

Antanas Andrijauskas

CIVILISATION AND CIVILISATIONS: THE TWILIGHT OF
EUROCENTRISM IN WORLD-SYSTEM THEORY

Key words: world-system theory, Braudel, Wallerstein, Frank, Eurocentrism, comparative studies of civilizations, civilisation, culture, world history, civilisation theory

The article deals with the world-system theory that has become one of the most vital offshoots of civilisational sociology, left a deep mark on the contemporary comparative studies of civilisations, and reflects the weakening influence of Eurocentric worldview in today's humanitarian sciences. The author critically analyses the concepts of the theory's progenitor, Braudel, as well as his most influential followers, Wallerstein and Frank. The article pays particular attention to the insight that the world system is understood as the aggregate of concrete regions that have developed on the planet and are interconnected by deep economic and trade relations. Giving unconditional priority to the principal category of "economic system", the adherents of this theory examine not only the historical process of economic development, but also its internal separate dynamic and interrelated smaller local economic systems, their influence on each other, intercultural interactions, and provide reliable conclusions based on comparative analysis. Their view is focused not on separate societies, but precisely on the comprehension of current interactions between civilisational systems and their drivers that condition the contemporary configuration of the whole world. These interactions are characterized by the shift from Western civilizations that used to dominate the planet throughout these last several ages to Asian cultures that possess uninterrupted cultural traditions and experience rapid economic development. The author emphasizes that the core of these theories is the conviction that rejection of Eurocentric prejudices, recognition of the internal logic of civilisational transformations, and acquired knowledge provide the humanity with an opportunity to undertake specific means to deal with ever increasing inequality between the world's most powerful and poorest countries.

INDIA'S HEGEMONIC CIVILISATIONAL DISCOURSE AND SOUTH ASIA'S STATE IDENTITIES

Keywords: state identity, South Asia, India, civilizational discourse, hegemony, Pakistan, Bangladesh, Nepal, Sri Lanka

The article deals with the impact of civilizational arguments used since the beginning of India's national liberation movement on the development of state identities in contemporary South Asia's most important secondary states – Pakistan, Bangladesh, Nepal and Sri Lanka. It shows that civilizational discourse of the two largest intellectual camps within India's anticolonial movement, which might be conditionally called radical Hindu and moderate secular, more or less deliberately prepared the ground for future Republican India's hegemonic claims across the subcontinent. This process naturally caused reaction of South Asia's secondary new states, often directly questioning Indian civilizational arguments or even creating alternatives to them, thus further undermining political stability of the whole region in its post-colonial period.

Gediminas Degėsys

TOWARDS THE INDIVIDUAL EXPRESSION OF THE ARTIST IN THE SUB-SAHARAN ART

Keywords: African studies, sub-Saharan art, ethnocultural stereotypes, eurocentrism, diversification, style, landscape influence on art style

The article deals with the sub-Saharan art tradition and individual expressions, related to the boundaries of artistic-religious life of a certain community. Every artist stands a chance to express his own aesthetic views. We arrive at a conclusion: such individual styles are identified easily and we are able to assign them to concrete artist or school. Actually the studies of art traditions of sub-Saharan countries evidence that: we gradually pass from „tribal“ style identifications to local or urban identifications and we rise to higher levels when individual artist's aesthetic principles are discovered.

DE TRIBA TRADICIO AL ESPRIMO DE INDIVIDUA ARTISTO

Ŝlosil-vortoj: Afrikaj studoj, sub-sahara arto, etnokulturaj stereotipoj, eŭropo-centrismo, diversigo, stilo, pejzaĝa influo sur arta stilo

Ĉi artikolo analizas la tradicion de sub-sahara arto kaj individuan esprimon, ene de arta-religia vivo de komunumo. Ĉiu artisto havas la eblon esprimi propran estetikan komprenon. Oni venas al konkludo: tia individua stilo estas identigata facile kaj oni povas asigni ĝin al konkreta artisto aŭ skolo. Nune la studo de artaj tradicioj de sub-sahara regiono montras jenon evidente: grade oni transiras de identigo de „triba“ stilo al urba aŭ loka identigo kaj oni estas sur pli supera nivelo kiam oni povas malkovri estetikajn principojn de individua artisto

LATIN AMERICAN–ARAB DIALOGUE: FROM MULTI AND INTERCULTURALISM TO MULTIPOLARITY

Keywords: Andalusia, Arabism, Popular Culture, Arab Emigration, Hispanicism, Interculturalism, Turkish, Multiculturalism, Otherness, Postcolonial

This article aims to strengthen cultural interaction between the Latin America and the Middle East, revived by the mass Arab immigration to the New World since the beginning of the XIX th. century.

This work focuses on how this conviviality between the Latin Americans and Arabs was achieved, despite the “Turkish” complex, and to highlight the impact of the Latin American cultural environment, as well as, the cultural experience of the immigrants.

Moreover, this article illustrates how the interculturalism achieved by these two worlds managed to give a push from the postcolonial research methods towards the description of the relationship among the subjugates, so that it could be possible to find new means of research and the acknowledgement of the “other”, and finally, to achieve greater justice in the modern global world.

Žilvinė Gaižutytė-Filipavičienė

TRANSCULTURAL MEMORY: MUSEALIZATION AND VISUALISATION OF MULTISITED AND MULTIDIRECTIONAL MEMORY

Keywords: memory, transcultural memory, multisited memory, multidirectionality, musealization

This article deals with multi-sited and multidirectional cultural memory. Theoretical background consists of German tradition in studies of (trans) cultural memory and French historian Pierre Nora *lieu de mémoire*. Scholars of postcolonial and post-totalitarian countries analyse cultural memory in the frame of national state in connection with issues of national identity, living environment, politics of memory and education. Investigations of the last decade demonstrate turning away from methodological nationalism and concepts of national culture and transition to the methodological cosmopolitanism and research of memory contents, media, and practices that travel across and beyond territorial, ethnic and social boundaries. Most of contemporary cultural contradictions are related to conflicting views to the past. Michael Rothberg refuses the concept of competitive memory and considers memory as multidirectional: as subject to on going negotiations, cross-referencing and borrowing process. This interaction of different historical memories illustrates the productive intercultural dynamics, called multidirectional memory.

Musealization is a process that offers new means of constructing historical knowledge and shaping collective memory within and beyond the museum's walls. Museums are both the media and institution of memory. As for institution of

memory, main goals of museum are construction and supporting of national identity, actualisation of historical and cultural heritage, and reflection of historical past. Contemporary technological media and tools enable to create artificial memory – cultural archives, where can be stored important historical documents and artefacts. Museum becomes *lieu de mémoire* and media. Article deals with musealization of totalitarian regimes in Estonia, Latvia, Lithuania, and Poland. As many examples demonstrate, musealization of traumatic experience, genocides, authoritarian, totalitarian regimes is very complicated and delicate question. Multiplicity of interpretations of Soviet period, competitive memories and lack of distance in time create essential problems of its musealization.

Lina Gotautė

THE SPREAD OF THE AESTHETIC CATEGORY OF MONO NO AWARE IN HEIAN PERIOD

Keywords: Japanese aesthetics, mono no aware, makoto, Heian period, aesthetic categories, Sen'ichi Hisamatsu, tanka, hanami, funami

The article focuses on the fundamental aesthetic category of the Heian period – *mono no aware*, its semantic domain of meaning and forms of expression. In Japanese culture this category and its functions are analyzed in a complex way and from the comparative perspective based on the prose, poetry and the perception of natural phenomenon of the Heian period, which very strongly influenced Japanese aesthetic consciousness of that time and formed an attitude, very subtle, full of strong feelings and suppressed emotions towards various manifestations of beauty. The author points out that the importance of *mono no aware* category in knowledge of Japanese aesthetic phenomenon has been started to be researched in the West only in recent decades, while becoming acquainted with the Japanese worldview and revealing in it innovative aesthetic aspects relevant for the post-modern culture of the West..

While the researchers have been inquiring into the forms of expressions of the *mono no aware* in Heian aristocratic culture, the eyes fell into the peculiarity of Japanese aesthetic world perception as well as many other related fundamental aesthetics, contextually and situationism of the categories of the philosophy of art, which occurs to be close to the current postmodern Western art philosophy and various neoclassical postmodern art forms. The author emphasizes importance of *mono no aware* categories for the later development of Japanese culture, where it became the basis for later aesthetic categories of *Wabi Sabi*, *Yugen* etc. whose have determined the exceptionality of Japanese traditional aesthetics and art.

MORTUARY PRACTICES AMONG THE AZTEC IN THE LIGHT OF ETHNOHISTORICAL AND ARCHAEOLOGICAL SOURCES

Keywords: ethnohistory, burial, Aztec, mortuary practice

Death in ancient Aztec Mexico formed an integral part of daily life and was considered just a further stage in the continuation of life towards the individual's final resting place. Death was to be found everywhere in the form of sacrificial rites, religious rituals, mourning celebrations and funerary festivities. Therefore it comes as no surprise to us that so much attention was paid to the whole idea of death and the implications involved with it. The present paper will deal with one particular aspect of the so-called 'death cult' among the Aztecs, which concerns the disposal of the dead and the supernatural and cosmological ideology behind it. The latter aspect is best represented by the extensive ethnohistorical evidence provided by the written and pictorial sources dating to before and after the conquest of the New World. Although the physical disposal of the dead is widely depicted in the ethnohistorical sources and particularly those represented by the Mexican pictorial manuscripts, I will seek at least partial corroboration of this evidence by comparing it with the existing archaeological record.

Ernestas Jančėnkas

THE AESTHETICS OF RELIGION: IMAGINATION AND RELIGION IN THE PHILOSOPHY OF AL-FĀRĀBĪ

Keywords: al-Fārābī, Islam, religion, aesthetics, poetics, Islamic philosophy, revelation, imagination

The primary scope of the study is al-Fārābī's prophetology. The paper places a special emphasis upon the role that imagination plays in the thinker's conception of prophecy and the ways that the prophet disseminates the prophetic message using rhetoric and poetics. In connection to that the study reveals how al-Fārābī conceives philosophy and religion to be two modi of the same truth – one of them abstract and the other aesthetic. Religion in Abū Naṣr's philosophy is revealed to be but an aesthetic imitation of philosophical concepts. This aestheticisation of philosophical truths has a soteriological function in the sense that it serves as a vehicle of salvation for those incapable of comprehending the speculative truths. Hence as is shown a great emphasis is put on the sacral poetics which is used by the prophet to create an emotional response in the souls of the recipients of the divine message so that they would in turn be directed towards happiness in the afterlife. Moreover the study reveals that al-Fārābī conceived two mutually exclusive versions of the genealogy of religion – a trait of his philosophy of religion which in the absence of further relevant evidence cannot be explained.

THE DYNAMICS OF SYNAESTHESIA PARADIGMS
IN THE 19TH–21ST CENTURIES

Keywords: synaesthesia, sense, aesthetics, art philosophy, biological paradigm, cultural paradigm, Western synaesthesia theories, Eastern synaesthesia theories.

Historically, the most relevant dissemination of the synaesthesia phenomenon is most abundantly found in art practice and the areas of dissemination of different artistic culture forms as well as their interaction with the fields of aesthetics, art philosophy, art theory, art psychology, artistic creation process psychology, and other disciplines of contemporary humanistic or their links. However, due to the unique sensory nature of this phenomenon, synaesthesia cannot be studied in isolation from other essential fundamental common cultural and conceptual psychophysiological paradigms. Therefore, the principles of synaesthesia phenomenon research must be based on an adequate perception of synaesthesia as a human sensory experience. We can suspect that the conception of synaesthesia is somewhat artificial and based on controversial grounds: the nature of synaesthesia as a union of the senses is placed beyond the limits of the sensorium, it is presupposed as an extraordinary external force, which must ‘compress’ the diffuse discrete senses into a single solid node comprised of different physical and psychic elements hardly describable in words. In fact, this way only a model is created – we recognize something by comparison with it and call it *synaesthetic*. Syn-aesthesia, ‘feeling at the same time’, is the sketch disciplining spontaneous creative aspirations. The natures of a model and phenomenon unravel in different directions; they hallucinate as a ‘qualitative leap of the sensory structure’. Ontologizing the synaesthesia is a misleading theoretical chaos, which places synaesthesia outside the borders of natural sensory unity as a secondary, speculative, and synthetic unity. Therefore, different theories and practices of synaesthesia are often an expression of essentially inadequate and perverse treatment of the senses in the Western culture. As if the traditional aesthetics has been seeking to crack the human sensorium. Generally, the definitions of synaesthesia are divided into two groups representing the postulated origin of the phenomenon – *biological or cultural*. Obviously, the abundance of definitions of synaesthesia may be linked to two fundamental yet opposing principles – heterogeneity and homogeneity. One of the most widespread definitions of the synaesthesia phenomenon (a candidate to versatility) – replacing the modality of one sense with another – does not exhaust the essence of synaesthesia neither in the cultural nor in the biological paradigm.

THE QUESTION OF EMPTINESS OF EAST ASIAN AND WESTERN MODERN AESTHETICS

Keywords: Emptiness, Taoism, Comparative aesthetics, East Asian aesthetics, East – West, Laozi, Zhuangzi, Heidegger

This thesis is dedicated to analysing Emptiness phenomenon problems of Chinese and Japanese aesthetics and art traditions of complex discussion and benchmarking traditional East Asian and Western modern aesthetics. This thesis focuses on the analysis of classical philosophical Taoism luminaries Laozi and Zhuangzi Emptiness concept of identity. In the second part, focus moves to the void concept of dissemination of the Western tradition of thought and representatives Heidegger's and Croce concept.

Julija Karavajeva

THE INFLUENCE OF CHINESE LITERATI PAINTERS' AESTHETICAL IDEAS ON JAPANESE BUNJINGA SCHOOL OF SPONTANEOUS INK PAINTING

Keywords: *bunjinga* (*nanga*), intercultural communication, spiritual evolution, spontaneity, synthesis of three art forms, *wenrenhua*.

The intercultural communication is one of the most important factors determining the appearance of artistic phenomenon in different countries. Recognition of distant and unknown artistic traditions is a direct way to understand our personal cultural identity. Japan had the periods of constant cultural and aesthetical influences from China. This article deals with the problem of aesthetical ideas' transformation in Japanese literati painting school called *bunjinga* (*nanga*). The most often used motifs in *bunjinga* are landscape elements, accompanied by calligraphic verses. The author's inward condition is expressed through synthetic landscape, and thus his correlation with the Universal origin is questioned. The ideas of spontaneity and synthesis of the three art forms were adopted from the Chinese Literati painting (*wenrenhua*). *Nanga* artists propagandized the lyrical and intimate art form. They admired Chinese Literati painters of Song and Ming periods, who raised the criteria of artistic amateurism and the idea of "art for art's sake". However, in contrast to Chinese colleagues, many Japanese had to earn for living by selling their artworks and thus became professional painters. They retired demonstratively from official duties for being able to spend all their time for art's cultivation. Landscapes, painted by the *nanga* artists, tell us about the high level of their erudition and about giving themselves to the idea of arts' synthesis. They were not troubled by realistic depiction of nature, but were possessed by expression of the main idea and their correlation with a world. A perfect *bunjinga* artwork is always the authentic reverberation of artist's soul, which has nothing to do with the Western modernistic concept of innovation and egocentrism. That's why merely copying of Chinese prototypes was not the aim

of Japanese artists. Ike no Taiga, Uragami Gyokudō, Tanomura Chikuden tried to ground the concept of synthetic art by their actions. Being erudite persons, they were constantly enriching their inward world, traveled a lot and created the independent art, unlimited by any conventions. Leaning upon tradition, studying Chinese cultural heritage, *nanga* artists became able to join harmoniously foreign influences and individual stylistic manner. The artistic motto of these hermits, devoted to creation, became spontaneous and direct expression of soul using deep philosophical context.

Naglis Kardelis

THE RELEVANCE OF COMPARATIVISM TO CONTEMPORARY
PHILOSOPHY AND MODERN WORLD: A PHILOTOPICAL GLANCE
FROM HAWAII

Keywords: Hawaii, the 11th East–West Philosopher’s conference, place, philotopy, comparative philosophy

The author of the article focuses on the current situation in the field of comparative research, especially comparative philosophy conceived in the framework of the East–West philosophers’ dialogue understood in terms of the Honolulu movement of comparative philosophy. As a point of departure, he employs his experience gained at the Eleventh East–West Philosophers’ Conference held on May 24–31, 2016, in Honolulu, at the University of Hawaii, Manoa, and devoted to the topic of “Place”.

In the author’s opinion, there are many different ways of comparing cultural phenomena chosen for comparativist investigation and numerous reasons for conducting comparative research as such. The nature, or “substance”, of cultural objects and phenomena, selected as the members of comparison, should not be viewed as the only significant determinant worth to be taken into account. The *place itself*, despite its “circumstantial” nature, as a geographically and topographically defined *point of view* from which the cultural phenomena are observed, as well as the *locality* where the comparative research is conducted by a scholar who works in the comparativist tradition, is, arguably, also a major determinant. Drawing on the concept of philotopy (meaning the “love of place”, or the “love of homeland”), developed by Arvydas Šliogeris, the foremost contemporary Lithuanian philosopher, and employing his own experience gained at the East–West conference (as well as the overall impression left by this exotic faraway place during the author’s half-month-long stay on the Hawaiian islands), the author of the article develops a “circumstantial” aspect of comparative research and argues for its relevance to contemporary philosophy and modern world.

The Hawaiian islands – as a special geographical place in its own right, as a meeting place of the East and the West situated at their geographical and cultural crossroads, and as the site of a unique academic institution, namely, the East–West center at the University of Hawaii, Manoa, which itself is a special meeting place of Western and Eastern scholars – is seen by the author as a place

uniquely suited for cultural dialogue. This circumstance, generated, so to speak, “by the place itself”, is seen as being of utmost importance to contemporary philosophy and modern world plagued by intolerance, xenophobia, and divisions of all kinds.

Deima Katinaitė

ORIENTAL ORIGINS OF BAUHAUS COLOUR THEORY.
CONTRIBUTION OF PAINTERS WASSILY KANDINSKY, PAUL KLEE
AND JOHANNES ITTEN TO THE DEVELOPMENT OF DESIGN
AESTHETICS

Keywords: orientalism, non-classical philosophy, Gropius, Bauhaus, Klee, Itten, Kandinsky, color theory

The article addresses diverse aspects of origin of the Bauhaus color theory inspired by the oriental aesthetics and artistic practices. Main focus is placed on the earliest “Weimar” period, when architect Walter Gropius was the headmaster of the school. Appreciating the emotional impact of painting and the potential for the formation of color culture, Gropius appointed seven of the eight painters invited to the Bauhaus to significant pedagogical positions. He hoped that they will help shaping the educational direction of the school oriented towards modern lecturing principles in a way that would give birth to qualitatively new understanding of design art in Germany and expand the cultural horizons of the society. The three major ideologists of the school – painters Kandinsky, Klee and Itten – have developed a unique theory of color inspired by Oriental aesthetics and artistic traditions, which exerted significant influence on the formation of modern design. Through the contribution of the painters, the official school programme relying on the principles of rationalist aesthetics was opposed by the pedagogical models and art practices interpreting the color phenomenon based on non-classical philosophy, Eastern aesthetics and art theories. The article briefly discusses individual color theories of these three theoreticians and practitioners of modern art, strongly influenced by the oriental aesthetics.

Justas Kučinskas, Naglis Kardelis

ARVYDAS ŠLIOGERIS AND THE EAST: THE STRUCTURAL
PARALLELS AND NORMATIVE DIFFERENCES BETWEEN
THE PHILOSOPHY OF ARVYDAS ŠLIOGERIS AND SAMKHYA

Keywords: Šliogeris’s philosophy, structure of balance, striving for balance, “Eastern” thought, Samkhya, levels of comparison

Arvydas Šliogeris, the foremost contemporary Lithuanian philosopher, is famous for his criticism directed at all forms of thought originating from the so-called „East“. He calls every manifestation of Eastern thought “a wisdom”, however, not a philosophy. In this article such a position is considered to be an invitation

to examine and better understand Šliogeris's own foundational philosophical impulses. In order to understand and appreciate the divisions between Šliogeris's thinking and the thinking originating from the „East“, the authors of the article employ a series of comparative analyses, conceptual and structural, of Šliogeris's philosophy and a distinct philosophy of particular „Eastern“ school of thought, namely, Samkhya. The comparison is made possible by way of a unique concept, developed by the authors of the article, of “the striving for balance” characteristic of Šliogeris's philosophical thinking. This striving for balance is considered by the authors to be the main foundational principle (and even inherent, though not conceptually explicit, instinctual impulse) of Šliogeris's philosophy. The comparison reveals that, although usually thought of as radically different and even incompatible, these two philosophies, that of Šliogeris and that of Samkhya, share a common ground on the more fundamental level of structural understanding of reality. Furthermore, the disclosed parallels on the structural level provide a much deeper understanding of conceptual differences between those two philosophies that are evident on the normative level. It is concluded that such analyses, rather than considered to be useless or strongly discouraged by apparent differences on the normative level, might nevertheless appear quite productive and rather promising in future comparative investigations, having in mind the success that they, hopefully, have helped to achieve in the process, described in this article, of differentiating between the two levels of comparison, namely, the normative one and the structural one.

Rasius Makselis

ASPECTS OF PROCLUS' CONCEPT OF „LIFE OF INTELLECT“

Keywords: Intellect, life, noetics, Neoplatonism, Proclus, Plotinus

The article presents an analysis of the concept of “Life of Intellect” as developed by Proclus – the author of one of the most advanced philosophical systems of the late Neoplatonism. Interpretation of various texts by Proclus shows that he transformed and elaborated doctrines of life („dzoē“) of Intellect, maintained by Plotinus, the founder of Neoplatonic philosophical tradition. While Plotinus seems to attribute life to the Intellect as a whole, Proclus discerns the ontological development of the aspect of life within hypostasis of Intellect, which features inner hierarchy of three subsequent stages. Thus, there is life as 1) unlimited power, which produces 2) life, which begets, which produces 3) life, which vivifies. In such a way, Proclus' understands life of Intellect as a complex and dynamic entity. While Plotinus associated life of Intellect with aspects of actuality (*energeia*) and return (*epistrophē*), Proclus relates life of Intellect to aspects of power (*dynamis*) and procession (*prohodos*). However, Proclus also insists, that life acts as a mediator and integrator within the hypostasis of Intellect, due to its central position within the Intelligible triad.

THE SIGN SYSTEM IN CHINESE LANDSCAPE PAINTINGS

Keywords: Chinese landscape painting, Chinese landscape aesthetics, Chinese painting, Confucianism, Taoism, sign system

Paintings emerge from a culture field and must be interpreted in relation to the net of culture. A given culture will be implicated by the sign system used by the painter. Everyone agrees that in Chinese landscape paintings, the most important cultural bond is to ancient Chinese Taoism, and to a lesser degree, to Confucianism. Obviously, then, the key for these landscapes is an alert understanding of Taoism, and the primary source is the book the *Dao de jing*. Some of the most crucial elements in Taoist beliefs are often ignored in the analysis of the Taoist landscapes, and this deserves more attention. The core of Taoism lies in a philosophical and religious guess, and the guess is made as an effort to reach a high-order explanatory theory of the origin of the universe, the structure of the universe, and the best path for human life. When we take in all our impressions of nature, and take in all the books we have read, we are in the receptive mode.

Algis Mickūnas

INTERSECTIONS OF CIVILISATIONS: DIVERISIFIED AWARENESS

Keywords: identity/difference, multi-culturalism, modernity/post-modernity, philosophy, theory/method, civilization/culture

The text discloses a discussion as to how it is possible to conceive and what efforts are required to maintain an identity of a civilization. The article indicates that global proliferation of modern Western and contemporary theories encounter inevitably various contradictions, due to which there emerges multi-layered modes of awareness. The article takes phenomena from diverse civilizations in order to demonstrate the unavoidable all-sided influences. The British empire changed India, yet the influence of Indian culture is leaving global traces. While liberating itself from Western colonialism, China adopted Western ideology, and yet Chinese influence today is inevitable. To do business with China one must be cognizant of Confucian tradition. Even inter-civilizational emigrations show that the immigrants cannot maintain their native identity.

Ernesta Pauplienė

THE SPREAD OF THE ASYMMETRY AND RANDOMNESS AESTHETIC IN TRADITIONAL JAPANESE TEA BOWL

Keywords: tea bowl, Japanese ceramic, Chinese ceramic, asymmetry, randomness, Shinto, Japanese aesthetic, Zen aesthetic, tea ceremony

The article focuses on the unique phenomena of the traditional Japanese aesthetics – the aesthetics of asymmetry and randomness, which is discussed using

the deliberately chosen simple example of a traditional ceramic tea bowl. The author briefly reviews the fundamental aesthetic principles of the traditional Japanese ceramics and the perceived influence of Shinto and Zen worldviews. The discussion of the domination of the aesthetic principles of *asymmetry* and *randomness* in the Japanese tea ceremony bowls highlights the links between the Japanese aesthetics and the principles of the classic Chinese ceramics as well as the development of the tea ceremony aesthetics in Japan, its spread from Zen monasteries to samurai castles and the environment of wealthy townspeople, where the tea bowl with its aesthetic principles of asymmetry and randomness has become an inherent part of life.

Elisa Perego

WOMEN'S VOICES IN A MALE WORLD: ACTIONS, BODIES, AND SPACES AMONG THE ANCIENT MAYA

Keywords: Bodies, gender, Maya, Mesoamerica, sexuality, spaces

Feminist archaeology has prompted scholars to reconsider gender roles in ancient Mesoamerica. Current research, however, tends to focus on elite women, classes and sites. Although I do not ignore the potential of these sources, in this paper I am mainly concerned with issues such as the phenomenology of bodies and spaces, subroyal ritual actions, and daily activities such as cooking and weaving. My aim is to offer an overview of the most recent studies on gender in Maya archaeology and to provide ideas for further research by emphasising the need to engender ritual and individuate female discourses in the archaeological record.

Loreta Poškaitė

GLOBALISM, TRANSNATIONALISM, AND LOCALISM IN THE 21TH CENTURY ART: THE CASE OF CHINA

Keywords: avantgarde art, political pop-art, cynical realism, gaudy art, critics, globalism, chineseness, consumerist culture

The article aims to clarify the critical attitude to the processes of globalization of contemporary art and their relation to Chinese contemporary culture, identity and art, as it is represented by Chinese art critics and artists in China and the West. For this purpose, the first part of the article discusses the critical views of Chinese art critics and curators (such as Gao Minglu, Wu Hung, Zhu Qingsheng, Hou Hanru, Leng Lin, etc.) on the treatment of contemporary Chinese art in the global (Western) art market and the discourse of the history of modern Western art. The second part provides the critical reflections of contemporary Chinese artists to the most important problems of contemporary Chinese society and art, such as ecological crisis, materialization and marketization of the social values and personal lives, commercialization of the art and unification of cultures. In order to reveal the variety of the artistic expression of those views, the analysis

of Chinese art includes not only the most famous works of contemporary Chinese painters (such as Zeng Fanzhi, Zhang Hongtu, Feng Zhengjie), but also the works in other genres, such as performance (by Zhang Huan, Song Dong, Yin Xiuzhen, Zhu Yu), installations (by Huang Yongping, Gu Dexin, Wu Shanzhuan), photography (by Zhao Bandi, Wang Qingsong), sculpture (Sui Jianguo, Chen Wenling).

Vytautas Rubavičius

CIVILIZATIONAL COMPARATIVISTICS IN THE REVIVED FURNACE OF GEOPOLITICS

Keywords: civilization, civilizational discourse, cosmopolitanism, geopolitics, Russia, Turkey

Comparativistics always been closely related to geopolitics and international relations. At the turn of the century the civilizational comparativistics' scope and field of research greatly expanded. The current geopolitics is characterized by the growing demand for great civilizational narratives that would clearly define ethnic and other identities, thereby resisting homogenizing and hybridizing power of globalization dangerous for cultural identities. Comparative civilizations are not only dependent on the big countries' geopolitics, in particular, the hegemons, but in and of itself is, or suddenly becomes, extremely important factor in geopolitics. In recent decades the world politics in some way developed according to Huntington's insights about civilizational interactions and the development of these interactions, which predicted an increasing number of civilizational and cultural conflicts. He formulated the basic principles which grounded the approach to the emerging post-Cold War world order and directed the research of contemporary civilizations into very clear furrows. Huntington's insights subjugated the civilizational imagination of many researchers and media people and at the same time became the "bibles" of various political elites. The author of this article, taking into account Huntington's ideas about cultural and religious factors and their impact on the civilizational processes and the interaction of civilizations, analyzes the Russian and the Turkish civilizational discourses, their characteristics and similarities and link with these discourses the current policies of these countries provided by political elites. Rethinking the role of civilizations in world affairs the essential uniqueness of civilizations are assumed and efforts to strengthen the foundations of civilizations and to use civilizational imperial experience and heritage are made. In the development of civilizations the most important factors are the worldview of civilization, civilizational self-consciousness and self-perception. Russian civilizational discourse is characterized by Euro-Asian messianic anti-Western and anti-European attitude, and Turkish – by the rising imperial Islamic heritage, which by its ideology forces the country to turn away from Wetphalian world order. Both discourses are related by common political vision of a multipolar and multicivilizational world and the requirement to develop a new fair world order. In the light of these discourses with a

huge geopolitical importance some of the prevailing ideas of European Union policy of creating an European post-national and cosmopolitan community are analyzed. These ideas take for granted that emerging societies and civilizations are more and more cosmopolitan – the flows of the people mix East with West and West with East. However, such discourse lacks the strong identity power and can hardly be called civilizational discourse. The conclusion is that the political aspect of civilizational comparativistics becomes more and more important, on the other hand, in the situation of the emergence of new states and new regional conflicts the topics of interactions between civilizations and the dynamics of civilizational identities and their cultural factors become more and more problematic for researchers.

Tadas Snuiškis

HUSSERL'S PHENOMENOLOGY AND YOGĀCĀRA PHILOSOPHY

Keywords: comparative philosophy, Indian philosophy, buddhist philosophy, Husserl, phenomenology

Husserl's Phenomenology and Yogācāra philosophy – are Western and Buddhist ways of thinking that have incredible similarities among them. Compared with Husserl, key Yogācāra school developers Asaṅga and Vasubandhu (who lived in IV c.), reacted to very different challenges while formulating their school ideas against other buddhist and hindu philosophical schools. In this article it is argued that Yogācāra objective to see the reality as it is (*Yathabhūta*) is almost identical to Husserl's desire to turn "to the things themselves" (*zu den Sachen selbst*). However these schools differ in understanding the reality (not distorted and artificially constructed) of the experience in its nature and significance: for Yogācāra it is immediate and intuitive dharma-events (unconceptualized and unnameable) stream cognition with soteriological consequences, while for Husserl it is freely flowing phenomena observation which guarantees knowledge for scientific research.

Greta Suraučiūtė

COLOR, TONAL AND PERSPECTIVE ISSUES DURING THE SONG AND YUAN DYNASTIES IN THE CHINESE LANDSCAPE PAINTING

Keywords: phenomenon of color, monochromy, aesthetics of Chinese landscape painting, Chinese landscape painting, perspective

The main purpose of this article is to analyze the aesthetics of profound color, tonal and perspective issues. Special emphasis is dedicated to the refined Chinese landscape painting technique, which is considered by the vast majority of art historians to be unmatched throughout the history of art and painting. This article encompasses the color and perspective issues between the 10th and 14th centuries in the Chinese landscape painting. The phenomenon of color

is radically distinguished from the conventional Western traditions of art and aesthetics. Aesthetics in East Asia is different in contrast with other views by prevailing different ideology of creation and philosophy, as well as differing means of expression. The Chinese black ink and brush technique creates a unique expression, wherein utmost importance is placed upon the pursuit of harmony and the disclosure of nature connectedness. With an intention to highlight the uncanny meanings of nature's phenomena, paintings exhibit extrinsic aesthetics and achromatic properties, while gradual tones derived by ink creates a spatial perspective. In addition, this article examines the differences in the systems of aesthetics between the Western and traditional Chinese landscape painting, with exceptional emphasis on spatial planning. This is achieved by skillfully applying tonal structures instead of color, which creates spatial and atmospheric illusion in a painting.

Žilvinas Svigaris

DIMENSION OF MEANING: HEIDEGGER AND HISAMATSU

Keywords: Martin Heidegger, Shin'ichi Hisamatsu, thinking, *das besinnliche Denken*, calculative tinkering, *das rechnende Denken*, Dasein, dzeno visual arts, awakening, selfness of creator, technologization

Despite the numerous assertions that the West and the East will never meet, they have met many times and in different ways already. Even more, interest and curiosity is intensively growing both sides are looking further for even more precise translations and explanations that would broaden the understanding of each other worldview and also deepen the thinking of their own culture. This article aims precisely the mentioned objectives, therefore it will be useful for those who want to gain a better understand of Heidegger's approach to contemplative thinking and also the possibility to view it side-by-side with Hisamatsu exploration of the self-enlightenment concept developed in Zen tradition. The article shows that both thinkers emphasize the *participation of the human self in the meaningful grasping of the world*. Insights of mentioned thinkers can't be compared straight away, therefore we will start the research from clarifying some factors of their thinking. We will emphasize that both philosophers in order to achieve their objectives are choosing very alike methodological tools, which briefly can be summarized as: ignorance of worldly attitudes and even rejection of secular order, an emphasizing of the wholeness of the world and turning from variety to unity, willful effort of empathy and creative control of the consciousness, anti-anthropocentric effort and moderateness, then ultimately, the idea of inner self development, which for Heidegger is the very way of thinking and for Hisamatsu – Zen tradition.

GERMAN NATURALIST GEORG FORSTER IN VILNIUS: LEGACY OF
THE GREAT AGE OF OCEAN NAVIGATION

Keywords: Georg Forster, Vilnian Academy, long-distance navigation, Captain James Cook, accounts of the circumnavigation of the globe, cross-cultural communication

This paper discusses the academic and literary heritage of naturalist, travel writer, and ethnologist George Forster, who had accompanied his father, Johann Reinhold Forster, on Captain James Cook's expedition of 1772–5 to circumnavigate the globe and who was a professor of natural history at Vilnius University from 1784 to 1787. The paper examines Forster's contribution to Cook's second voyage, and reconsiders his work completed at the Vilnian Academy against the broader perspective of the Great Age of Ocean Navigation initiated by the European empires as well as the prospect of Oriental studies, gradually emerging as an academic field in Western Europe and, later on, in Vilnius.

*Daiva Tamošaitytė*THE RELATION BETWEEN SCIENCE AND PHILOSOPHY IN SRI
AUROBINDO'S FUTURE VISION

Keywords: science, philosophy, consciousness, Reality, Oneness

This article explores the relation between science and philosophy according Aurobindo Ghose's (Sri Aurobindo) metaphysical concept. His insights are compared with the Tantric science of the sankhya school and the Western worldview. The beginning of Aurobindo's thinking is the One (Absolute), which absorbs and deploys every sphere of human activities, science and philosophy among them. Their relationship could be described as a harmony between ideal and material, when out of the first everything arises or is explained, and from the second the prove by experiment follows. In the ultimate Reality there is no more antilogy or contradictions. The problem in question is, what kind of philosophy leads to the knowledge of this Reality, and by which method. In Sri Aurobindo's view, the holy scripts and their commentaries of many nations and cultures display experiences of the spiritual practices providing the means (moving from the whole to the details, or from inside to outside). The conclusion is made that classical Eastern schools had not lost their integrity, so the fruitful contact between science and philosophy continues, whereas in the West science grows more and more important, but the weight of philosophy recedes.

METAPHYSICS SYMBOLS IN THEURGY FROM A POINT OF VIEW OF CROSS-CULTURAL INTERACTION

Keywords: metaphysics symbols, theurgy, comparative culturology, comparative religion studies, comparative philosophy, Neoplatonism, myth, religion, philosophy, Egypt thinking tradition

The article analyzes features of metaphysical symbols of theurgy in late antiquity together with various reflections of cross-cultural influences in their semantic meanings. The author employs the analysis of primary sources, sacred and poetic texts of many different civilizations and dives into the origins of metaphysical symbols manifested in Neoplatonism era. He highlights many parallels, similarities and differences in interpretations of those symbols in various ancient civilizations, where specific religious and philosophical conceptions of the world have been evolving from the mythical world. The author reveals the close metaphysical connection of theurgy symbols with the above-mentioned diverse mystical teachings, archaic cults, rituals and the early rudiments of philosophical thinking, showing that theurgy as the ritual is based on Cosmogony laws – it imitates the divine order and unfolds beyond rational philosophy.

Žilvinas Vareikis

THE COMPARATIVE CULTURES RECIPROCITY REFLEXION IN THE FORNET-BETANCOURT'S INTERCULTURAL PHILOSOPHY

Keywords: Fornet-Betancourt, comparative philosophy, culture context, nonconformity, social criticism, intercultural philosophy, Latin – American philosophy

The main purpose of the article is the firstly analysis and reflexion on Fornet-Betancourt's the basic comparative cultures reciprocity ideas: culture context and its vicissitude, cultural nonconformity concept, social criticism ideas and the other ideas in respect to the relevance in the academic discourse and to the present world culture reciprocity situations. The culture reciprocity and the culture context problems are related with the diverse traditions and modernity intersection which bases on the conceptual meditation and on the search of the new thinking ways and on the search of cultures reciprocity forms. It reflects in the theoretician's developed „culture nonconformity“ concept which polarizes the theoretical and practical philosophy synthesis to encourage and to resign the obsolete academic patterns and the prejudices in regard to the cultural Other. On the article author's focus stands Fornet-Betancourt's social criticism topics: poverty and the social inequality. It ensues from this the other essential tasks of the article: to reveal culture context idea in regard to the comparative analysis between Latin – America and between Europe, to explicate cultural nonconformity concept which polarizes scientific and civil position, to disclose the intercultural philosophy debates on the resolution possibility of the world social problems: hunger, misery.

INTERPRETATIONS OF CONCEPTS OF PAIN AND SUFFERING
IN CHINESE CULTURAL TRADITION

Keywords: Sociocultural dimension of pain, Chinese culture, Buddhism, Taoism, Confucianism, suffering

The article discusses several concepts of Chinese culture and philosophy that influence pain experience and expression, as well as more existential concepts of suffering. The three main religions in China – Taoism, Buddhism and Confucianism shape the pain experience differently but all do so profoundly. In Taoism, pain arises from *qi* blockage, the loss of harmony between *yin* and *yang*, concepts assimilated from traditional Chinese medicine. In Buddhism, pain and suffering are inevitable powers and only through following 8 ‘right ways’, suffering can come to an end. In Confucianism, pain is an essential element of life, a trial or a sacrifice and pain is to be endured, rather than complained about. Mental illnesses and suffering is also touched upon as their treatment is also culturally conditioned and especially influenced by Confucianism; emotional suffering in the presence of mental disorder is influenced by Chinese cultural emphasis on interpersonal roles and relationships. Put briefly, Chinese patients tend to remain stoic in the face of great pain and that can obstruct adequate evaluation of the health situation and providing sufficient treatment and palliative care.

Odeta Žukauskienė

GLOBAL VISUALITY AND VISUAL VERTIGO

Keywords: visual culture, visuality, vision, scopophilia, control, art world, deculturation

The article discusses current visual culture regimes that penetrating entire global world. The author analyses the basic structures of visual culture, the practices of showing and looking at images that ground the principles of contemporary life. She examines how the aesthetic and artistic concepts move into a wider visual field changing the character of artistic and intellectual life. The study draws attention to the growing impact of pervasive images on everyday life, interaction between visuality and social power, revealing how images play a powerful role in shaping social body, enslaving observers, creating new forms of control and captivity. Global imaging technologies and visual regimes affect all social and cultural spheres, promoting practices that manipulate their audiences, deculturalize and destruct the culture.