

циплинарный характер культурных штудий. С другой стороны, идея национальной культуры, которая играла роль духовной резистенции советскому тоталитаризму, была законсервирована в Литве на несколько десятилетий. С 1990 года разные влияния — научный опыт эмигрантов, реставрация предшествующих идей, привезенные из западных университетов постмодернистские тен-

денции — направили исследования культуры в новом направлении. Можно говорить о таких направлениях культурных штудий как феноменология культуры, культурная регионалистика, исследования идентичности, города, цивилизаций, дискурс наратива, штудии фотографии и кино и пр.

## CULTURAL STUDIES IN LITHUANIA

### Introduction

Before analysing cultural studies in Lithuania we should answer to the question what cultural studies are, i.e. what kind of research we consider as cultural studies. On the one hand, we can reconstruct the reflections on culture in the history of philosophy since Socrates (or even since Pre-Socratics). The first difficulty we encounter is the cultural concept that should be not confused with the definition of culture. Although every cultural research explicitly or at least implicitly presupposes a certain definition of culture, the cultural concept refers to a certain way of thinking. As this concept is a heritage of modernity<sup>1</sup> when culture has been contrasted to the nature, the mentioned reconstruction would be a retrospective one. In other words, such kind of scientific activity would be very creative which corresponds to the definition of culture as a human creation. On the other hand, cultural studies cover not only philosophy but also history (history of culture), sociology (cultural sociology), anthropology (human studies), etc., subordinating philosophy to culture to be researched. Such approach following the separation of sciences from philosophy as their alma mater has been also signified by modernity that has been criticised from different sides. Not only modernity could be treated as antihuman, i.e. anticultural (Foucault), but also modern subordination of philosophy to cultural studies — as inversion of human fundamentals (Heidegger). Anyway, “modernity” could be a key word speaking about cultural studies even while analysing postmodern cultural phenomena.

The definition of culture presupposes some ambiguity as well. As mentioned, we could consider culture as the sum of different human activities, both theoretical and practical, both material and spiritual. This approach presupposes philosophy as one of many activities to be analysed from histori-

cal or morphological points of view. Another way is to interpret culture as integral existential creation to be developed together with philosophical reflection including hermeneutic intentions.

In addition, a difficulty of the exposure of cultural studies in a certain region follows from the ambivalence of regional identity which also influences both the very development of culture and its research. How should we treat the Lithuanians who research culture abroad and herewith enrich other cultures? And vice versa, how should we treat the representatives of other cultures while they research in Lithuania or even publish their works in Lithuania? We could number V. Kavolis, A. Mickūnas, A. J. Greimas, A. Lingis, V. Vyčinas among the first ones and L. Karsavin, V. Sezemanas — among the second ones<sup>2</sup>. The identity of certain culture influenced by philosophical reflection has been formed as an environment for the becoming of the individuals who change this identity. In this way, the mentioned persons are double cultural agents that influence the development of culture in both native and foreign countries.

Cultural studies are inseparable from the local aspect of culture: they deal with the research of a certain culture. They discharge the abstract philosophical reflections to be deconstructed as speculative and to be constructed by filling with cultural content. However, cultural studies could turn to blind registration of cultural data instead of cultural phenomena. A phenomenon refers already to our intentions and the ways of seeing inseparable from cultural environment. That is why cultural studies need philosophical approach including phenomenological and hermeneutical ones. This approach is a certain sight from the outside, without which cultural studies have neither impulse nor self-cognition. Therefore, I prefer to speak about philosophical ferment that

<sup>1</sup> The concept of modernity seeks the 5th century, while Christianity had spread in the Roman Empire, is no less obscure.

<sup>2</sup> Similar difficulties we encountered see (Kačerauskas, T.; Sverdiolas, A. 2009a. “Phenomenology in Lithuania”, *Studies in East European Thought* 61 (1): 31–41).

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matures cultural studies instead of philosophical bases that support every cultural reflection<sup>1</sup>.

The relationship between local and global aspects of culture has also the nuances concerning the persons: this paper is devoted to certain persons. Here, we have a paradox: cultural studies have been oriented to the phenomena of local culture while the very phenomenology represents a global research strategy covering not only different countries but also different humanitarian branches. Every researcher represents both his cultural environment and intercultural strategies used in every study. Every cultural research is relevant only in serving these intercultural strategies, i.e. being a pattern for intercultural discourse. The question is as follows: what about the identity of a certain culture to be researched in a global context? What about the identity of cultural researcher, who is oriented to this global discourse even by presenting a certain culture? Therefore, the question of identical limits raises the question of cultural limits.

To sum up my strategy in this paper I shall present the following theses:

- 1) cultural studies are inseparable from the modernity discourse even if we speak about postmodern cultural situation and its representatives;
- 2) culture should be interpreted as an integral whole available for philosophical reflection;
- 3) cultural studies balance between regional identity and global tendencies;
- 4) cultural studies should be developed having respect to our hermeneutic intentions;
- 5) cultural phenomena have been used by cultural studies referring to our life world as cultural environment and our creative role within it;
- 6) the researchers of cultural studies take part in both vertical cultural community of a certain region and horizontal scientific society around the world;
- 7) cultural studies emerge as interdisciplinary discourse, i.e. as a result of “long way” (Ricœur) tactics.

I shall use the mentioned theses also as the criteria by interpreting the cultural researchers in Lithuania. In this way my review will be a kind of “Dasein analyse” (Heidegger) while Dasein will be interpreted as a life position “between”, which corresponds to the culture between a local creativity and a global orientation, between vertical becoming and horizontal spread, between separate phenomena and existential idea, between narrative fragments and life narration, between reality to be created and the creation to be presented as real.

Before speaking about the leading figures of cultural research in Lithuania I shall present the journals as a tribune for cultural discourse. We can distinguish two kinds of such

journals: the academic and the “popular” ones. The academic journals serve the academic community that need not only a place for the development of competitive cultural researches but also academic “points”. The combination of these two interests having sufficient financial support guarantees a constant growing of the number of academic journals. On the contrary, the so-called “popular” journals, which should not be confused with the journals for pop culture, are the heritage of the Revival (Sąjūdis) time, when they have been born on the wave of public activity. As we can find the same authors in the journals of both kinds, the demarcation between them is conditional. In fact, this demarcation has been introduced (using the formal requirements both for publications’ formatting and for the covering by international data bases) by academic society as a kind of cultural “elite”<sup>2</sup>.

The following journals shall be considered as the academic ones: Logos (the publisher and editor-in-chief — Dalia Marija Stančienė), semi-annual journal Baltos lankos (the publisher — Saulius Žukas, the editors — Algis Mickūnas, Arūnas Sverdiolas, and S. Žukas), semi-annual journal Limes (the publishers — Vilnius Gediminas Technical University, Lithuanian Culture Research Institute, Bialystok University and Grodno Kupala State University, the editor-in-chief — Tomas Kačerauskas), and annual almanac Kultūrologija (the publisher — Lithuanian Culture Research Institute, the editor-in-chief — Antanas Andrijauskas). Logos (1921–1939) re-established in 1990 as a journal edited between the wars covers not only comparative cultural studies including art criticism and philosophical and religion studies. This thematic convergence is both an advantage and disadvantage: the identity of the journal has been formed in these interdisciplinary researches. The journal Baltos lankos (White Meadows, since 1992), balancing between scientific and essayistic ways, has a semiotic orientation. Limes (since 2008) is oriented to cultural regionalistics as interdisciplinary research that focuses on different aspects (philosophical, sociological, historical, etc.) of the region’s cultural research. Kultūrologija (Culturology, since 2000) is oriented to the comparativistics from a regional perspective.

Speaking about “popular” journals, Kultūros barai (Cultural Fronts, since 1965), Krantai (The Shores, since 1989), Naujoji Romuva (New Romuva (1931–1940), re-established 1994) should be mentioned. During the Soviet time the journal Kultūros barai had been maybe a single place for cultural studies relatively free from ideology<sup>3</sup>. The distinctive feature of these journals is their stability: even after changing (for different reasons) of their initial editors-in-chiefs

<sup>1</sup> Com. Criticism of Heidegger towards Spengler.

<sup>2</sup> This situation could be compared with the cultural situation during pre-modern times in Lithuania: the noblemen (like the academicians now) had their different language (and consequently culture) in comparison to other people.

<sup>3</sup> Ideology could be considered as cultural product, too.



they continue to be published. While Kultūros barai could be considered as cultural resistance to soviet ideology, Krantai has been established as intellectual forum for rethinking of both cultural past and future. Contrarily, Naujoji Romuva, like Logos, which was re-established as a journal edited between the wars, is oriented more towards cultural tradition and national memory<sup>1</sup>.

### The idea of Culture in Lithuania

The idea of culture had been a leading concept for the Lithuanian philosophers between the wars. Culture followed not as much from the Enlightenment project as from Romanticism, which was inseparable from nations' spring after World War I. The concept of culture served as well as the becoming of national identity inseparable from romantic images of the nation's past. Although it corresponded to the intentions of Kulturphilosophie developed as a counterbalance to a cosmopolitan idea of Enlightenment, Lithuanian cultural philosophy lacked exactly the reception of this divergence emerged in the Western Europe. The situation of cultural philosophy was improved in 1930s, when the national school of culturology (Stasys Šalkauskis), which was developed in Kaunas Vytautas Magnus University (VDU), was supported by European ideas imported either by young post-doctorates educated in Europe (Antanas Maceina) or by immigrants, the way of which followed from Russia via Europe (Lev Karsavin).

Stasys Šalkauskis (1886–1941) was concerned with the peculiar way of Lithuanian cultural development and treated it geographically as a bridge between Eastern and Western cultures (Šalkauskis 1990 (1926)). Although this idea has historical roots and certain social manifestations<sup>2</sup> in Lithuanian Grand Duchy, Šalkauskis' "geographical" approach was neither historical nor sociological. According to him, culture is to be grasped as a national Geist that rules an individual life. This Geist should be uncovered by philosophical mind that searches for national identity. This adaptation of German romantic Kulturphilosophie was also influenced by Russian culturology (V. Solovyov, N. Berdyaev), the representative of which L. Karsavin had been Šalkauskis' colleague in VDU for some years. Šalkauskis' cultural philosophy, being another side of modernity, expressed integral approach to culture as a basis of every human activity. However, this "straight way" to culture was achieved at a cost of cultural phenomena, the historical and social aspects of which had been ignored.

L. Karsavin (1882–1952), on the contrary, focused his attention on the historical development of culture. In his voluminous History of European Culture (Karsavinas 1991–1998

(1931–1937)), written in Lithuanian, Karsavin analyses culture inseparable from the social development using also etymological approach and philosophical generalization. As the question of Lithuanian cultural identity stays in the margins of this fundamental work, Karsavin's horizontal relations seek further, thanks to both his Russian intellectual background and wide scientific intentions. His idea of a unit Eurasian culture could be interpreted in the perspective of Russian expansionism. The irony of fate: Karsavin was condemned to exile in Siberia where he finally died because of this idea during the peak of Soviet expansionism after World War II. Karsavin in an unusual way realised the interconnection of both vertical attention to local Lithuanian culture and horizontal communication to the scientific society via Russian intellectual wave.

Like Šalkauskis, Vydūnas (1868–1953) was concerned with the questions what a nation is and what are the sources of national authenticity. However, his approach was more original while he appealed to the old Indian philosophy and Neo-Platonism combining it with the Christian content. As a result, he was a pioneer of philosophical comparative studies in Lithuania. While living and teaching in East (Lithuanian) Prussia Vydūnas paid attention to the native spiritual environment including language, history, customs, i.e. regional culture (1990a (1911); 1990b (1920)). On the other hand, the identity of this regional culture should be supported by the elements of culture extremely distant both in geographical and temporal senses. His concept of modern (and romantic) Bildung covered both these aspects in a paradoxical way. Therefore, German Bildung as a counterbalance for global Enlightenment had been a source of Lithuanian cultural identity contrasted to the German one.

Antanas Maceina (1908–1987) as a disciple of Šalkauskis has matured not only in the intellectual environment of VDU but also in other European universities<sup>3</sup> where he had studied. Despite or thanks to this influence he had been possessed by the idea of culture between the wars, when he developed his cultural philosophy from different points of view in the books Introduction to Cultural Philosophy (1991a (1936)), The Bases of Primary Culture (1991b (1936)), as well as Cultural Synthesis and Lithuanian Culture (1991c (1938)). Maceina's cultural philosophy could be contracted to four theses:

- 1) culture is a human creation;
- 2) culture is a creation of being;
- 3) a human is free and conscious co-creator of divine order;
- 4) reality emerges as a human creation.

His cultural idea had been formed by balancing between such contrary sources as Platonic tendencies, Thomas Aquinas' theology, Berdyaev's messianism, and phenomenologi-

<sup>1</sup> Romuva means the pagan place of adoration that corresponds to the etymology of the word "culture".

<sup>2</sup> For instance, Uniate church.

<sup>3</sup> Luvne, Fribourg, Strasbourg, and Brussels.

cal approach, and consequently it has some incompatibilities. Despite this Maceina's cultural idea does not lose its power by interpreting different aspects of human activity and searching for national identity. In this way cultural idea being integral abstraction devours other philosophical approaches and, finally, the very culture that is nourished by this "philosophical diet" (Wittgenstein). Maceina's international success is connected with his existential interpretation of such cultural figures as Great Inquisitor<sup>1</sup> (1990a (1946)), Antichrist<sup>2</sup> (1990b (1964)) and Job<sup>3</sup> (1990c (1950)), with the analysis of Soviet ethics, as well as with theology influenced by the orthodox thought instead of his great works devoted to the reception of cultural idea. This success, first of all, in Russia and Germany was a consequence of both actuality of mentioned figures in certain cultures (in Russia) and political interest in enemies' social life (in Germany). As a result, Maceina's international (horizontal) communication within cultural discourse followed from his minor aims to interpret the cultural phenomena that appeared as actual in other countries. His major project to develop the bases of culture, on the contrary, did not transgress the national borders.

### Dissemination of Lithuanian cultural studies

There is no doubt that the cultural studies developed by Lithuanian post-war emigrants have been influenced by new cultural environment in different countries. Consequently, we can raise the question whether these researches, developed abroad, are still Lithuanian. Anyway, they are no more cultural studies in Lithuania as the title of paper announces. Nevertheless, precisely these cultural strays are the best ambassadors of Lithuanian culture both in a broad (culture as such) and narrow (researches) senses. The best example of this representation is E. Levinas who influenced the cultural studies around the world<sup>4</sup> as well. The visibility of researches pursued by Lithuanian emigrants could be explained not only by their better horizontal (in prejudice of vertical) scientific communication but also by intellectual convergence after interaction of different cultural traditions.

For Algirdas Julius Greimas (1917–1992) culture is no more an essence to be taken by storm. Dealing with the language as an aspect of culture he raise a question about the meaning of cultural phenomena to be understood instead of existential approach towards culture as a whole (1991b (1966)). Greimas defines culture as "global utterance" of "our authentic complete present bathing deeply in the past"

(1991b (1966): 332). In other words, culture is to be understood as a human language, the meaning of which is inseparable both from our historical past and creative future. The future is a factor of our past that has been created in the perspective of the becoming of a national community. However, this cultural language functions in communication with other cultural players. In this way semiotic approach not only allows to avoid the essentialism of cultural idea, the face of which is the national identity, but also to construct a model of intercultural research.

Vytautas Kavolis (1930–1996) develops the intercultural research further using the civilization approach together with sociological and historical perspectives, as well as with literal criticism. Kavolis criticises the idea of culture as a whole covering all life spheres. According to him, culture includes the aspects of contingency, contradictions and disconnections. Culture should not be interpreted as a system because of its fragmentation into the "collection of minor traditions" following from the individual choices (1996: 23). As a result he suggest cultural workshop instead of culturology or cultural theory. Kavolis' another "long way" towards cultural studies is cultural psychology (1995) that covers both individual reaction to the cultural breaks and the role of individuals in the cultural development.

Algis Mickūnas (born 1933) in his cultural phenomenology (2007) also pays attention to the civilizations, the diversity of which presupposes multicultural approach. Phenomenological perspective suggests not only cultural phenomena to be interpreted in different ways after bracketing of general cultural idea but also certain transcendental philosophy. The latter has been understood by Mickūnas as the reflection directed to the cultural differences and interspaces. That is why Mickūnas' cultural phenomenology is rather an alternative of the cultural idea developed by Maceina who used partly phenomenological (preferring its existential branch) approach, too. Firstly, the cultural phenomena presuppose a mosaic of cultural horizon although its viewing needs always certain philosophical (in his case phenomenological) perspective. Secondly, the phenomenological way (namely epochē) allows the achievement of the results in cultural research at minimum cost, i.e. without expropriation of cultural data in prejudice of general idea. Finally, this approach allows considering of the different aspects (e.g. globalization, on the one hand, and identity engineering, on the other) of culture as phenomena to be interpreted. Mickūnas uses all these advantages in his phenomenological "long way" of cultural studies.

Juozas Girnius (1915–1994) continued the line of Šalkauskis in his considerations about national culture and character (1947). While representing theistic existentialism (1994 (1964)) he was concerned with national culture in the context of freedom and faith. Because of mass emigration

<sup>1</sup> From F. Dostoevsky's The Brothers Karamazov.

<sup>2</sup> From V. Solovyov's A Short Tale of the Antichrist.

<sup>3</sup> From Book of Job.

<sup>4</sup> However, Levinas is not the subject of this paper because of his philosophy to be connected with cultural studies only in indirect way.





and loss of political independence in Lithuania after World War II the question of national culture became assumed in existential aspect that exploited successfully Girnius. Beside this, he analyzed the question of technology that has influenced both cultural development and human responsibility (1998).

Vincentas Vyčinas (1919–1996) as a disciple of A. Maceina (in VDU) and Eugen Fink (in Freiburg University) was influenced by existential phenomenology. His interest in cultural studies is two-fold. Firstly, he shows cultural significance of M. Heidegger (1977). Secondly, he interprets some aspects of contemporary culture (namely technology) in the perspective of Heideggerian existentialism (1973; 1990). Additionally, he appeals to such historical and regional cultural phenomena as Baltic mythology and polytheistic religion.

Alphonso Lingis (born 1933) is another example of productivity speaking about phenomenological approach in cultural studies. On the other hand, Lingis' case shows that phenomenology could lead to cultural periphery, the fragments of which constitute the very culture, according to Kavolis. In his books (1989; 1994a; 1994b; 1994c; 1995) Lingis both appeals to the phenomenological authors (Husserl, Heidegger, Merleau-Ponty) and uses the examples of "exotic" cultures known to him from his personal experience. Lingis decisively rejects the thesis about an abyss between culture and nature. According to him, all we need in our civilized urban environment is dangerous emotions, savage tendencies and wild desires that are sources of our creation breaking routine of not risky life. Lingis, who often visits Lithuania and willingly recognizes his Lithuanian roots<sup>1</sup>, is also an example of successful cultural studies that transgressed narrow national borders after the convergence with other research tradition (phenomenology) in the perspective of other cultures.

### Diversity of cultural studies in Lithuania

Soviet period had been a test time for philosophy including cultural studies in Lithuania. On the one hand, Soviet ideology was a cultural phenomenon that transfused the other forms of culture. On the other hand, it provided culture with the forms balancing between eloquent silence and metaphorical transfer. In this way both culture and cultural research assumed cumulativeness covering the hidden contents and provoking for creation beyond ideological borders. After amalgam of culture and ideology, cultural studies as such should be impossible while culture is no more reflected as human creative base in prejudice of ideology. However, in this oppressed situation culture searches for an aperture

for outbreak whereas the cultural researchers remove to the underground of metaphysical inquiry.

This could be said about Vosylius Sezemanas (1884–1963) who was one of very few philosophers who stayed in Lithuania after World War II and like Karsavin experienced hardship of Siberia exile. Born in Finland, a son of German mother and Swede father, Sezemanas preferred to stay in Lithuania after Soviet occupation and had to pay with suffering in Siberia to be inscribed in history of Lithuanian philosophy. His swansong in cultural philosophy is the text *Time, culture, and body* (1997 (1935)) written in Lithuanian between the wars. He develops culture inseparable from human body and time experience. This integral (and metaphysical) approach is specific also to his *Aesthetics* (1970), written in Soviet time already.

Arvydas Šliogeris (born 1944), like Sezemanas, differs cultural phenomena from metaphysical, more precisely from ontological perspective. However, his ontology (and metaphysics) has been influenced by postmodern forms of culture. Šliogeris' cultural studies could be reconstructed in two ways. Firstly, his interpretation of some works of art (created by R. M. Rilke and P. Sezanne) (1988) presupposes culture in a broad sense and art in a narrow sense as a background for philosophical considerations. Therefore, Šliogeris continues Heideggerian guideline, according to which philosophy is the basis of culture. Beside this, the works of art serve our hermeneutical inspirations while things in art open the existential horizon to us. On the other hand, both culture in general and its forms (e.g. urban culture) take important place in his philosophical considerations (1990) followed from phenomenological sources<sup>2</sup>.

Antanas Andrijauskas (born 1948), on the contrary, has an explicit interest in history and theory of culture (2003). However, this "straight" way followed from his research in philosophy of art (1990). His concept of culture understood as a whole of human creation (both material and spiritual) is close to Šalkauskis' and Maceina's concept with one reservation: Andrijauskas uses the comparativistic approach. This approach dethrones both metaphysical and Europecentric viewing. However, every comparison presupposes certain existential attitude in a broad sense and a theoretical assumption in a narrow sense, i.e. philosophical background based on certain ideas even antimetaphysical ones.

Arūnas Sverdiolas (born 1949), otherwise, develops cultural studies from hermeneutic point of view (2006a;

<sup>1</sup> Although Lingis has born in USA, both his parents are Lithuanians emigrated between the wars.

<sup>2</sup> At least one disciple of Šliogeris is to be mentioned due to his project of cultural phenomenology (Kačerauskas, T. 2008a. *Tikrovė ir kūryba. Kultūros fenomenologijos metmenys*. Vilnius: Technika; Kačerauskas, T. 2007. „Kultūra kaip egzistencinė kūryba“, *Problemos* 71: 49–58.) and interest in historical aspects of local culture (Kačerauskas, T. 2010. „Cultural Territorialization: the Case of Grand Duchy of Lithuania” *Limes* 3 (1): 39–48).

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2006b). As a result, the hermeneutics developed by Sverdiolas also acquires the original features not only by interpretable phenomena — past or future — of Lithuanian culture, but also with a distinctive view determined by our cultural surroundings. The intersection of hermeneutic and cultural approaches serves for the opening of horizon in both inquiries. On the one hand, hermeneutical model has been used by interpreting of cultural phenomena to be understood in the perspective of a certain culture. This interdisciplinary research opens also the intersection of local and global cultures: Lithuanian cultural phenomena are inseparable historically from European culture, which has been formed under the influence of Central European fight for European cultural values. On the other hand, a certain (local) culture emerges as hermeneutical environment while culture is the content of the very hermeneutics.

Vytautas Rubavičius (born 1952) deals with mostly global aspects of postmodern culture while he combines the tools of deconstruction and hermeneutics, as well as social criticism (2003; 2010). This combination of an object to be researched and the ways of research could be called a postmodern thought represented by Rubavičius. Leonidas Donskis (born 1962) started his academic career from philosophy of modern culture (2009 (1993)) including modern urban studies and uses this theoretic baggage by deconstructing the forms of hatred in Western culture (2003).

Gintautas Mažeikis (born 1964) develops the discourse of cultural anthropology while he analyses different subcultures in urban space (2004; 2008). Beside this, Mažeikis is interested in pop culture as a particular phenomenon of social life. Similarly, Jūratė Černevičiūtė (born 1958) deals with pop culture in the perspective of creative industries (Černevičiūtė et al. 2009).

Jekaterina Lavrinec (born 1978) and Černevičiūtė develop the discourse of cultural narration (Černevičiūtė 2008). Additionally, Lavrinec pays attention to such phenomena of culture as the photograph (2007) and the city (2010) from philosophical perspective. In her research Lavrinec is not alone. On the contrary, we can speak about the wave both in studies of photograph (Michelkevičius 2010) and urban studies (Milerius 2007a; Samalavičius 2009a; Samalavičius 2009b) in Lithuania. One of Lithuanian pioneers in these specific (but not peripheral) cultural research, including cinema studies (Milerius 2007b), is Nerijus Milerius (born 1971). Visual studies (Barevičiūtė 2010; Briedis 2010; Kačerauskas 2010; Kirtiklis 2010; Pruskus 2010) are an important component of cultural research because “visual turn” influenced different planes of our life.

Basia Nikiforova (born) leads researches in cultural regionalistics (Andrijauskas 2008; Kanišauskas 2010; Nikiforova 2010; Kačerauskas 2010; Kačerauskas 2009b) as a

result of interdisciplinary research covering both historical memory and existential aspirations in the perspective of border discourse, while “border” emerges as a cultural concept. Border discourse is inseparable from identity discourse that emerges in the historical (Berenis 2008), existential (Jasmontas 2009) or global (Astra 2009; Astra 2010; Pruskus 2008) perspectives.

As mentioned, the issue of national identity dominated in Lithuanian cultural research between the wars while it served as an ideological basis for the new nation. In post-soviet time this question springs out after many years of pressure. However, this reborn interest in national identity emerged in other political context, namely in the perspective of globalization and European integration. Additionally, identity discourse now has been oriented to the historical precedent called Grand Duchy of Lithuania. This tendency leads in paradoxical way to intercultural heritage shared by some modern nations. That is why cultural regionalistics has been developed as intercultural research as well. Nevertheless, identity discourse has been developed by such different perspectives as renovation of interwar ideas (Balčius 2005), religious philosophy (Kuzmickas 2009, Nikiforova 2008), and aesthetics (Juknevičius 2005).

The latter being an important source of cultural studies has been developed also by influence of different cultural researches including phenomenological, hermeneutic, analytic, psychoanalytic, comparativistic ones. In this way, after convergence of aesthetics and cultural studies there has been formed the diversity in both art and cultural research. This situation could be illustrated by the researches in art philosophy (Andrijauskas 1990, Stoškus 1981), phenomenology (Kačerauskas 2007; Kačerauskas 2009c), positivism philosophy (Nekrašas 2010), and psychoanalysis (Jekentaitė 2007) that are inseparable from cultural studies in Lithuania.

Another neighbour of cultural studies is civilization analysis while civilization has been treated both as a part of a certain culture and as a whole of cultures. After an impulse given by Kavolis, civilization studies intertwined with border discourse (Nikiforova 2009), aesthetics (Juzefovič 2009a; 2009b), social criticism (Barevičiūtė 2009), existentialism (Kačerauskas 2008b) and took a marked place in cultural researches developed in Lithuania.

Inasmuch culture evolves acquiring new forms, the analysis of such cultural segments as media and communication could not be overrated (Rubavičius 2009; Barevičiūtė 2008). The last but not least chapter of cultural studies is the analysis of university culture, whereas Lithuanian universities (first of all, the oldest one — Vilnius University) has been analysed in the context of Central European universities and culture of Central Europe in general (Šaulauskas et al 2009; Samalavičius 2006; Kačerauskas et al 2006).



## Conclusions

Philosophy of culture, that followed sometimes contradictory ideas of Enlightenment and Romanticism, had been the dominant chapter of philosophy developed in interwar Lithuania. It could be explained by the demand of cultural base for national identity in a young state. After the World War II the situation has changed because of both emigration of Lithuanian cultural philosophers and other political (scientific) situation in Lithuania. On the one hand, the emigrants' thought has been influenced by Western tendencies including deconstruction of metaphysical cultural ideas and interdisciplinary character of cultural studies. On the other

hand, the idea of national culture playing role of spiritual resistance during Soviet totalitarianism had been conserved in Lithuania for some decades. Since 1990s different influences including scientific experience of visiting emigrants, interwar ideas to be restored, and postmodern tendencies got to be known in Western universities and flooded the researchers of culture in various perspectives. As a result, we can speak about such chapters of cultural studies as cultural phenomenology, cultural regionalistics, identity studies, urban studies, civilization studies, narration discourse, photograph and cinema studies etc. in Lithuania.

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## СИМВОЛИЧЕСКИЕ РЕПРЕЗЕНТАЦИИ ЖЕНСКОГО В ТРАДИЦИОННЫХ КУЛЬТУРАХ ЕВРОПЕЙСКОГО СЕВЕРА ПРОБЛЕМА СОХРАНЕНИЯ ЭТНОГЕНДЕРНОЙ ИДЕНТИЧНОСТИ СЕВЕРЯНОК

Север Евразии в мифопоэтическом представлении — маргинальная зона культурного бытия и мифического инобытия; географическая окраина континента и сказочный центр мироздания — вершина Мировой Горы, окруженной водами моря-океана. «Предельный мир» формирует свои особенности этнокультурной идентичности. Этнокультурологи (Н. М. Теребихин, В. В. Ануфриев, И. Н. Белобородова) говорят об общесеверном «полярном менталитете» народов циркумполярного круга. Л. М. Мосолова и ее школа делят культуры северных народов на традиционные (саамская, ханты-мансийская, эскимосская, нивхская, ненецкая и т. д.) и креативные (русская, карельская и др.). Для культурологического осмысления «загадки Севера» помимо исследования художественной культуры, традиций, самосознания северян важен и гендерный дискурс.

Феномен северной женской сакральности занимает ключевое место в религиозно-мифологической картине мира народов Арктики. В теософском понимании символика женского в системе морской культуры интерпретируется как материнская ипостась: соположение северности и женскости основано на их общей прародительской атрибутике. (Теребихин Н. М.)

Особого рассмотрения заслуживает тема женского ведичества (волхования, шаманства) — общения женщин с незримыми и умонепостижимыми планами Космоса. Правоммерно говорить и о женской субкультуре северянок, так как их поведенческие практики, и одежда (очень выразительная по объемно-пластическим формам и символическим репрезентациям) имели более глубокий сакральный смысл, нежели у мужчин. Например, главная гендерная маркировка — головной убор (семантическая подмена женских волос) имел помимо прямого назначения и украшения, еще и обережную (у «малых наро-

дов» — зоототемную) функцию. Интересным представляется интерпретация стилистики («поэтики») женского поведения методами этносемиотики.

Этногендерные методики позволяют выстроить целостные социокультурные системы, в которых отражен макро- и микрокосм этнических и гендерных групп, дать расшифровку насыщенных до предела знаковых миров женской культуры. Модернизация и урбанизация XX века, смена системы социальной иерархии, культурных ценностей, этических норм и предписаний, гендерных координат привели к корреляции автостереотипов северянок и породили кризис этнокультурной и гендерной идентичности. Это грозит разрушением традиционной культуры, в которой женщина являлась «столпом» мироздания. Возможно ли возвращение к ценностям патриархальных гендерных установок? Или нынешняя «реконструкция» жизни народов Севера всего лишь сублимация и профанация десакрализованного пространства этнокультурного текста?

Для ответа на этот вопрос следует обратиться к культурологическому анализу символика женского в традиционных культурах народов Севера.

**Ключевые слова:** женская культура, идентичность, гендер, миф, народы Севера

