MODERN ASPECTS OF ARISTOTLE'S TEACHINGS ON TIME

In modern culture and philosophy, the nautre and properties of Time continue to provoke acute discussions and engender concerning diametrically opposed points of view. The issue of the role of Time and of the ways Time is presented in teachings concerning cognitive activity remains one of the most complex problems in the modern philosophy of cognition. In our view, a look back at ancient origins may help in solving the problem. Before anything else, we should pause to consider the most advanced concept of Time in ancient Greek philosophy, which is mainly represented by the teachings of Aristote. It is precisely the modern aspect of this concept expressed here, that seems to be much closer to our time than Newton's concept, which was formulated only three hundred years ago. Newton's well-known definition of Time states: «Absolute or mathematical Time, which is called duration, flows evenly and equably from its own nature independent of anything external; relative or apparent Time in some measure of Time made by motion which is used instead of true Time» [1, p. 362].

Such an understanding of Time is incompatible with the fact that the course of Time depends on the motion of bodies, something insisted upon by the Special Theory of Relativity. However, this theory is fully consistent with the Aristotelian concept.

Unlike Newton, Aristotle considers Time to be intimately related to the «extrinsic» and he reckons movement as such an «extrinsic», i.e. change in general: «But neither does Time exist without change; for when the state of our own minds does not change at all, or we have not noticed its changing, we do not realize that Time has elapsed» [2, 218b, 22-24]. However, Aristotle objects against equating Time with movement, making the following syllogism: «Hence Time is either movement or something that belongs to movement. Since it is not movement, it must be the other» [2, 219a, 8-10].

The Stagirite formulates the final result of his study of Time in the following two definitions: «For Time is just this – number of motion in respect of «before» and «after» [2, 219b, 12] and «Time is a measure of motion and of being moved...» [2, 221a].

From here, it is but one step to recognizing that the course of Time depends on the motion of bodies. However, Aristotle doesn't take this step: «... change is always faster or slower whereas Time is not...» [2, 218b, 15]. Therefore, it would be incorrect to equate Aristotle's concept of Time with that of the Theory of Relativity. The Theory of Relativity goes further on. It is more consistent. However, the concept of Time lying at its base can fully be considered as an extension of Aristotle's concept.

Another important idea in the Theory of Relativity is the idea of the unity of Time and Space, embodied in the concept of a Time-Space continuum. We can also find steps toward the acceptance of this idea in Aristotle's concept. The most important characteristic of Time - the presence within it of precedence and subsequence – according to the Stagirite, is equally valid for Space. «The distinction of "before" and "after" hold in magnitude, they must hold also in movement, these corresponding to those. But, also, in Time the distinction of "before"

and "after" must hold for Time and movement always correspond with each other» [2, 219a, 15-20].

The Theory of Relativity, including the Special Theory of Relativity, still has its opponents. Despite the fact that no one today exclaims, as did Pierre de la Ramée, that «everything to do with Aristotle is false» [3, p. 37-38], Aristotle has many adversaries, too. The coincidence of the theoretical concepts of Aristotle and modern physics theory, which evolved more than two thousand years later, reinforces both. For Aristotle, it is confirmation by the science of the future. But such a coincidence is quite significant for the Theory of Relativity, too. It testifies to the fact that this concept of Time isn't jus the fantasy of some physicist, but has deep philosophical roots.

Do methods exist in contemporary science and phyilosophy that are advanced enough to be suitable for the study of such a multifarious object of research as is Time? Nowadays, when analyzing the phenomenon of Time, it's becoming ever more evident to many researchers that we should no longer use the "elementaristic" method (since its limitations have been proven in many studies), but rather an alternative one - the systemic method [4,5,6,7,8].

To a great extent, only the future can tell precisely which aspects of the systemic method will turn out to the useful in analyzing the essence of Time. Currently, these aspects are only in their inchoative stage. However, since the sutdy of genesis, or origin, was considered to be especially significant in the culture of ancient Greece, it is possible that precisely the genetic or dynamic aspects of the systemic method will turn out to be the most useful in studying Aristotle's rich heritage.

Use of the systemic method, which is based on the parametric General Theory of Systems [9, 10], affords the possibility of shedding new light the traditional problem of defining direction in the course of Time. [10, pp. 225-231], [11-12].

Usually, direction in time is defined with the help of the Second Law of Thermodynamics using entropy as a measure of disorder. Time is considered to flow in the direction of increasing entropy. However, as was shown by H. Reichenbach, the statistical nature of the Second Law of Thermodynamics doesn't permit the direction of Time to be determined based on the change in entropy of a single isolated system [13, pp. 108-117]. This compelled him to make the transition from studying one system to stydying a group of systems, and to give the following definition: «The direction in which most thermodynamical processes in isolated systems occur is the direction of positive time» [13, p. 127]. Here, the hypertrophied role precisely of thermodynamic processes in defining the direction of Time gives rise to objection. What then shall we do in those cases where the number of thermodynamic processes flowing in various directions in approximately equal? Does this imply that Time has no direction in this case?

What has been said compels us to search for some other criterion for the directionality of the course of Time, associated with other, general systemic regularities. One of them is associated with the that is uniquely defined by its substance: for example, a natural series of numbers. In extrinsic systems, no such dependency is observed. For example, given John and Peter, we still don't know which of them is the manager. However, things have a quality of adapting to the relationships that exist between them, so that these relationships become instrinsic. If John is the manager, then Peter will eventually get used to this and will consider the relationship natural, i.e. intrinsic. A rubber ball becomes deformed when it hits a wall, but its shape is restored once it bounces away. However, if the ball is pressed to the wall and held in this relationship of close proximity for a sufficiently long time, then the ball adapts. The substance of intrinsic systems is in a condition of relational collapse. This means that things have entered into a specific relationship and, under its influence, have attained a condition that they cannot rid themselves of other than by ceasing to exist as the given objects.

Thus, if an extrinsic system becomes an intrinsic one, then it will remain an intrinsic system. This gives rise to the possivility of defining the directionality of Time: Time flows in the direction corresponding to the transition of extrinsic systems to intrinsic ones.

In recent years, a series of works have shown that the study of non-geometric models of Time and, in particular, the resource Time model, is most promising. In this model, the phenomenon of Time is represented as a resource system [14]. In certain other works, the representations of axial and cyclic (or characteristic) time have been synthesized in a single model. A number of interesting models have been proposed by physiologists and psychologists.

In this connection, it is interesting, above all, to raise the question, whether there existed, during the lifetime of Aristotle and his predecessors, facts (ideas) testifying to elements of the systemic approach, or to the prerequisites for its origination, and how these ideas correspont to the models indicated.

One of Aristotle's predecessors, who gave brilliant examples of dialectics, was Heracleitus. While the Milesians only took note of the universal dynamism of things, Heracleitus developed this topic quite profoundly. We read in two of his fragments: «It isn't possible to enter one and the same river twice, and it isn't possible to touch anything mortal twice in the same state, but, due to the unconstrained nature and speed of change, everything is scattered and collected, everything comes and goes», «We step and not step into the one and the same river, we are the same and not the same» [15, p. 63], [28, p. 381].

Heracleitus was a «philosopher-cum-wise man» who, it can be said, lived (co-existed with) Time empathetically and, due precisely to this approach, he perceived the presence of an organic link between thought and time, giving Time the predominant significance... For Heracleitus... «Thought and Time were indivisible: for him, to think meant to think time» [16].

Aristotle's criticism of Heracleitus' teachings permits us to give an affirmative answer to the question posed above about elements of the systemic approach in Aristotle's works. Thus, when rejecting Heracleitus' view that it is impossible to enter one and the same river twice, Aristotle is, in essence, speaking of systemic descriptors. The river, while losing its water, i.e. its quantity, all the same retains its quality, i.e. its form. Here is what he writes about this in his «Metaphysics»: «But leaving these arguments, let us insist on this, that it is not the same thing to change in quantity and in quality. Grant that in quantity a thing is not constant; still it is in respect of its form that we know each thing» [17, 1010a, 23-25].

In other words, Aristotle considered the river to be a stationary system, i.e. a system that doesn't break down, but is rather preserved through the replacement of its elements. Thus, for example, a house remains a house, even given the condition that one of its residents is replaced by another. Another example: a shop remains a shop, even though the variety of its customers and the assortment of its goods change constantly. A number of analogous examples can be cited [10, p. 171]. A river, although its elements (i.e. its water) change, is still preserved as a system, since its structure is preserved (according to Aristotle - its form).

Let us consider the analogy between a river and Time. What they have in common is that they are both stationary systems. Since they also represent resource systems, the question arises as to the source of the resources. These resources can be linked, for example, by a process of self-regeneration (regenerative systems), etc.

Aristotle, in his striving to subject to special analysis those cognitive devices that help reflect the various modi of Time, exhibits a systemic approach to the problem of Time.

It is a well-know practice to distinguish there modi for Time: the past, the present and the future. Aristotle considered that the properties of these modi are reflected in our application of the various facilities of our reason. The past is perceived through memory, the present -

experimentally, and the future - thanks to our imagination. The past is represented by events recorded in our thoughts (memory) or, in other words, an ideal expression of something material that has since vanished. For man, the past is something material that has disappeared, but that is retained in its ideal expression. The future, on the contrary, is represented by plans, intentions and ideal models destined (or not destined) to be embodied subsequently in real events, in the present.

At the same time, it is essential to stress that the relationships between events in the present and their reflection in our consciousness have their specifies in the situation of the past and in the situation of the future. Events in the past have first to occur, then they are recorded in memory. Memory as an ideal phenomenon is secondary with respect to material processes. As concerns the modus of the future, a so-called «inversion» occurs. This means that first there occurs the thought of a desirable event, and only then are actions performed to achieve it. In the modus of the future, the ideal (intention) precedes actual relization. When the event «occurs», it becomes the property of history, and in history material events most frequently appear in their ideal embodiment. The «place» or «point» where the opposition «ideal/material» (a phenomenon of the future) is replaced by the opposition «material/ideal» (a phenomenon of the past) is the present.

In the geometric model of Time, the relationships between the modi of the latter are represented as follows: an axis is selected and points are plotted. Once the present moment is fixed, then past events are marked to the left, and future events to the right. In this fashion, it turns out to be possible to construct a fully defined logical progression: future, present and past. All events in the past were at some time events in the future, then they became events in the present, and after that they became the property of history. Such is the model of linear Time.

Aristotle analyzes the mental faculties that help reflect the separate modi. They are memory, experience and imagination. What is their sequence in the sense of their genesis? We can obtain information about how best to rank them, what chronological order they appeared in, and what was their genesis, from recent studies by physiologists.

When studying sleep as a factor in optimizing the organization of Time for cognitive activity, attempts were made to analyze the character of changes in the reflection of Time associated with cognitive and behavioral dysfunctions caused by lack of sleep. «From the psychological point of view, the cognitive dysfunctions evidenced at the level of thought in the case of lengthy lack of sleep affect, above all, imagination, memory and attention, which belong to the major (integrating) psychological processes directly involved in the translation of physical time into psychological Time ...First of all the future is lost, as evidenced by a loss of imagination; then the past, indicated by the disruption of memory; and, at last, the perception of the present is distorted, testifying to a lapse in attention» [18, p. 89].

O N. Kuznetov's article [18] analyzes the disruption pattern in the organization of cognitive activity when subjects were deprived of sleep in phases. During the first phase, when subjects were deprived of sleep for a comparatively short period of time, reaction to the future was either lost or significantly weakened; the process of imagination was impaied; initiative disappeared from the subjects' behavior; and the faculty to project psychic Time forward from the present moment was reduced.

During the second phase, when the subjects were deprived of sleep for a longer period of time, perception of the past was lost; memory was disrupted; forgetfulness was exhibited; and the faculty to project psychic time back from the present moment was reduced.

During the third and last phase, when then duration of the period when subjects were deprived of sleep was made significantly longer, the faculty to orient oneself in the present was lost; reality appeared fragmented; attention was weakened; and the faculty to perceive a

number of events happening concurrently was reduced.

Thus, we have direct evidence of the dependency between the weakening of certain kinds of cognitive activity (imagination, memory, attention) and the faculty to orient oneself in the modi of Time (future, past, present).

As the length of the period of sleep deprivation increases, the organization of Time in the stories told by the subjects of the experiment, based on pictures from the thematic tests given, Consistently changes. Initially the future disappears from the stories. Plots end at the moment shown in the picture. After this, the past disappears - stories become limited to a description of the picture. Finally, when cognitive disruptions due to sleep deprivation reach their peak, the present, past and future become chaotically intermixed, causing the time flow to be lost in developing the plot, and making the stories absurd and illogical. Individual aspects of the plot are captured in story phases, but are developed no further.

To a great extent, the past and the future, or, more precisely, knowledge of th past and future, play different roles in the process of developing the most effective means for a person to adapt to his environment; to find optimum ways of using the energy from external surroundings. Knowledge of the past enchances experience. The more a human being knows about past events, the bigger his «databank» and the more effectively he can interact with objects in his environment. In a number of works, we even encounter the opinion that Time is a condition of information storage. To a certain extent, such an approach is justified. However, when such an approach is taken. Time and memory, in essence, become identical: the future is incorporated in the present, the present becomes the past, and everything shifts.

From what has been said, we can come to the conclusion that there are at least two series in the disposition of time modi:

1. In the geometric model, these are past, present and future. If we position events as points along a straight line, and this line represents an axis (vector), then this vector points towards the future.

2. In the genetic model, there is another sequence. The most vitally important and simple is reaction to direct occurrences. This reaction first develops in a newborn baby. Gradually, more and more advanced memory mechanismes come into play based off experience gained. Only later does the most complex mechanism develop: the mechanism of building models of the future.

Knowledge of the future facilitates optimum behavior, but the process of building models of the future is very complex. Aristotle wrote about the specifics of future events: «For we see that what will be has an origin both in deliberation and in action, and that, in general, in things that are not always actual there is the possibility of being and of not being; here both possibilities are open, both being and not being, and, consequently, both coming to be and not coming to be» [19, 19a, 8-12].

Recently, concepts of the mechanisme for constructing models of the future have been enhanced through the addition of data about the phenomenon of the human brain's functional asymmetry. It has been established that the left hemisphere of the brain is «responsible» for the construction of models of the future in right-handed people (and, for left-handed people, it is exactly the opposite). People with pathologically weakly expressed functional asymmetry lackk the ability to perform complex activity, and are characterized by inadequate reaction to time modi.

To express the differences between the time modi, it is helpful to use a trial: random, definite, and indefinite. Since, according to Aristotle, the future is determined by our decisions and activity, it is appropriate to use the random category when we speaking of it. Of course, as was noted by Boris pasternak [20], the future never comes in exactly the same form as we anticipate, it, i.e. this randomness contains an element of uncertainty; we are able to

chose only the future, but not the present and, to an even greater extent, not the past. It can be said of the past that it is a realm of uncertainty. The question of the present is quite interesting. Is there uncertainty here? Definiteness relates to the present, but not in all cases. To be definite, we must add «here» to «now». If we have «there» and «now», then once again we are faced with the indefinite. But, according to the Principle of Indefiniteness, even «here» and «now» don't fully guarantee definiteness. Thus, the cordinates of an electron here and now are indefinite if its momentum has a precise value.

A mutlitude of ways are used to reduce the degree of indefiniteness when making judgements about past events: notes, photographs, documentaries etc. The issue of what are the methods of processing information in the conditions of various time modi is analyzed in more detail in works [21] and [22].

To forecast events in the future, it has become possible to extensively use of «virtual reality». These technical methods, termed «virtual reality», were first used in aviation. It turned out that, when training pilots, it was desirable to record their behaviour in extreme circumstances, to model it in «virtual reality». Immersion in an accident or crash situation in «virtual reality» guarantees the safety of both the pilot and the plane.

Aristotle expressed a number of valuable opinions on the issue of the role of Time in art in conjunction with his general characterization of the Athenian theater as an item of special cultural value. when doing so, he displayed a heightened interest in tragedy.

Greek tragedy adopted its plots from mythology; but, with the help of these plots, it found ways of reflecting the most important aspects of then contemporary life in democratic Athens.

Aristotle relegated a special role to the time factor because, on the stage, action often encompassed only a short time interval. In this connection, we should differentiate between tragedy and the epic composition of events. An epic work can encompass intervals of varying duration, and there can be many stories within an epic plot. However, in this connection, Aristotle didn't require the three unifying elements of tragedy: unity of action, time and place.

The famous specialist A.A. Petrovsky writes about this issue: «For Aristotle, unity of action is an unconditional requirement: an incontrovertible NORM, emanating from the very essence of the poetic work...» and further on: «... The desire to confirm artifical theories for structuring drama using the authority of the great philosopher resulted, sometime later, in the attribution to Aristotle of the demand for two other «unities» in dramatic works: the unity of time and unity of place» [23, p. 27].

Aristotle considered that «...the requirement for definiteness of character and precision in its depiction is of great significance for the stage, where the action frequently encompasses a short time interval in the life of the dramatis personae (in a classical Greek tragedy taken individually - not as a part of a trilogy - the action normally takes place within a single revolution of the sun) and very often happens spontaneously before the specators' eyes». Aristotle made and exception for the trilogy, where plots that vary in their duration in time may be apparent.

Limitations on the Time of action on the stage bring about a number of far-reaching consequences. First of all, this is an analogy to the real life of one individual human being. A human being is always profoundly and emotionally affected by the fact that his lifetime is limited; that the only real value given to a man is that time interval between birth and death, which he can dispose of as he plaeases. This interval is finite, just like the Time perspective of a drama.

Furthermore, the development of the plot in a tragedy over a limited time interval is, in essence, the modeling or demonstration of «stretched» or dilated Time. Although the concept in culture that Time can be stretched arose and the regularities of this process were studied only with the appearance of the theory of Information, when Time and information were

juxtaposed. Speccialists studying the process of ontogenesis have noted that Time «...dilates most of all in the beginning, when the greatest number of events occur in the organism (a repetition of the basic phases of phylogenetic development in embryos); when events are compacted to the greatest extent and when there is the largest number of changes. The conclusion is reached that «in a relative sense, the character of Time changes with the growth of information in memory. To be somewhat figurative in expression, it may be said that Time changes together with the growth of consciousness... It may be assumed that, depending on the density of information, it is possible to speak of varying relative densities of Time» [24, p. 202].

One of the reasons the characters of the heroes in a tragedy are inevitably extremely expressive, vivid and depited in their entirety is doubtlessly du to the fact that the heroes are placed in extreme or «semi-extreme» situations. Furthermore, we bear in mind that the heroes have been allotted very little time to express their substance. Just as in aphorisms, where extreme profundity of meaning is achieved due to brevity, the heroes of a tragedy, due to the brevity of their «stage life», express themselves throughly and clearly. In a tragedy, the speech of the heroes is «concentrated», too. In culture, many of the popular expressions taken from tragedies subsequently acquire an existence of their own and become used as paragons of eloquence.

A situation may occur, however, when the events described in a tragedy can't in any way be accommodated within the Time allotted to show them. Then the author resorts to such a technique as having participants or eyewitnesses of the events tell the story of what happened. Basically, stories of past events are used (the showing of events from «parallel worlds» in the theater and in the movies started being employed much later). Within a story, it is possible to be maximally brief, to tell about events in a condensed form that in reality would have lasted much longer.

An in this connection, the need may arise to perform time inversion. The story of the past is «incorporated» into the present and the spectator is given the opportunity to «travel» in Time, to be transported into the past and back again.

The problem of time inversion in works of drama is a huge, very interesting and inexhaustible subject. There are already a great number of studies of this problem and new publications are appearing constantly.

We will limit ourselves to the comparative characteristics of interpreting the role of the time factor in the plane of time inversion in the conceptual approaches of Aristotle and Bertolt Brecht. B. Brecht (1898 - 1956), a famous German writer, dramatist and director, was an active antifascist and his works are profoundly philosophical in meaning.

Brecht developed a special theory of so-called «epic theater». In order to more clearly understand the essence of the new approach proposed by Brecht to interpreting works of drama, it is necessary to say several words about why he called his theater «epic».

The word «epic» is usually used to describe large literary works telling of significant historic events. Moreover, usually the personality of the author-storyteller is formally eliminated to the maximum extent.

Brecht asserted that, in traditional theater, life is visible but vague. In his theater, to clarify life, he takes advantage of the additional possibilities of stage Time: he introduces author's Time and uses it to evaluate events.

In his theater, Brecht focuses attention on important historic events. As concerns the «elimination» of the author, Brecht in a number of cases ignores this circumstance. Precisely «author's Time» is of fundamental importance to him.

Brecht described his position in drama as socio - critical. His attitude to the Aristotelian tradition was characterized by a striving to retain everything valuable and useful in it for the

new theater; not to cross out traditions, not to ignore them, but to extend and supplement the previously-used techniques to solve modern-day problems [24], [25].

Based on the analysis of a number of works, the following comparative table can be proposed:

Time as a factor in differentiating «Aristotelian» and Epic Drama

«Aristotelian» Drama	Brecht's Epic Drama
1. One build-up, one culmination and one climax	1. Several culminations and climaxes
2. Unity of dramatics and action	2. Dramatic action time and author's Time
3. The stage embodies the event	3. A story of events on stage
4. Completed action	4. Open finale
5. Past events on stage	5. Temporal transpective on stage
6. Definite chronological sequence	6. Free use of time strata

The comparison given shows that, in contrast to tradition, Brecht easily shifts dramatic action from one time stratum to another. At the same time, Aristotle also had in-depth reasons to assert his theatrical principles. The matter is that in the theater, as in other kinds of art, there is a synthesis of truth and fiction. It was important to Aristotle that the spectator should believe what was happening on stage. It' precisely for this reason that suitable plots were chosen from the past, from myths, and actors performed the roles of heroes who were familiar to the spectators. And it's for precisely this reason past events are revealed in drama. Evaluating that situation, that was then current, Aristotle wrote that only the possible is worthwhile believing. Further on, he noted: «We argue, next, that it is better since it contains all of the elements that epic has... Further, in tragedy the goal of the imitation is achieved in a shorter length of Time (for a more compact action is more pleasant than one that is much diluted). I mean, for example, the situation that would occur if someone should put Sophoclesm *Oedipus* into an epic as long as the Iliad» [26, 1462 a 11-1462 b 1].

Comparing tables, it is apparent that the attitude to Time in «Aristotelian» drama is more cautions, regimented and indecisive. For this reason, the question arises whether or not the authors and creators of the ancient Greek tragedies felt a need to go beyond the limits of existing tradition? In this plane, Sophocles' tragedy «Oedipus Rex» is of special interest. In his work and world-outlook, Sophocles strived to achieve a synthesis of old tradiions and innovation. On the one hand, he praised the power of the free man, and on the other, he warned against the violation of «divine law». Sophocles considered it possible to follow both religious and civil norms of life at the same time. There are a large number of analytical studies about «Oedipus Rex». For us, it is important to emphasize that, at least formally, externally in the play all norms and requirements made of Greek tragedy have been observed, but, in essence, Sophocles had discovered techniques that allowed him to perform time inversion and he quite freely employed time strata; he «manipulated» time not by using direct on-stage action, but by using the stories of eyewitnesses, the testimonies of those people who were participants in the events that occurred in Oedipusm life when he was a child, and about which Oedipus himself knew nothing.

It is important to stress that, in this tragedy, Sophocles freely employs time strata: the spectator is transported from the present back into the past, thanks to eyewitness accounts. The tragedy «Oedipus Rex» falls outside the series of other ancient Greek tragedies. It stands apart. Its structure and organization are atypical.

Among the reasons that made the tragedy unique, we should note the special function of the category of Time, since, between the categories of Time and information, there is a deep and

direct connection. In this case we are talking of plot Time.

We know that, if he has experienced certain events and wants others to know about them, a person has only one way - using a story and plot Time. However, in a normal situation, if a person who has experienced a certain event tells someone about it who didn't experience it, then, in this case, as with a small baby, everything changes places. No matter what happens to a small baby, it isn't able to tell about it. It can only listen to information told by another person who was an eyewitness to the events that happened to the infant. The life of a small child can only be revealed as the sucject of a story by another person who was an eyewitness.

In the given case, Oedipus' fate is a special one. What had happened to him in his early childhood and had been hidden from him gives now rise to events that are highly significant both to him and to the subjects of the kingdom he rules. Oedipus staunchly and bravely fights for his dignity and his civil face. He doesn't want to do what the oracle has foretold and leaves his parents, not knowing that, in reality, he has been brought up by foster parents. All the same, the gods send him to meet his real father, whom he kills. The problem of reconciling the divine and the civil is the basic social problem of the tragedy.

Interest in Sophocles' tragedy has grown significantly during the last two hundred years. Today, this play can be found in the repertoire of most major theaters in the world. It is possible that the moral character of people in power is an acute issue in modern reality, and this is one of the reasons Sophocles' play is so topical. It is also possible that the play is topical because of its social aspect. But, at the same time, Sophocles' tragedy is of interest in the philosophical and gnoseological plane. Such problems as the interrelationship between time and secrecy, Time and existence, and Time and information are interpreted in a most unique manner It is hardly by chance that M. Heidegger, H. Gadamer, J.P. Sartre and a number of other philosophers have devoted so much attention to analyzing the text of precisely this tragedy [27].

The Georgian philosopher G. Margvelashvili made a special study of the non-trivial organization of time in Sophocles' tragedy «Oedipus Rex» in one of his exceptionally interesting works.

Thus, we see that Aristotle deals with the concept of Time in many of his works, beginning with «Physics» and «Metaphysics» and ending with poetics. And everywhere we observe aspects of his teachings that are not merely historic in significance. In many respects, Aristotle appears as if he were our contemporary, even though considerably more than two thousand years separate us from the time when his works were written. The title of this Article is «Modern Aspects of Aristotle's Teachings on Time». In conducting this study, it has become clear that all aspects of Aristotle's teachings about Time are indeed modern.

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