

MULTI-DIALOGUE AMONG CIVILIZATIONS: THE ROLE  
OF CULTURAL RELATIONS AND TEXT TRANSLATIONS  
IN THE INTERCIVILIZATION COMMUNICATION

In this study the research of cultural multi-dialogue among civilizations has been done basically by analyzing aspects of cross-cultural communication and text translations, delimiting many other aspects of the modern comparativism of civilizations. As to the fundamental object of the analysis, the Great Silk road, the main communication channel between East and West from 2<sup>nd</sup> century BC to 15<sup>th</sup> century (till new geographical discoveries) has been chosen. During that period, the basic power and domination centers drawing a perspective to human civilization evolution in Eurasia were Eastern civilizations, maintaining greater cultural fund and potential of creativity from which together with various objects produced for sale diverse cultural influences had been exposed. The article discusses cultural influences spread not only by traditional land roads, but also by sea; it analyses huge sea expeditions to the West held by Chinese in the first half of 15<sup>th</sup> century with a purpose to explore faraway countries, start political relations with the empire and to subordinate it to Chinese influence. In addition to the study of problems in interaction among various civilizations, special attention to the phenomenon of text translations in communication between civilizations has been drawn, the role of which in the process of the Old World civilizations cultural virtues and symbol dispersion was immense. According to the analysis of different cultures text translations, it is revealed how cultural fund accumulated by various Eastern nations, especially Arab Muslim civilization, spread through the text translations across Western Europe civilization and caused its rise in the new epoch of West civilization expansion.

**Key words:** Comparativism of civilizations, multi-dialogue among civilizations, cultural contacts, communication of civilizations, text translations

## MODERNIZATION, GLOBALIZATION AND NATIONALISM AS CULTURAL AIMS

Two groups of ideas revealing contemporary nationalism help to estimate the strengthening of the stream and foresight its distinctive features of its different forms. Theory of modernization of culture interprets modern impacts, anti-modern reactions, projects of archaic reconstruction and post-modernistic resonance as possible levels of stratified history development. The phases of this process are shown and explained by the versions of nationalism as cultural projections. The theory of general humanistic state proposes the structures of cooperating, according to which every case has to be substantiated using universal ways of perception. Due to them it's possible to estimate individual values and experiences. Contemporary nationalism could be a movement, benevolent to this, as far as it reacts to postmodern forms and makes the global system communicate linking up the part to the intercivilizations' dialogue. In the context of public situation dangerous or moderate nationalism becomes possible.

**Key words:** modernization, globalizm, nacionalism, culture

Audrius BEINORIUS

## ORIENTALISM AND POSTCOLONIAL DISCOURSE: SOME METHODOLOGICAL PROBLEMS

Article discusses the development of the conception of the Orientalism in the context of postcolonial discourse, revealing the necessity to take account of the religious pluralism and to deepen comparative dialogue both between and within cultures. Primarily author is concerned with calling into question Western hegemonies and paradigms of knowledge and highlighting the cultural and material violence of Western colonialism. The problem for postcolonial theory has been that of finding a moral platform from which to speak and recognition of solidarity both among the oppressed and between divergent groups, having excluded the possibility of a humanistic

appeal to a common human nature. Paradoxically, Orientalism is often caught in a dialectical tension between the extremes of universalism and pluralism: it tends towards a universalistic outlook which transcends cultural boundaries and encourages an inter-cultural perspective, yet increasingly it also seeks to affirm local and regional differences and to nurture the unique particularity of cultures.

**Key words:** Orientalism, Postmodernism and Postcolonial discourse, cultural hermeneutics

Algis MICKŪNAS

#### INDIA BETWEEN WEST AND EAST

This essay delimits essentially the status of India in light of colonial influences and how traditional India and contemporary mass media productions (television serials of *Ramajana* and *Mahabharata*) complied with and resisted such influences. First, the essay outlines the basic Western conceptions of reality from Greek classics to modern thinking, leading to a nomadic civilization. Second, the essay discloses the basic outlines of Indian thought and aims which, at one level – the Brahmanic – unfold in line and conjunction with the consciousness of colonial civilization. Third, the essay articulates the ways that at the level of symbolic designs of Indian society – expressed in relationships among divinities – colonialism establishes favorable conditions for itself in relationship to local civilization. Fourth, a delimitation of the roles of females and males in the context of cosmic Indian thought where all the cosmic features are feminine; they comprise the greatest and unavoidable danger to all colonial efforts to establish “higher” – transcendent – domain having the right and duty to rule. This transcendence is an expression of patriarchy which elevates its position from transcendence to transcendental condition of the universe. Fifth, this condition breaks down, since in accordance with its own logic it is empty and everything that it claims to possess belongs to feminine cosmic features such as *sakti*, *kama*, *lila*, *maya* and *kali* (energy, eros, play, illusion and time).

**Key words:** India, East, West, comparativism

## (UN) DOING SECURITY. CHINESE WAY

The Western and the Far-Eastern intellectual traditions represent two different approaches to the problem of security. The former is based on the idea of subject as the foundation of rational thinking; it makes security the inner requirement of thought and culminates in the obsession with security. The latter is rooted in the concrete and transformative nature of human *Praxis* leading to exposing oneself to the event of Being. It is not completely accidental that the very term "security" in the Far-Eastern languages means literally "the fullness of calmness". Security in Chinese thought is a matter of fixing all things in the infinity of non-being (*wu*). Being vulnerable here amounts precisely to being secure. The perfect security is described in China as the utopian state of omnipresent oblivion which corresponds to "letting go" of actual existence. Thus it is absolutely real.

**Key words:** East, West, China, the way of thinking of Chinese, strategy of behaviour, safety

Aivaras STEPUKONIS

## PROJECTS OF "A WORLD PHILOSOPHY" IN THE COMPARATIVE MOVEMENT OF HONOLULU: A CRITICAL PERSPECTIVE

The article analyzes ideas of "a world philosophy" formulated by the members of the Honolulu movement of comparative philosophy. This intellectual movement came about through the close cooperation of three institutions: the Department of Philosophy of Hawaii University, the scholarly journal *Philosophy East and West*, and the East-West Philosophers' Conferences. The Movement achieved significant scientific results and attracted the attention of humanistic scholars all around the world. The accomplishments of the Honolulu movement of comparative philosophy are placed at the forefront of contemporary humanities. The movement constitutes the exact historical context, the center of intellectual activity, where the ideas of "a world philosophy" were generated and discussed in a

most thorough fashion and from many different perspectives. The following conclusions were drawn:

The idea of “a world philosophy” can be discussed logically, semantically, and phenomenologically only if it is treated as a cluster concept that has to be analyzed in its basic units of meaning. There are six distinguishable meanings of “a world philosophy” that are used by the Honolulu movement of comparative philosophy: (a) a world philosophy as philosophical syntheticism; (b) a world philosophy as philosophical universalism; (c) a world philosophy as a pathos of mutual meeting and reconciliation; (d) a world philosophy as a pathos of mutual complementation and enrichment; (e) a world philosophy as a comparative historiography of ideas; (f) a world philosophy as philosophical cosmopolitanism.

The idea of “a world philosophy” in its search for different models of philosophical dialog between the cultures of the East and the West most often stumbles, but in doing so it guards against many philosophical pitfalls. Thus, this seemingly negative outcome of a world philosophy becomes a positive theoretical achievement and it can properly be understood only as such.

The failure of *philosophical syntheticism* teaches us not to generalize, not to project unity where it is absent, and especially to avoid creating it artificially. The East and the West are rather confusing, vague cultural categories. So much so that it is far better to speak about individual geographical locations than about abstract cultural clusters. Philosophical syntheticism as a conception is ungrounded and as a project is impossible to implement. The failure of *philosophical universalism* teaches us not to confuse empirical findings from the common foundations of all cultures with the aprioristic concept of such a common foundation, which perhaps could be justified and applied in the political context of “building a common future”, but hardly has any philosophical support. Philosophical universalism – under the name of “a world philosophy” – as it is stated by the Honolulu movement of comparative philosophy is unfounded.

The *pathos of mutual meeting and reconciliation* as well as the *pathos of mutual complementation and enrichment* teach not to confuse two very different functions of the mind – feeling and reasoning – that (depending on which one dominates) give very special shades of meaning of words such as “enrichment,” “complementation,” “meeting,” “understanding,” “reconciliation,” and “agreement.” Otherwise, philosophy, which is the art of thinking *par excellence*, sinks into or rises to the level of aesthetic perception where the main role is given to feel-

ings of liking and proper emotional environment rather than to arguments. Both these pathoses are laudable as moral attitudes, but this is exactly why they are pre-philosophical and irrational attitudes, that is, non-theoretical and non-scientific.

*The comparative historiography of ideas* teaches us to resist the temptation toward a simple descriptive approach to the past and preserve a living theoretical relation with existing reality through the direct existential experience of it. The comparative historiography of ideas is desirable as a means of education, as a methodological introduction to the diversity of ways of thinking that are found in both native and foreign cultures. Still, it should not be confused with philosophizing proper, which is different in its theoretical perspective and the construction of meanings.

*Philosophical cosmopolitanism*, which perhaps signifies the most pragmatic sense of "a world philosophy," teaches us not to stay at the level of general hermeneutical principles, to be open to other traditions and ways of thinking; not to be satisfied with the shallow rhetoric of comradery, empathy, mutual good-will, and other pleasant gestures of friendship. Philosophical cosmopolitanism protects us from that illusory activity of the mind called intellectual provincialism, when one system of signification is uncritically supplanted by another one in an aborted attempt to understand the other; when the process of understanding the other is but a process of self-repeating and self-enforcing. Still, philosophical cosmopolitanism does not guarantee any positive philosophical outcomes. It is certainly necessary to cultivate and spread philosophical cosmopolitanism, that is, intellectual openness to atypical forms of thinking, but only in order to overcome the barriers of communication and ultimately begin what is a philosophical discussion of a philosophical issue.

Cast in retrospective, the relation of the "old" world philosophy and the "new" comparative philosophy demonstrates that the so-called theoretical break in comparative philosophy separating the present endeavors of the Honolulu movement from those of the past is overstated. At least it is not as dramatic, since the similarities in this intellectual tradition still outweigh the differences. The "new" comparative philosophy and the "old" world philosophy have not reached the point of essential cleavage. Till now, both of them form a relatively continuous academic tradition.

**Key words:** world philosophy, comparative philosophy, intercultural dialog

### “TRANSGRESSION” OF CLASSICAL AESTHETICS: ORIENT, POSTMODERNITY AND POPULAR CULTURE

In this article the author connects the context of culture economy and the increasing interaction of cultures under the condition of postmodern globalization with the necessity to transgress classical aesthetics as has been highlighted by deconstruction. Deconstruction stresses the importance of Kantian sublime. That transgression points to various Others of classical aesthetics – the tradition of philosophy of becoming, Oriental tradition, and popular culture. Thus the Kantian sublime can be used as a conceptual tool to deal with the Oriental aesthetic concepts and may help to draw into postmodern aesthetic theorizing Japanese popular culture artifacts which have the imprint of traditional Buddhist worldview. The importance of popular culture for aesthetics is justified by both Hegel ideas about romantic art as the end of art and the weakening of the modernist opposition between high (culture and art) and popular (culture and art) while the globalized culture market incessantly establishes new and erodes old distinctions in all spheres of culture production thus making the sublime spectacle of impossibility to grasp this everchanging flow of commodities.

**Key words:** Buddhist worldview, commodification, deconstruction, globalization, popular culture, postmodernism, sublime, Occident, Orient

Leonidas DONSKIS

### VYTAUTAS KAVOLIS'S CIVILIZATION THEORY AND ITS MAIN FOCI: STYLE, CONSCIENCE, AND SELF

Present-day civilizational analysis differs greatly from the classical exponents of the comparative study of civilizations, such as Oswald Spengler, Arnold J. Toynbee, or Pitirim A. Sorokin. In social philosophy and sociology, the civilizational dimension is regaining its significance, which has been lost since Max Weber.

Civilizations as the largest comprehensible and theoretically identifiable units have been analyzed in the works of such major

civilizational analysts and theorists of comparative civilizations as Norbert Elias, S. N. Eisenstadt, Louis Dumont, Benjamin Nelson, Ernest Gellner, and Vytautas Kavolis. They are all interdisciplinary scholars, whose work would be unthinkable without their efforts to bridge the humanist and social science disciplines, using the comparative perspective as a means of building up an inclusive theory of the social sciences and humanities.

The exponents of civilizational analysis and of the history of consciousness – the latter represents a congregation that includes Philippe Ariès, Michel Foucault, Vytautas Kavolis, Hayden White, and Louis Dumont, although its origins might be traced back to *Geistesgeschichte* – as predominant methodologies in the context of the comparative study of civilizations, are perfectly aware of the fact that the concept of civilization can serve as a means of symbolic and real exclusion, not only inclusion. This is why it significantly enhances our intellectual responsibility and attentiveness to the political and moral implications of the ways we understand ourselves and others.

The article traces Vytautas Kavolis's civilizational theory and its main foci, such as style, symbolic authority, modernization and its predicaments, conscience, identity, self, social criticism, and the polylogue of civilizations.

**Key words:** civilizational theory, civilizational analysis, sociology of art, sociology of culture, comparative study of civilizations, history of consciousness, modernization, nationalism, style, social criticism, identity

Bronislovas KUZMICKAS

#### CHRISTIANITY AND THE RELIGIONS OF THE EAST: DIFFERENCES AND SIMILARITIES

One of the main characteristics of the present is widening contacts and mutual influences among the people belonging to the different cultures. The Westerners are becoming increasingly interested in the cultures of the East (India, China, Japan), a sort of Easternization of the West is taking place. The great world religions – Christianity, on the one hand, Hinduism, Buddhism, on the other, are directly involved in the process of mutual interests and acquaintance. In close keeping



with this process the comparative scientific researches are being carried out. The scholars examining the East-West cultural relations are discovering the deep differences in mentality deviding the societies of the above mentioned regions of the world, as well as certain similarities providing reason for their mutual understanding. The main dissimilarities lies in the different approaches to the relation of the objectivity and subjectivity in the human life. The Westerners are emphasizing mainly in the objectivity of facts, whereas for the thinking of the Easterners human feelings and intentions are more important than mere objective facts.

**Key words:** culture, religion, christianity, hinduism, buddhism, difference, similarity

Naglis KARDELIS

THE PARALLELS OF PHILOSOPHICAL INSIGHTS IN THE  
ANCIENT GREEK AND CHINESE THINKING TRADITIONS  
(HERACLITUS, PLATO, *YIJING*, *DAODEJING*)

The article reflects on the parallels of philosophical insights in the ancient Greek and Chinese thinking traditions. First of all it is argued that at the present phase of its development the comparative cultural research should focus not on differences but rather on similarities between different civilizations. The search for similarities and for a common ground for human values that transcend the cultural differences is unavoidable and especially urgent in the face of global challenges. A dialogue between different civilizations should be based on universal human values which can be viewed as a common denominator of various culturally differentiated modes and traditions of human thought. This common denominator of human thought could show that in the face of fundamental metaphysical and existential experience which is common for all human beings cultural differences become insignificant and existentially irrelevant.

In the first part of the article three types of similarities are spelled out: 1) the similarities that are nothing more than pure coincidences which may be interesting but are philosophically irrel-

evant; 2) the similarities that are the result of direct or indirect cultural influences, and 3) the similarities that are neither pure coincidences nor cultural influences but reveal themselves as typological universals. Among all of the typologically universal cultural similarities the universal philosophical insights into the very ground and nature of reality are the most important and philosophically interesting.

The second part of the article discusses the parallels of philosophical insights in the ancient Greek and Chinese thinking traditions. The insights of Heraclitus and Plato are compared with the philosophical revelations of the Chinese Taoist texts, the *Yijing* and the *Daodejing*. A case is made for a typological similarity between the Taoist notion of hexagram and the Platonic notion of *eidos*, *idea*. Almost all of the 64 hexagrams of the *Yijing* as well as the Forms (*eidē*) in Plato's philosophy are logically constituted of the "same" and the "other" or, to put it another way, of the "identical" and the "different". Afterwards are presented the typological similarities between the insights of the *Daodejing*, on the one hand, and those of Heraclitus and Plato, on the other. The most interesting among these parallels is the Taoist notion of Dao as the "form without a form" which is reminiscent of Plato's understanding of *eidos* as the *eidos aeides*, i.e., the "formless form".

The conclusion is made that the more metaphysically deep are the insights of Greek and Chinese thinkers into the nature of reality, the more similar they are despite their cultural (genetical) unrelatedness. And vice versa, the more these speculations are concerned with social and anthropological problems, the more dissimilar and culturally specific they are. The metaphysically deep insights into the nature of reality, though culturally (genetically) unrelated, reveal themselves as typologically universal even on the level of their linguistic expression. Some of them are strikingly similar or even almost identical. The second conclusion is that typologically universal philosophical insights might play an important role in the formation of universal human values based on the synthesis of classical and non-classical values.

**Key words:** Heraclitus, Plato, *Yijing*, *Daodejing*, ancient Greek philosophy, ancient Chinese philosophy, classical values, non-classical values, universal human values

## SPIRITUAL BASES OF CHINESE CIVILIZATION

This article reveals the bases of Chinese civilization through comparative perspective. As the opposition, main typical Western civilization features have been employed.

Bilateral polarity has not only social and historical, but also deep anthropological roots. It is best seen referring to the differences between psycho-types.

The contemporary gravity centre of Western culture moved from “left hemisphere” ideas, expressed using alphabetic texts, to “right hemisphere” visual images, which resembles total visualisation of Chinese characters aesthetism. Even theoretical basis of information revolution of 20<sup>th</sup> century seems to have Chinese character. According Leibniz, binomial arithmetic, which inspired the creation of computer technology, is typically (or maybe even genetically) identical to numerical system *gua*, which is a base of “Zhouyi” – Chinese “Book of the books”.

These arguments mentioned above let us estimate China (and Sino-civilization in general) not only as a perspective claimant for a leading role among the future geopolitical powers, but also as an exponent, being flexible to adapt itself to the values of contemporary modern philosophy of globalization, synthesizing the oldest, traditionally sophisticated spiritual culture.

**Key words:** comparativism, China, West, bases of Chinese civilization

Vytis SILIUS

PERSONS MORAL FREEDOM AND ITS SOCIAL  
RESPONSIBILITY IN CONFUCIUS

The article shows that paradigmatic Confucian personality (*junzi*) as it is pictured in the *Analects* of Confucius and in *The Great Learning*, contains in it self both the individual moral freedom and the deep sense of social responsibility. Although there are traditional forms of the moral “right” and the moral “good” embodied in the *li*, but they

are not able to cover all the constantly changing life situations. Here is where *junzi* not only has the right and moral freedom to evaluate new phenomena, but has also the duty to implement those new forms of moral goodness into the public life. In the end we argue that this moral freedom is not a privilege of any kind of elite which could not be attained by every individual. We also state that the fact, that Confucius bases his idea of a true personhood on the fulfillment of social obligations and the development of social relations, endows every individual with the fundamental freedom and autonomy of the development of one's own personality, becoming in this way a real *junzi*: an active man of moral freedom and social responsibilities.

**Key words:** Chinese philosophy, Confucius, classical Confucianism, person, moral freedom, social responsibility

Loreta POŠKAITĖ

#### CONFUCIANISM IN 20<sup>TH</sup> CENTURY: IS IT THE PRODUCT OF WESTERN OR CHINESE CULTURE?

There could be observed the obvious revival and cosmopolization of Confucianism in China as well as in the West in the course of recent decades. Accordingly, the number of questions come into the mind, namely, what it has in common with the real, historical Confucius and his wisdom of life? Who takes part in the creation of contemporary image of Confucianism, and who feels the need of it? Why, and in which way it is alienated from its original Chinese roots, and what happens with it after the removal into the sphere of very different Western culture? The article attempts at examining the reasons of the revival of Confucianism, the main stages and trends of its transformation in mainland 20<sup>th</sup> century China as well as abroad, the most influential interpretations of New Confucianism or so-called "Post-Confucianism" (*xin ru jia*), its relationships with the Western philosophy, the actuality of its existential and practical implications and their ties with the Western culture, the contribution of Westerners into the process of its revival. It provides with the opportunities for contemporary Chinese and Western Confucianists to present Confucianism in the various terms such as "anthropocosmical humanism",

“contemporary philosophy of culture”, “moral metaphysics”, new universal religion (as based on the self-creativity instead of Creator and the creation-ex-nihilo), and with the contradictory tendencies in its interpretation such as sinocentric culturalism and cosmopolitan universalism, moral idealism and pragmatism. Despite of this, the main change of Confucianism in XX<sup>th</sup> century seems to be the idea, that it is not necessary to be Chinese or born in China, in order to be Confucian, and the main appeal of it is to be the way of life, as it was for Confucius, instead of being the way for the engagement into the scholarly world.

**Key words:** confucianism, neo-confucianism, post-confucianism, new confucianism, pragmatism, subject, ritual

Julius VAITKEVIČIUS

#### THE MEANING OF DAOIST THINKING TRADITION IN MODERN MAN'S LIFE – GE HONG'S "EMBRACING SIMPLICITY"

The article claims that Daoist tradition of thought through thousands of years hasn't lost its significance and still carries a meaningful message for a modern man. By analyzing important treatise “Embracing Simplicity” written in third century (Eastern Jin dynasty) by famous daoist alchemist Ge Hong, author attempts to show that for untrained mind difficult to understand daoist concepts “Mystery” (*xuan*) and “Immortals” (*shen xian*) actually are closely related to our daily life (whether it's ancient or modern) and reveal some inspiring insights about human nature and the secret of life itself. Instead of looking upon daoist alchemy as a primitive science of chemistry or a mere quest for a legendary medicine of immortality, article gives a point of view where alchemy and immortality have more to do with the art of human's inner transformation; a strive for a better life; discovery and advancement of hidden human potential. The article also analyses the meanings and different interpretations of *xuan* and *shen xian*, as well as their relation to a human being.

**Key words:** daoism, Dao, comparative philosophy, Ge Hong, simplicity, immortals, modernity, life

## VISUAL EXPRESSION OF SACRAL CENTER IN EAST AND WEST CULTURES

The article analyses the material heritage of traditional culture. Sacral center is as an example of verbal and written culture, one of mythic contemplation reconstruction clue, helping to unfold not only religious character and hierarchy of the image, but also analogous elements, typical for different traditions.

Purposes of this article: 1. To reveal the particularity of space and time of mythical conception and its expressive geometrical symbol; to do the analysis of structural expression of sacral center element; 2. To discuss visual images of East and West cultures; to pay attention to comparison of shrines and columnar memorial sacral symbols system.

Visual type of sacral center are discussed by adopting parametre of spatial form, id est., separate the forms of *architectonic, columnar and planar (figurative) art*. As far as the theme is very broad, it is chosen to emphasize the aspect of derivation, structure and symbolical meaning, comparative cosmological analysis of sacral buildings symbolism in two externally different cultures (later period shrine in India and medieval period Christian church in West Europe).

**Key words:** sacral center, graphical expression of the center, cosmic mountain, shrine

Elvyra USAČIOVAITĖ

## LIFE TREE SYMBOLS IN THE EAST AND WEST

The concept *Life tree* sprung from the Ancient East. It is met in literature and art of Sumerians, Persians, Palestinians. According to the well-known epic of Gilgamesh, *Life tree* grows on Heaven and gives eternal life to Gods. Its images still remain in art. For example, Assyrian king stands in front of the life tree or the tree is surrounded by winged demons like griffins. The most lively symbol of life tree in Jewish culture is menorah – seven branch candlestick. Furthermore, *Life tree* is described in the Bible – the book Genesis, Apocalypse and elsewhere.

Biblical image of *Life tree* came to the Greek world, Christianity from Jewish culture and symbolized the Saviour. Therefore, the Christ in European style churches was shown crucified on the leafy tree or his cross has been fancied with branches of trees or other plants. Such symbols of Christ had great influence upon the Lithuanian folk art. Tall crosses of the Lithuanian folk art of the 19<sup>th</sup> and the beginning of the 20<sup>th</sup> centuries have ornaments of plants and sun rays. This symbolizes the Christian *Life tree*. Due to originality and beauty of the Lithuanian crosses, this art is included into the world list of values under protection of UNESCO.

**Key words:** Life tree, symbols of Life tree, East, West

Daiva TAMOŠAITYTĖ

#### SRI AUROBINDO'S CONCEPT OF *THE BHAGAVAD GITA*: RECONSTRUCTION AND ACTUALITY

In this article the author analyzes the Aurobindonian concept of one of the most famous of ancient scriptures, *The Bhagavad Gita*. The analysis consists of representation and explanation of the five „principle ideas“, which have been laid as a background in his *Essays on The Gita* for reconstruction of the old but always fresh Vedantic truths. These principles are: 1) disinterested action rising from the inner renunciation 2) the triple status of the one consciousness with a priority of the central *purusottama* 3) the real meaning of *maya* as not an illusion, but the working of the lower *prakriti* in the terms of the decisive higher *prakriti* 4) the *dharma* of the avatar as a human leader to the future, and 5) the equality and synthesis of the three paths (*karma*, *jñana* and *bhakti*). According to Sri Aurobindo, actualization of these main principles leads to the integral perception and experience of the eternally living truths, which have been revealed in the forceful language of *The Bhagavad Gita*.

**Key words:** action, actuality, *dharma*, Divine, evolution, *karma*, *maya*, oneness, *prakriti*, principal idea, *purusha*, (re)integration, secret, synthesis, Vedanta.

THE SPECIFICITY OF ANTIRATIONALIST THOUGHT:  
ZHUANGZI, LAOZI, KIERKEGAARD, NIETZSCHE, BUBER

The author deals with thinkers as diverse as the classical Chinese Daoists Laozi and Zhuangzi and modern Western thinkers such as Kierkegaard, Nietzsche, and Buber. She argues that all of these philosophers are antirationalists. Antirationalism is importantly different from irrationalism, which proposes and endorses the subjective vision in a state of heightened emotion. It is also different from rationalism, because while not absolutely opposed to reason, it insists upon the limitations of reason. The author shows how antirationalists reject straightforward, discursive arguments as often inadequate and inappropriate and almost always incomplete. While seeing this group as sharing a common and important philosophical theme, this comparative study also shows the similarities and differences between Laozi's, Zhuangzi's, Kierkegaard's, Nietzsche's and Buber's interpretation of reason, emotions, and will.

**Key words:** Laozi, Zhuangzi, Kierkegaard, Nietzsche, Buber, comparative analysis, antirationalism, emotions, reason, will.

Linus KONDRATAS

MYSTICS AND ORTHODOX OF ISLAM: THE RELATIONSHIP  
OF DOCTRINAL, THEORETICAL, PSYCHOTECHNICAL  
AND SOCIAL ASPECTS IN ISLAMIC TRADITION

The author of article puts into doubt the assertion that there was a reconcilable enmity between so-called mystics and orthodox of Islam. By quoting many facts and examples from the developments of Islam and Sufism, the author endeavors to show that in all levels of Islamic doctrine there were many differences and different opinions and schools. On the other hand, the relations between various trends in Sufism, *fiqh* and *kalam* were so intertwined that there is no real possibility to treat them in isolation.

Further the article deals with the main stages in the development of doctrinal Sufism and the cause of its rise and genesis, dis-



cusses main representatives of sufism and some problems that sufism has given rise to, especially the epitemiological claims of sufis, attempts to substantiate these claims and the attitudes of other islamic schools to the claims of sufis. The article continues on briefly dicussing the specifical features of famous sufi Junayd's teachings. It also discusses epiphenomena of sufism and gives a classification of sufi texts according to their purpose.

The second half of the article chiefly deals with the theories of the most famous representatives of Sufism the Great Sheykh Muhyiddin Ibn Arabi and the contradictions and contraverses that these theories have given rises in muslim and sufi circles, as well as different way of response that islamic thinkers have given to the challenge of Ibn Arabi's theories. Among these responses to Ibn Arabi's conception the focus is given to the persian sufi Semnani whose recondite mystical metaphysical system was hardly less refined than that of the Great Sheykh. Finally the article analyses on the example of India of XVII the impact of the mystical ideas for social and political development by discussing the relation of the systems of Ibn Arabi and Semnani with political and civilizational processes.

**Key words:** Mystics and Orthodox of Islam, Sufism, persian sufi, Ibn Arabi

Algis UŽDAVINYS

#### IMAGINATION IN IBN AL-'ARABI'S THOUGHT

The author is investigating certain aspects of the macrocosmic and microcosmic imagination – the doctrine held by the great Sufi metaphysician of the XIIIth century – Ibn Al-'Arabi. Various philosophical concepts, such as *mithal*, *khayal*, *'alam al-mithal*, are discussed in order to reveal some features of his theosophy that can be, albeit indirectly, traced back to the Hellenic Neoplatonism, especially that of Plotinus.

**Key words:** Ibn Al-' Arabi, imagination

FIRST GLANCES OF LITHUANIANS OF THE  
EASTERN CULTURES

In 18<sup>th</sup> century Lithuanian Jesuit A.Rudamina left for China. After mastering Chinese he studied its literature, customs, wrote two books of ethic moral in Chinese, where he lectured about principals of Christian morality. K.Narbut in his work *Logic or Science of thinking and delivering the things* fragmentarily viewed the Eastern philosophy. At the beginning of 19<sup>th</sup> century the Centre of oriental studies formed in Vilnius University. At the same time scientists endeavoured to seek links with Indian culture (S.Daukantas, I.Krashevsky). This conception was developed in 20<sup>th</sup> century. Vydūnas tried to create philosophical system adequate to Lithuanian temper, whereas the ground – conception of ancient Indian philosophy. These conceptions are soundly feeled in in the works of Čiurlionis, painter and composer or writer V. Krėvė-Mickevičius. The second half of 20<sup>th</sup> century was the beginning of intensive researches of pagan culture. A.J.Greimas, N. Vėlius penetrated some links with Indian and Persian religions. All in all these attitudes formed a sympathetic glance to show interest in Indian, Chinese, Persian cultures. Works of writers', poets', philosophers' from these countries are being translated into Lithuanian.

**Key words:** Eastern cultures, Lithuania, orientalism, comparativism

Gintaras BERESNEVIČIUS

MEDITATION, CONTEMPLATION, EXTREMELY CONDITIONS:  
LITHUANIA AND EAST

This article is analyzing the extremely conditions you can meet in Lithuanian and Baltic traditions, which remind to something, what is expressed in East as meditation and contemplation. These conditions have remained in Lithuanian village festivals, in thoughtful "Rūpintojėliai" (crucifix)–village idols case, who are in the pose of contemplating, and in the songs which in Lithuania had without a

doubt „exit“ trance function and was suitable for each gender and every sphere of human activity. There are also ancient Indo-European and only in India remaining pupil/tutor relation in the relations of shepherds and their teacher herdsman (skerdžiaus/kerdžiaus – *lt.*) relation and in the archetypical object of this teaching. There could be special exclusion made for the beggars and tramps (elgetos, *ubagai* – *lt.*) who betake the religious practices in the old age, after growing the family, while traveling from one religious centre to the other, feeding on the charity, and most often trying not to stay under one roof for two nights; this perfectly reminds an Indian ascetic “asketus”.

There are people who leave their bodies by their own will and in the trance traveling to faraway places and experiencing the things having to do with “far” and people who turn themselves into wolves, travel to the border of the sea (už jūrų krašto – *lt.*) to fight with vicious wizards who steal the fertility and other goods; these people receive their gift form generation to generation and in 17<sup>th</sup>–18<sup>th</sup> centuries are still rather honored, but condemned and related with demonic sphere in 19<sup>th</sup>–20<sup>th</sup> century with the influence of Christianity. Some people have the abilities to rule the air, the powers; they can, for example, make the holy figures to walk – this way the God sculptures are marching in Tibetan Lamaism tradition. These people are divided into ones, who got the powers not by their will, but by inheriting, and these powers are inherited form the generation to the generation, the others decide to learn themselves form the knowing people. In first case we meet the technique of shamanism, and the second should be the degradation of ancient wizards and magicians, which both approach Lithuania till 19<sup>th</sup>–20<sup>th</sup> century despite the attempts of the Church and clergy to eliminate them; despite that the clergy succeeded in one-to discredit them, to relate them with devil deeds and witchcrafts already in 20<sup>th</sup> century.

**Key words:** Lithuanian meditation, contemplation, Baltis culture, comparativism

## LOCAL AND UNIVERSAL GENDER SYMBOLISM ASPECTS IN LITHUANIAN MYTHOLOGICAL – POETICAL FIGURES, IMAGES AND PATTERNS: PARALLELING BALDIC AND HINDU TRADITIONS

The article analyses the semiotics of popular Lithuanian textile patterns in accordance to the context of the broader folk culture symbols and mythology. Archetypical Lithuanian symbols and mythological images are compared to the analogues in Indo-European, older European and Indian traditions. The Hindu *shiva-linga* and *yonis* are paralleled with Lithuanian textile signs: rhombus, cross and other prolonged forms; the symbolism of Shiva is linked to Perkūnas in Lithuanian mythology. The European cult symbolism of various times and cultures is introduced in this article. Conclusions are drawn about the universality of erotic symbolism of the cross as a masculine and rhombus as a feminine archetype.

**Key words:** Lithuanian ornamentation symbolism, erotic symbolism, Baltic mythology, Hindu mythology, Perkūnas, Shiva, Shiva-linga

Gražina Marija MARTINAITIENĖ

## THE CONTUSH ATTIRE OF GDL NOBLEMEN: THE UNIQUE SYNTHESIS OF ARTISTIC CULTURE OF THE EAST AND THE WEST

A discussion of the attire known as contush costume, worn by magnates and noblemen in the Two-Nation Republic (Grand Duchy of Lithuania and Poland) in the 16<sup>th</sup>–18<sup>th</sup> centuries is presented.

The author, based on historical documents, contemporaries' evidences and iconographical heritage (woodcuts, medals, painted portraits) claims that as early as the 17 century the attires of most variegated origin and form worn before the epoch of Jogaila's descendants and in its beginning started being replaced by a rather unified costume of another type. It got its shape under a strong influence of Eastern culture, which used to reach the Republic through trade and other relations and via neighbouring countries. In the course of time, this peculiar attire known under various names such as "Sarmatian",

“Polish”, “national” or “contush” costume, became a token of belonging to a certain social stratum or nation. The origin, reasons for appearance and structure of the contush costume are analyzed. A symbolic significance of the specific costume and its role in the period of national resistance are highlighted.

**Key words:** contush attire, GDL, East, West, noblemen

Rūta GUZEVIČIŪTĖ

#### THE INFLUENCE OF THE GDL COSTUME TO THE JEWISH GARMENT

The privileges for Jews were given by the Grand Duchy of Lithuania and made them formally similar to the local inhabitants. For the first time in their history Jewish concentration on Lithuania's territory and increase of their number determined that they became majority of inhabitants. They have experienced both, hatred from the low estates and privileges from the highers. Jews had a privilege to wear the gentry costume demonstrating conformity to the generally accepted norm, which wasn't strange for them, because it was in the Eastern manner.

**Key words:** GDL, costumes, Jews

Vaclovas BAGDONAVIČIUS

#### VYDŪNAS: THE LITHUANIAN VERSION OF NEO-VEDANTA

The famous Lithuanian thinker Vydūnas (1868–1953), influenced by the ancient India philosophy, elaborated the original theory of humanistic culture, by means of which he tried to provide more spirituality to the Lithuanian culture and assist this culture in its integration to the World's culture. His theoretical and practical activity was incited by the necessity to resist the Lithuanian population denationalization policy carried out by the German Empire in the Eastern Prussia. As the only effective way of resistance Vydūnas proposed the

moral perfecting of the Lithuanians, the education of their internal spiritual capacity to resist any kind of oppressive violence. He founded this proposition on the ancient Vedanta philosophy. In 19-20<sup>th</sup> century the main ideas of that philosophy were employed by the leaders of the National Liberation Movement of India – Ramakrishna, D. and R.Tagore, S.Vivekananda, M.Gandhi, R.Roy, S.Dayananda, B.Tilak, Shri Aurobindo and others. Adjusting the ancient ideas of Vedanta to the demands of the time they had created the new version of Vedanta – Neo-Vedanta. Following their example Vydūnas adjusted ideas of Vedanta to the actual demands of Lithuanian population of Eastern Prussia and created the original philosophy which is very close to the Neo-Vedanta and therefore it can be regarded as its Lithuanian version.

**Key words:** Vydūnas, neo-Vedanta

Renata ŠUKAITYTĖ

#### HAIKU OF JONAS MEKAS: THE JAPANESE VERSION OF FROZEN FLAMES

In this paper a concise analysis of a specific kind of art so called “frozen frames” created by a great experimental film maker Jonas Mekas is made. The impact of Zen aesthetics and the adaptation of *haiku* principles in the “frozen frames” are evident. Firstly, it is notable in the contemplation of nature which is based in the aesthetic pantheism of Zen philosophy. Secondly, in the works of Jonas Mekas the same as in *haiku* strophe the universal value, metaphors, symbols, and notes on the everyday life of the human are hidden. Small and un-significant fragments of the entity and their contemplation as well as rethinking are more important than the big events of the human history, both for Lithuanian filmmaker and the *haiku* masters. Thoughts and feelings are documented spontaneously and proximate, what makes the work of art sincere and close for the viewer or the reader. The last important aspect, common to “frozen frames” as well as to *haiku* poetry is emptiness and the veiling of the content. This makes the analyzed works of art not only open for interpretation but also for recreation and completion.

**Key words:** “frozen frames”, *haiku*, Zen philosophy, film diary

THE PROBLEM OF INTERACTION BETWEEN ART FORMS  
OF EAST AND WEST IN THE STUDY OF ART OF FOCILLON  
AND BALTRUŠAITIS

In the article the main attention is paid to the Henri Focillon's and Jurgis Baltrušaitis's comparative methodological approach, which was developed in the medieval art studies. Focusing on the riche heritage and many layers of Christian Western art and long lasting intercivilisational influences, Focillon and Baltrušaitis started a new stage of the comparative studies on the western medieval art and together with Strzygowski and Warburg outlined the history of the world art. The art historians expanded the geographical and historical borders of the research of the Christian art and developed geological morphology. They noticed that various historic layers of art forms intermingle and make certain stratifications where the elements from various ages coexist. It changed attitude towards interaction between eastern and western art forms and stimulated investigate not only the ways of the diffusion of art forms, but also the visual memory in history.

Parallely developing the studies of geological morphology Focillon and Baltrušaitis revealed the filiations processes of art forms, i. e. the phenomena of continuity, the rise of the earlier layers of the art culture. These survival and revival of archaic art forms or latent diffusion of images coexist in western art history with new intercultural interaction processes, when exotic, abstract and fantastic forms are easily integrated.

**Key words:** art history, influence, East, West, geological morphology

Auksė KAPOČIŪTĖ

DIFFUSION AND ACCULTURATION OF SYMBOLS,  
ART FORMS AND MOTIFS (IN ART CRITICISM OF  
R. WITTKOWER, J. BALTRUŠAITIS AND H. TANAKA)

In the article author discloses how notions of diffusion and acculturation circulate in the 20<sup>th</sup> century art criticism. The problem of diffusion in theory of culture and in art criticism recovers interdisci-

plinary links of these sciences. Art is important form of cultural expression, and as other cultural phenomena is dependent on the same rules of cultural change in which the diffusion of cultural elements, motifs, forms, symbols, plays an important role. There are a lot of works in 20<sup>th</sup> century art theory devoted to the problem of influence of cultural elements of different non-European countries to West Europe art. Here is shortly presented some works concerning the issue by R.Wittkower, J.Baltrušaitis and H.Tanaka. Actualization of the problem of cultural diffusion recovers the problem of cultural interchanges between East and West and also the fact that there is a lot of space to work in. Also studies of the diffusion of cultural elements arise the problem why certain cultural elements at certain time are borrowed. Here we are facing functionalism and the huge importance of contextual method.

**Key words:** diffusion, acculturation, R. Wittkower, J. Baltrušaitis, H. Tanaka

Valdas JASKŪNAS

#### MODERN INDIAN PAINTING AS A MODE OF AESTHETIC "INDIANNES" IN LATE 19<sup>TH</sup> AND EARLY 20<sup>TH</sup> CENTURIES

The major issue dealt in the article is related to cultural aspects of nationality as they are represented in the practices of modern Indian painting and aesthetic theory of late 19<sup>th</sup> and early 20<sup>th</sup> Century. Analysis of artistic and aesthetic narratives which used to be involved into the project of constructing "Indianness" points out the conceptual dependence of nationalist ideology from colonial discourse which, therefore, is to be understood not as if imposed from the part of the colonizers but as created by its own institutions which can be seen as maintaining it.

From the variety of nationalist forms in art a project which summoned a huge intellectual and artistic efforts and, therefore, deserves a particular interest was that of the practices and theory of "national" Indian painting. By exploring nationalist practices in painting starting with the Raja Ravi Varma's "Indian" paintings through the practices of Abanindranath Tagore's Calcutta School this investigations



sets out to explore theoretical basis for the nationalist historiography of Indian art which later acquired its mature form in Ananda K. Coomaraswamy's *History of Indian and Indonesian Art* (1927) and was developed as a cultural mission due to ideology of "Greater India".

**Key words:** Nationalism, modern Indian painting, Art theory, Raja Ravi Varma, Abanindranath Tagore

Agnė PURVINYTĖ

#### THE STYLES OF MUSLIM CALLIGRAPHY AND THE GREAT MASTERS OF THIS ART

This article is based on the historical – comparative analysis of the main styles of classical Islamic calligraphy which were outstandingly outspread in the medieval period and which were considerably different from the Eastern side of Arabia to the Western one. The deep relations among the various classical styles of Muslim writing and its mutual influence have been analyzed here, starting with the very old angular *kufi* scripts, then switching to the six remarkable cursive scripts, which had a particular strong influence on the development of calligraphy art and on the art of writing in general. Moreover, the article stresses on the Persian calligraphy, in spite of calling it having only regional importance, however it is one of the most distinguishing and most elegant way of writing. This article considerably focuses on the most outstanding medieval calligraphers who created the basic rules for this art and thus let him to flourish through ages. Finally, the historical analysis of classical Muslim scripts suppose that many cultural habits and traditions had a very strong influence on the calligraphic scripts which dwelled in a particular region. While the calligraphic rules created by the talented Muslims masters remarkably developed classical script and expanded its field of expression.

**Key words:** Islamic Aesthetics, Islamic Art, Arab Muslim Calligraphy, Style of Art

## THE IMAGES OF THE HOLY LAND IN THE 19<sup>TH</sup> C. WEST EUROPEAN ART

The vision of the Holy Land attracts Jewish and non-Jewish artists from the time of Roma Empire till our days. The each generation of the artists had a patent way of showing the Palestine or Holy Land, Promised Land, Eretz Israel, Israel. Some of them imagined the Holy Land as mystical country and place of miracles, others – as country of their dreams; for the third group of artists the Holy Land was the place of hope, where they were able to change, to improve or to revive.

The enlarged attention to the Holy Land in West European art is noticed from the beginning of the 19<sup>th</sup> century. This extreme attention was determined by some reasons: first of all, by the ideology of Romanticism; secondly, the decrement of Ottoman Empire; thirdly, the opening of the Suez canal, which allowed to organize the fashionable cruises for tourists to the East; fourthly, the increasing studies of Bible and biblical events. The growing interest to genre of landscape in art and the development of photography had played an important part as well.

The two main groups of artists traveled to the Holy Land. The earliest painters of the Promised Land were pilgrims from the Renaissance times. In the 19<sup>th</sup> century the Nazarenes of Germany or Austria, Templars and Pre-Raphaelites were attracted of pilgrim journeys to Palestine, as well as, the romantics, usually with military, scientific or diplomatic mission, joined them.

Both pilgrims and romantics preferred the same artistic motives to paint. They enjoy painting the Jerusalem and the areas around the city, the views from the Mount of Olives and the Valley of Jehosaphat, the Abbey of St. Catherine and the Mount of Sinai, the Sea of Galilee and the Dead Sea. Though, the different purposes of both pilgrims and romantics journeys inspired dissimilar way of showing the same views in art. The journeys of pilgrims were stimulated by religious passion, search for spiritual wealth and longing for peace of soul. Therefore, their artistic works were full of symbolic-religious images. The pilgrims sought to show the biblical events in the natural and realistic environment, so, the landscape of Palestine corresponded to their wishes the most. Ethnographic precision and perrnickety showing of each detail identify the artistic works of pilgrims. The roman-

tics were drawn to the Holy Land by intellectual curiosity, exotic environment, striving for beauty and novelty. Therefore, the artistic works of romantics were composed from the point of view of tourist, as if we see them from the objective lens of photo camera. They admired the untouched and, as it looked them, ancient landscape of Palestine, as well as, uproar of cities and exotic types of local dwellers, so, their artistic works played in lights and shadows and shined in theatrical illumination, plenty of colors and radiance.

**Key words:** Holy Land, Jewish, artists, 19<sup>th</sup> century

Luca QUATTROCCHI

#### LA CRÉATION DU MONDE DE ČIURLIONIS: ENTRE LA BIBLE ET L'ENUMA ELISH

A la fin du XIX siècle, le patrimoine d'images issues de la Grèce classique commença à apparaître insuffisant dans la culture figurative européenne, si bien qu'un intérêt croissant prit le pas, ou pour le moins se développa en parallèle, à l'égard des cultures orientales anciennes, parfois investies de vertus mystérieuses et parfois analysées de par l'abondance de suggestions formelles. De l'Égypte à Babylone, et parallèlement aux découvertes archéologiques et au développement de la mythologie comparée, un nouvel univers d'images «exotiques» conquiert un vaste secteur du Symbolisme européen, plus particulièrement dans les régions centrales et du Nord de l'Europe.

Čiurlionis aussi, dans sa soif obsédante de connaissance, se rapproche de l'étude des cultures et des philosophies orientales, probablement à travers la lecture de Flammariion. Un des cycles les plus importants peints par Čiurlionis, *La Création du Monde* (1905–06), suggère plus que tout autre les traces de son intérêt à l'égard des anciens mythes orientaux, revécus à l'enseigne d'un syncrétisme singulier qui guidera toute son œuvre picturale. *La Création* de Čiurlionis semble, en effet, tirer son ordre et ses images d'une superposition personnelle de la première *Genèse* biblique avec *l'Enuma elish*, le poème babylonien de la création, auquel s'ajoutent de légères références à la théogonie égyptienne. Par l'inconscient mélange des

mémoires de ses lectures, qui transparait dans *La Création du Monde*, Čiurlionis met en lumière, pour reprendre les propos éclairants de Viacheslav Ivanov au sujet du peintre lithuanien, les «gisements primordiaux d'une grande cosmogonie, marquée dans notre conscience solitaire, depuis les origines et à jamais.»

**Les mots-clés:** Čiurlionis, la Bible, *l'Enuma elish*

Žilvinė GAIŽUTYTĖ

#### RESEARCH OF EASTERN AND NON-EUROPEAN ART IN M. MAUSS' AND P. BORDIEU'S SOCIOLOGY OF ART

In this article the author deals with two conceptions in modern French sociology of art: Mauss' and Bourdieu's. In the first half of 20<sup>th</sup> century anthropologist and disciple of Durkheimian sociology Marcel Mauss developed original theory of art as *a social total fact*. He made researches of different Eastern and non-Western societies (islands of Melanesy and Polinesy, Australia, New Zealand, Northern America) and substantiated an idea that an object is work of art and it is validated as object of art by social group. So, definition of art depends on social conventions. In the 1970's Pierre Bourdieu studied traditional (Algerian), modern (French) and developed theories of cultural (artistic, literary, religious, scientific, etc.) fields. Mauss' analysis of traditional social phenomenon of magic and *mana* he applied in interpretation of modern artistic field as *universe of beliefs*. Bourdieu's school has been very influential in the world. Its high theoretical level, its consistency and the introduction of many new approaches for the analysis of the relationship of art and society can explain this. And on the other hand, the theory of artistic field has represented the common tendencies of sociology, aesthetics and philosophy of art, which were related to the strengthening of institutional and interaction theories of the world of art. *The theory of artistic field has made it possible to establish a united (all encompassing) sociological system for understanding of art and has directly served as an instrument for the studies of the history of art, introducing many new not-traditional interdisciplinary methods and strategies of research.*

**Key words:** Mauss, Bourdieu, East, sociology of art, art