident the difference between the time of natural selection and that of civilization. During the Ice Age, man was already civilized and solved his problems through applying the beneficial facets of civilization and not those of natural selection. By analogy, in the way animals were covered with fur, man "covered" himself with clothes.

Megalithic structures, therefore, were essentially the first scene of "theatrical performances", combat dances during which men symbolically reproduced the processes of natural selection, demonstrated their strength, agility and skill in order to be chosen by women. This is confirmed by the fact that the dolmens and other structures, as a rule, are not found in isolation but in different combinations and collectives; as noted above, denoting the mountain, cave, forest, hunter, animal, etc.

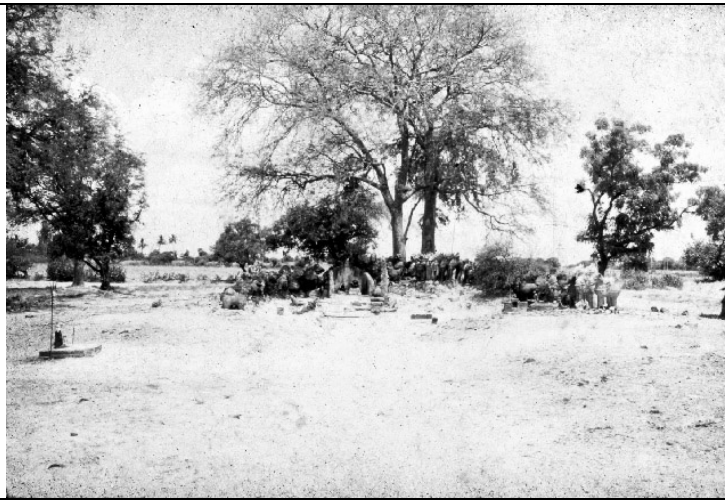


Fig. 2-6. Combination of dolmens in Tamilnad, South India (http://www.tamilnation.org/).

In India, according to Dr. R. Nagaswami, dolmens are found mostly grouped together (Fig. 2-6). Moreover, in Bulgaria, there is a great deal of evidence for dolmens, ordered in exactly the same way (Fig. 2-7, 2-8) (See Nagaswami).

Fig. 2-7. Cromlech near village of D. Glavanak, Bulgaria (http://www.panoramio.com/photo/61595445).

Fig. 2-8. Cromlech in village of Hlyabovo, Haskovo, Bulgaria (author's photo).

Later, there was a rupture between the symbol and what it symbolized. "Most of our dance movements have originated in the same way, but in us they have not evolved into a fixed form. Instead, they have been culturally developed and are highly variable" (Morris, 1997: 167).

The first generations imitated nature. The following gradually emulated previous generations, losing the linking thread with nature as time progressed. Thus the main purpose was lost and imitation became an end in itself, a "rite", a "ritual", etc. The beginning was lost. And then it was neither dance nor performance but the megalith as a symbol itself, which became the goal, and people found other applications and explanations for its purpose. Each new generation built up larger megaliths than the previous one, until there appeared a generation unaware of the original purpose of megaliths. For this generation, megaliths became an end in itself and their construction became a tradition. The necessity for their origin was forgotten, thus breaking away from the original symbolic meaning.

A simple reconstruction of this internecine struggle with the help of dance as a substitute can also be observed in animals. "Like so many other aspects of body intimacy, dancing has a long history stretching back into our animal past...Turning from side to side, twisting back and forth, or bobbing up and down, the bird displays vigorously in front of its mate" (Morris, 1997: 166). According to Desmond Morris: "As a result of this we can witness, in many animal species, elaborate threat rituals and combat 'dances'." (Morris, 1970: 135).

Combat dances later became warlike dances, some of which have survived until today. A well-known example is "pirihios" – the principal type of warlike dance, developed in the Doric city-states of ancient Greece, mainly in Laconia. The name is derived from the games of armed men, whose main purpose was the military education of youth. The majestic, impressive and very fast rhythmic dance was an imitation of a clash, a battle – dancers in armour stood in two rows, defending and attacking, imitated the movements of soldiers. These dances were performed during religious festivals in ancient Greece - in Sparta, in Athens during the Panathenean Games and so on. Later, they merged with the dances of Pontos.

Ancient megaliths were therefore transformed into other structures used both in the past and present. It could be said that all through history, we have created, and we are still creating, our own "megalithic" structures (Fig. 2-9, 2-10, 2-11, 2-12). This is dealt with in detail in Chapter III.

Fig. 2-9. Ziggurat in Ur, Iraq (http://aranciopertutti.blogspot.com/p/storia.html).

Fig. 2-10. Great Sphinx of Giza and Great Pyramid, Egypt (http://content.time.com/time/specials/packages/article/0,28804,2112644_2112566_2112621,00.html).

Fig. 2-11. Ancient theatre at Epidaurus, Greece (http://commons.wikimedia.org/wiki/File:07Epidaurus_Theater07.jpg).

Fig. 2-12. Maracana Stadium, Brazil (http://www.rio2016.org/en/multimedia/maracana-stadium).

So, man sang, imitating the sounds of nature, painting his body in natural colours, giving objects created by him, imitating the nature, as presents to women, etc., i. e. "the native language of the first man was the language of nature", (Karpathios, 56); nature, which immediately surrounded him and acted as a criterion and a sample. The necessity for a certain distance in relation to nature led to the emergence of imagination and abstract thinking in man (male) which increasingly alienated him from the animal world. According to Leakey: "Equipped with language, humans were able to create new kinds of worlds in nature: the world of introspective consciousness and the world we manufacture and share with others, which we call 'culture'." (Leakey, 119). But, in my opinion, it would be more accurate to say the following: men, equipped with language, abstract thinking and imagination, were able to create new kinds of worlds in nature. This is a visual world, which was created by men for women.

A very interesting analogy can be made here to show that such actions are not unique to humans. As Alan Marshall (1954. *Bower Birds*. Oxford: Clarendon Press.) noticed about the tooth-billed bowerbird: "Every morning Scenopoetes dentirostris, a bird of the Australian rainforest, cuts leaves, makes them fall to the ground, and turns them over so that paler, internal side contrasts with the earth. In this way, it constructs a stage for itself like a ready-made; ... it sings a complex song made up from its own notes and, at intervals, those of other birds that it imitates: it is a complete artist." (apud: Deleuze and Guattari, 184) (Fig. 2-13, 2-14). G. Deleuze and F. Guattari assume, that "This is not synesthesia in the flesh but blocs of sensation in the territory – colours, postures, and sounds that sketch out a total work of art... In this respect, art is continually haunted by the animal." (Deleuze and Guattari, 184).

It is here that art originated, "not only in the treatment of external materials, but in the body's postures and colours, in the songs and cries that mark out the territory. It is an outpouring of features, colours, and sounds that are inseparable in so far as they become expressive (philosophical concept of territory)." (Deleuze and Guattari, 184).

Initially, man was forced to imitate nature because of the inevitable comparison with natural things – sounds, colours and objects. And the better he did that, the greater was the probability for being selected by women for reproduction. Generation after generation, men copied nature, imitated it, and unconsciously and inevitably moved away from it. This reflects what Heidegger wrote: "... art is the imitation and depiction of reality." (Heidegger, 16).