

VII INTERNATIONAL SYMPOSIUM
ON PHILOSOPHY AND THEORY OF CULTURE

**SYMBOLS, IMAGES AND STEREOTYPES OF CONTEMPORARY
CULTURE**

arranged by The Philosophical and Cultural Research Center "Eidos"
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Modernity in all its aspects always presents the biggest difficulties for scholarly examination; but at the end of the XX century the state of society, man, and culture proves to be so «kaleidoscopic», controversial, and multi-faceted that those who attempt to study it often end up with totally opposing opinions.

Today, human beings deal with serious shifts in the paradigmatic system of co-ordinates in respect to their values and orientation. With all the flexibility of this system, a certain caution is needed to preserve its vital power which is based upon the principal differentiation between modes of 'ascending' and 'descending'. Ignoring of, or insensibility to, this differentiation, means all forms of ontological indifference end up with orientation crisis, with total disappearance of purpose in human life, with existential emptiness.

The on-going search for new possibilities of a productive syntheses of philosophic, scientific, artistic and religious experience in modern culture demands methodologically-accurate research practices that must include very deep attention to the underlying space of traditions.

Comparative analysis of diverse cultural and historical forms of interaction among philosophy, science, art and religion gives a possibility to adequately evaluate the increasing longing for unity in modern culture, as well as to see a certain meaning in the dissipational processes in culture, together with the crises in values and orientation that they bring about.

*As opposed to past epochs when culture was dominated by steady, long-established tendencies, modern culture is characterized by an increasing dynamism, the appearance of totally new directions and streams, the non-trivial basic interaction of different spheres and fields, and the elimination of the borders between «low» and «high» genres. All this makes the structure of modern cultural processes very complex and heterogeneous, and requires research attention from the position of comparative analysis with the aim to reveal different layers of cultural idiosyncrasies and the **creative potentialities of intercultural dialogue.***

*External intensity of modern cultural processes leads to the issue of the inner constants of culture per se, about those ultimate **images, meanings and symbols** that determine the ontological and existential dimensions of man in the world, that crystallize the space of man's existence.*

*The major aim of the Symposium is to promote a multi-faceted space of information and communication that will facilitate the dynamics of interdisciplinary studies and their epistemological and heuristic value. The understanding of an inner unity of **culture and dialogue** assists in the*

*assertion of ontological resistance of modern culture to all kinds of violence, revealing its creative, harmonizing potentials and perspectives of a **Culture of Peace**.*

The Conference is characterized by an open, interdisciplinary atmosphere. It will bring together philosophers, philologists, psychologists, historians, experts on cultural studies, artists, writers, cultural managers, etc. Selected contributions will be published in a forthcoming special issue of *International Readings in the Theory, History and Philosophy of Culture*.

The work of the Conference will include daily Plenary Sessions and Parallel Sessions for presentations and the ensuing discussions.

Plenary Sessions and Parallel Sessions:

- I. Symbols, Images and Stereotypes - Philosophical & Metaphysical Experience*
- II. Symbols, Images and Stereotypes - Social & Historical Experience*
- III. Symbols, Images and Stereotypes - Mythological & Ethnographic Experience*
- IV. Symbols, Images and Stereotypes - Poetical & Artistic Experience*
- V. Symbols, Images and Stereotypes - Existential & Religious Experience*

Round Table Toward a Peace Culture: Hopes of Peace and War Symbols in 20th Century Culture

I. The First Plenary Session is entitled *Symbols, Images and Stereotypes - Philosophical & Metaphysical Experience*. The subjects put forth for consideration will include: **TYPOLOGY OF BEING IN THE 20th CENTURY WORLD OF SYMBOLS** (*Professor Tamara V. Kholostova, St. Petersburg Academy of Culture*). From the very beginning of his or her life a person lives not only in the world of reality but also in that of symbols, that is, in the space of previously determined meanings. In contemporary civilization when we experience interpermeability of cultures in the atmosphere of the «open society» we witness the creation of «the enlightened erudite person» who considers knowledge as a value in itself. Symbolically we can identify and study different types of people - those who do things and those who speak, those who tend to approve things and those who criticize, those who are actors and those who are viewers - we all are both separated and united by our consciousness. **WHAT VALUES REMAIN?** (*Professor William McBride, Purdue University U.S.A.*) Among the premises of this paper will be the following points: that social and political philosophy must respond to actual events; that the recent bombing campaign by NATO against Serbia is an event of world-historical importance; and that what has happened raises profound issues concerning cultural values, which is one of the principal announced topics of this conference. After briefly making these points, the paper will first turn to a discussion of the role of intellectuals, making reference to specific examples such as Vaclav Havel and Jurgen Habermas. It will then explore the concept, recently restored to popularity by a number of writers from very different points of view, of the "clash" and alleged "incommensurability" of different world civilizations. Finally, it will turn to an analysis of "values", first raising the question of what if any meaning this term itself retains today, and then exploring the extent, if any, to which such supposedly central social values as human rights and democracy retain conceptual legitimacy in light of the degradation to which they have been subjected by events. **THE IDEA OF UNIVERSAL HUMAN VALUES AS A STEREOTYPE OF EUROPEAN CULTURE** (*S. Ye. Zolkina, Dnepropetrovsk, Ukraine*) The idea of universal human values is a common one in the Western culture of the XX-th century and it is an object of on-going polemics. The purpose of this paper will be to examine the very idea of such values and the possibility of their practical implementation. It is presumed that there exist certain basic spiritual and ethical norms which are acceptable to all ethnic and cultural communities. Supposedly, the interaction of cultures would bring about their synthesis and creation of a new type of culture, more universal in its character. But here we come to a contradiction between the two different mentalities - Western and non-Western. Resolution of this contradiction requires a mechanism of creation and a realization of

certain core universal criteria in practical activity on the world-wide scale. We have to speak of a symbiosis of cultures that requires substantial changes in all of them. Obviously, technogenic Western culture has to master a new vision of the world with a different attitude towards nature. It will need to develop an ability to cope with the natural economic restrictions. Psychological culture and social rituals of peoples who do not belong to Western civilization offer instruments making it possible to control and moderate emotional stresses that bring about destructive behavior of individuals and social groups. In addition, *Nikolay Ivanov* will examine **LEONARDO ON THE WALL, LILY ON THE SHORE, AMPHIBENE ON THE BENCH**.

Additionally, two **Parallel Sessions** will be held which will further consider the subject of **Philosophical & Metaphysical Experience**. Included in the first **Parallel Session** *Alexander Isakov* (*St. Petersburg University*) will present: **WILL IN TWO DIMENSIONS OF TEMPORALITY: ROUSSEAU AND NIETZSCHE**. The considered problem is connected with the following two modes of free will: establishing and egocentric. On the one hand, free will always establishes a certain inter-subjective community and, on the other hand, it presumes relations of the supreme/subordinate type. The identified problem was fairly common in the European political life in the past and it can be found in the treaties of the XXVIII-th century. British authors usually preferred the establishing will, while French authors - the tradition of the egocentric and, at the same time, universal will. *Isakov* will compare the «universal will» of Rousseau with the «will for power» of Nietzsche in the general context of the duality Will-Desire. Further, *Daniel Orlov* (*St. Petersburg Branch of the Russian Institute for Cultural Research*) will discuss **THE PARADOX OF NON-DENOTED ELEMENTS IN HEIDEGGER'S AND DELEUZE'S CONCEPTS**, *Anna Matveyeva* (*St. Petersburg University*) will explore **THE MYTH OF TRANSPARENCY AND CLOSED AREAS**, and *Arkadiy Dragomoshenko* will consider the **EROTICISM OF FORGETTING**. *Marina Mikhailova* (*St. Petersburg*) will present her ideas on **APOPHATICS IN POST-MODERNISM**. In religious and philosophic society postmodernism is often interpreted as the destruction of fundamental elements, rejection of guide-lines, and loss of the true path. While accepting certain truths of the aforementioned opinion, *Mikhailova* suggests an alternative view of postmodernism. She sees it being a certain trend in European culture that still preserves its Christian roots. It is of interest to identify relations between modernism and postmodernism, between classical and neo-classical models of culture using kathaphatic (positive) and apophatic (negative) methods which have been developed in theology. The first approach tries to highlight the multiple superb qualities of Creator and to reveal manifold signs of His presence in the world. On the contrary, the second approach tries to reach God directly through meditation and knowledge of His manifestations: it finds support in the experience of communion with God. The first approach can be traced in most classical cultures aiming to present beauty in artifacts, while the second one is readily seen in the works of the main figures of postmodernism. The latter turned to the heritage left by theologians of the past and tried to find an understanding of loftiness that was free of romanticism. They looked for new paths leading to Truth which were not corrupted by dogmatism, ecstasism and idle talks.

In the second **Parallel Session**, *Dr. Montserrat Herrero* (*Departamento de Filosofía, Universidad de Navarra, SPAIN*) will investigate **THE RIGHT REASON OF CRAZINESS: AN INTERPRETATION OF QUIXOTE FROM THE SPANISH «GENERATION OF 98» POINT OF VIEW**. This paper will analyze the reflections on Quixote made by a group of thinkers, called the Spanish «Generation of '98», and will compare their reflections with Turgenev's in «Hamlet or Don Quixote». After losing its colonies, Spain no longer saw her reflection in the mirror of glorious empire. Spain was Don Quixote broken, preparing for a noble death. But Spain was also a Sancho Panza who realized what was lost without ever knowing what had been won. The aforementioned thinkers understood that an apparent victory or failure says nothing about the triumph of the inner spirit. Turgenev presents the figure of Quixote with his counter-figure, Hamlet: the first is the ideal of realism while the second - of modernity. *Vladislav Sukhachev* (*St. Petersburg University*) will examine **THE PHENOMENON OF I AND THE SYMBOLIC REALITY** What is now called «the Russian reality» presents, in fact, a highly fragmented surface. The split has produced cracks not only in social structures but also in the constellations of symbols, the practices of discourse, ways of presentation, and various worlds of life. Instead of a consolidated society we see an archipelago of

isolated «islands» of «worlds of life» having their own specific myths, symbols and rituals. This situation is aggravated by intense desymbolization, desacralization, and disappointment. Disintegration and confusion is present on all levels. Chaos has seized the throne, generating monstrous events, creatures and phenomena. This amazing process is accompanied by dramatic destructions in ethics and aesthetics, leading to apathy and, at the same time, euphoria. We witness the appearance of the following scenarios of creation of «Myself» in the absence of the «Other»: the first scenario - a person encapsulates himself through identification with the «Lost World» of communism; the second - a person cannot stand isolation and is destined to self-destruction and such symbolic destruction can be worse than physical death; the third - a person tries to find some substitution; the fourth - acceptance the death of the «Other» a person mobilizes himself in order to capture the place of this «Other.» Taking the physical into the metaphysical, *Olga Gomilko (Kiev, Ukraine)* will consider **POST-HUMAN BODIES: TRANSFORMATION OF CULTURAL STEREOTYPES**, and *Elena Jaroslatseva (Moscow, Russian Institute of Humanities)* will interpret the **HUMAN BEING AS A HOLOGRAM**. *Marina Savelieva (Kiev, Ukraine)* will present **ON THE PRINCIPLE OF AUTONOMY OF MORALITY IN RELATION TO KNOWLEDGE**. Speaking about the mystery of the starry sky and the inner moral law Kant wondered about the connection between the two mentioned objects. The question is whether there can be any moral law if Heaven is out of reach and God is out of comprehension. Can we identify, with confidence, the connection between precisely defined moral categories and the sincerity (true morality) of deeds? There is a danger, in Hegel's words, of «death of life in notions» because every notion can cause death of essence. Notions in morality stand outside morality and they can constitute moral legislation for those who operate with them. The main problem here stems from duality of knowledge and «non-knowledge» as unconditional understanding. If morality is considered as an *a priori* form of sensuality then it is unconditional and we can accept it freely as the only ground for true human behavior.

II. The second **Plenary Session** is entitled *Symbols, Images and Stereotypes - Social & Historical Experience*. Included in this Session *Yuri Vinogradov*, in a dedication to 275 years of the Russian Academy of Science, will talk on **THE HONORARY TITLES OF THE ACADEMY OF SCIENCES AS A SYMBOL OF THE ESTEEMED POSITION OF SCIENCE IN THE STATE**. Papers to be presented will include **CULTURAL POLITICS AND FORMATION OF THE WORLD VIEW** (*Vladimir Zhidkov, Moscow, Russian Foundation for Fundamental Studies*), **CULTURAL SYMBOLIZATION OF POWER** (*Sergey Proleev, Kiev, Ukraine*), and **TWO STEROTYPES IN THE SYMBOLIZATION OF FREEDOM** (*Anatoliy Mailov, St. Petersburg*). *Konstantin Pigrov (St. Petersburg University)* will discuss **CONSOLATION IN STEREOTYPES**. His intention is to bind together Weber's conception of traditional behavior, ideas of the modern conception of everyday life and the technogenic character of the new European civilization (technology treated as hardened stereotype). This approach makes it possible to reveal a powerful, albeit hidden, traditionalistic trend in the technogenic civilization. *Grigory Tulchinsky (Russian Academy of Culture)* will present the paper **PHENOMENOLOGY OF IMAGE AND METAPHYSICS OF IDENTITY**. The XX-th century is approaching its end under the sign of the image and with the stylistics of imagemaking. The image constitutes a problem of a specific postmodern character. Modern business, management and even political life is unthinkable without images. *Tulchinsky* understands the image as a symbolic presentation of that which is special and, probably, unique in a certain person, institution or activity. The image is a part of our reality and it must be studied, formed and developed properly. In the paper answers are given to the questions: Why do people need images? Can we influence their content and form? How can people use them? Its will be is shown that postmodernism is powerless in dealing with the problem of the image. The way out of this deadlock can be found only in the shift of the whole paradigm, opening another dimension and «diving into depth». For this purpose we have to once again raise questions about the identity of a human being, his purpose and place. His responsibility should become deeper: everybody is responsible for all and for everything. It can be also said that all roads lead to culture. Further, *Dr. Anatoly Grigorenko (St. Petersburg)* will ask us to consider **IMAGES AND STEREOTYPES OF**

THE WRITTEN LANGUAGE IN THE HISTORY OF CULTURE, while *Pavel Bublik (Kiev, Ukraine)* will present his ideas on **ANTHROPOLOGIC UNITY OF EUROPEAN SCIENCE AND IDEOLOGY**. The distinction between theory and practice lies at the basis of European culture and, in particular, culture of thinking. Mental vision, as immediate access to the Absolute, is regarded as an apotheosis of theory. Practice has been re-interpreted in terms of evolution from misterial creativity to a game and further to practice-verification which justifies absolute things in front of the needs of human life. Practice is seen as ordered accumulation of technical communication between nature and science - as systemic fixation of collective practice. Ideology, then, appears to be the only form of the re-union of theory and practice which is accessible for Western culture. Ideology is perceived as a complex of notions and symbols: «meaning-value-might-power».

In addition, two **Parallel Sessions** will be held to further investigate the subject of *Social & Historical Experience*. At the first of these sessions among the subjects put forward for consideration will be **THE PETERSBURG MYSTERY IN THE MYTH OF HISTORY** (*Nikolay Beljak, St. Peterburg Theatre in Architectural Interiors*), **SOCIAL IMAGINATION IN THE DYNAMICS OF THE CONTEMPORARY HISTORIC PROCESS** (*Anna Koneva, St. Petersburg Branch of the Russian Institute for Cultural Research*), and **THE ST. PETERSBURG ARCHETYPE IN PAINTING** (*Valeriy Valran, St. Petersburg Art Collegium Gallery*). For Koneva, the faculty of imagination plays a special role in perception of the world by man, in the creation of projective images of the world, and of himself in his mind. In this way a person acquires the world and makes it his own imaginary world. On the other hand, imagination means activity. People construct a model of «required or desirable future» and they develop culture enhancing their real experience by imaginary experience in the mythological reality and in the reality of art. In periods of drastic changes in social and cultural conditions images of specific cultures, both profane and sacral, are related to the image of the developing world, to the image of history. The latter can be analyzed in the context of specific culture and interpreted as a special text. Valran discusses Saint-Petersburg's important mission in fine art. Russian secular art, in fact, started in this city and Saint-Petersburg dominated during the first period of art's development. The myth of Saint-Petersburg established the uniqueness and specificity of the city but its character was understood in many different ways by different artists and writers. For the first time, the Saint-Petersburg type was shaped in the end of the XIX-th century by a group of artists named «World of Art». They initiated so called «pure art» which embraced and, to certain extent, integrated various fields of culture including literature, poetry, music, theatre, history. Care for traditions and symbols characterized the activity of this group. Contemporary art in Saint-Petersburg, including the well-known Leningrad underground, is trying to follow the «pure art» line in its search for true cultural and spiritual values. Its orientation around traditionalism and conservatism means that it opposes radicalism and brutalism, on one hand, and populism and pursuit of sensations, on the other. The world of art in Saint-Petersburg still cherishes its reserved and aristocratic features.

At the second **Parallel Session**, in addition to *Irene Protasenko's (St. Petersburg)* presentation on **SYMBOLS, IMAGES, AND STEREOTYPES IN THE GENESIS OF CONTEMPORARY BONAPARTISM**, *Alexey Malinov (St. Petersburg University)* will also consider **STEREOTYPES OF THE PAST**. *Protasenkko's* thesis is that in the condition of a system crisis the genesis of Bonapartism is connected with the destroying of values and a world view's orientation of the personality and society. The valuable, symbolic, and pattern structure which dominates in any society is exposed to demolition and annihilation. At the same time when a person is bewildered, in fear, or humiliated, another system of values is pressed through «new» stereotypes, patterns and symbols. This system is personified in the image of «Leader». Moreover, *Rostislav Dymerefs (Kiev, Ukraine)* will explore **SYMBOLS OF POWER AND THEIR ROLE IN CONTEMPORARY CULTURE**. He will present a typological scheme of those symbols which can be used as symbols of power together with an analysis of their role in our society. Distinguishing between straightforward power-violence and more sophisticated forms of power, such as domineering, authority, control, and predominance, *Dymerefs* shows all these forms of power are reflected in corresponding symbols. Special attention is paid to an investigation of elements and symbols of power in creative activity which is directly linked to culture. The presented philosophical

analysis of the mentioned set of symbols facilitates a solution to the problems related to translation of languages of different cultures. *Boris Shifrin (St. Petersburg)* will describe **SYMBOLISM AND RHETORIC OF DEMONSTRATION IN CULTURE**. The turning point between any two centuries is always a period of shocks and expectations. Examining the end of the XIX-th century, *Shifrin* identifies three major types of presentation of various events and artifacts: in everyday life - total exposition and advertisements, in science - visualization of invisible objects (X-rays), in art - «uncovering of constructions» symbolized by the Eiffel Tower as a model of structural simplification. Other conventional symbols were airplane and cinematograph. Our modern post-positivist era has activated the ability of people to intuitively perceive the world in its integrity and it has vivified certain mythological views. When looking at modern art we can see a twofold attitude to the very idea of construction: on one hand, an artist or an analyst can uncover things, «scratch the skin off» revealing the skeleton, or, on the other hand, can create a construction starting with a scheme and moving to a complete, almost living, object. The two mentioned poles are clearly observable in puppet shows which are based on specific images and symbols. *Shifrin's* point is that a modern act of total demonstration shapes both the object itself and the viewer's consciousness. In this respect the nature of public shows has not experienced any considerable changes since ancient times. *Lyudmila Trushina (St. Petersburg)* will ask us to contemplate **CULTURAL CONSTANTS IN THE SYMBOLISM OF URBAN ENVIRONMENT**. The existing division of modern cities into a number of relatively isolated zones - industrial, social, administrative, dwelling - usually does not coincide with the zones formed in the process of historic evolution of particular cities. Thus, nobody cares now about sacral zones which used to mark the very centres of old cities. But even in the age of «total atheism» there exist some kinds of sacral centres providing haloes and symbolic signs of charisma to the agencies which have power and authority. Attempts of urban planners to design consistent and pleasing city environment should account for the «historic tail» in order to be successful.

III. The Third Plenary Session and its Parallel Sessions are entitled *Symbols, Images and Stereotypes - Mythological & Ethnographic Experience*. Subjects to be considered will include *Helena Kolesnik's (Chernigov, Ukraine)* presentation **ON THE MOTIVES OF CELTIC MYTHOLOGY IN MODERN CULTURE**. In modern literature we witness a marked tendency to create new myths in order to construct a world picture, although schematic, to a certain extent, integral. The most potent in this respect is literature, especially fiction and science fiction. The well-developed Celtic mythology with its old motifs, symbols and names is extensively used for this purpose. In the paper *Kolesnik* will present some results of a thorough investigation of the traces of Celtic Myths in the works created by a number of well-known Russian and foreign authors. She will present an interpretation of certain symbols and images such as fairy country, royal sacrifice, sword, centre of the world, and the number «nine» as the image of supreme perfection. *Karin Verelst (Brussels, BELGIUM)* will provide us with **SOME REMARKS ON THE RELATION BETWEEN THE MICROCOSMICAL AND MACROCOSMICAL INSTANTIATIONS OF THE MYTHOLOGICAL WORLD-AXIS**. The aim of her paper is to show that, even if one accepts the «common sense» conception of reality as a set-up in three-dimensional space, the basic assumptions shoring it up, when scrutinized thoroughly, inevitably lead back to the centre of a proper Sphere of Being. The individual Spheres coincide eventually with a cosmic Sphere of Being, instantiated around the Axis Mundi or the World Tree, attested to in various ways in different cultural traditions. This approach opens a perspective on a generalized ontological condition, without the need to invoke «universal principles» and reckoning with the mythological heritage transmitted to us from very different cultural periods and realms. *Sergey Shtykov* will lead us through **BLINDING AND RECOVERY OF SIGHT IN MODERN CULTURE**, *Konstantin Bogdanov* will investigate **SOVIET QUEUES: SOCIOLOGY AND FOLKLORE**, and *Lyubov Bygaeva* will consider **DISCOURSE OF THE BODY AND DISCOURSE OF THE THING: THE EXPERIENCE OF DYING**. In addition, Professor *Alexander Gogin* will discuss **ANCIENT COSMOGONIC IMAGES AND MODERN CULTURE** and Professor *Elmar Sokolov (Russian Academy of Culture)* will examine **ETERNAL IMAGES AND MIGRANT SUBJECTS**. Professor *Vadim V. Proserfsky*

will explore **THE EVERYDAY COMEDY: HALL, SCENE, BACKSTAGE**. While investigating various types of communicative human behavior we make use of a wide range of metaphors and stereotypes which were derived from the world of theatre and later became scientific terms: social drama, social scenario, actors, masks, etc. The communication space is efficiently described by sets of different objects comprising scenes which influence the daily life of human beings. Detailed analysis of theatrical settings is conducive for in-depth perception of life styles of all social groups of the past as well as for improvement of the possible scenarios for contemporary urban environment, including the so-called «dwelling quarters».

IV. The forth Plenary Session is entitled *Symbols, Images and Stereotypes - Poetical & Artistic Experience*. *Vladimir Bransky (St. Petersburg University)*, in addition to a presentation of his new book entitled *Art and Philosophy (Kaliningrad, 1999, 700 p., 300 col. Reproductions of world masterpieces)*, will discuss the **SYMBOLICITY OF ARTISTIC IMAGES**. In the past, in both philosophy and history the image was traditionally seen as opposing the symbol. The first presents a description of an object while the second presents a sign (a code) of it. Modern art of the XX-th century has shown that such contrasting is obsolete. Even in the past symbols used to appear in images either in a direct or in a hidden way. The truth is that any image does not merely copy but also codes real objects. Abstract art provides convincing examples supporting this point of view. In this paper *Bransky* will present some results of comparative analysis of the role played by symbols and images in art and science. Also *Professor Enrique Banus (Centro de Estudios Europeos, Universidad de Navarra, SPAIN)* will explore **TRAVEL: AN OLD SYMBOL IN MODERN LITERATURE** and *Vadim Rabinovich, and Anna Riljov (Moscow, Russian Institute for Humanities)* will take us to the **MONUMENT AS A CHRONOTOPE IN THE CONTEXT OF RECOLLECTION AND UTOPIAN FORESIGHT (SPATIAL AND TEMPORAL COORDINATES OF THE «OTHER ART»)**.

Three **Parallel Sessions** will be held to further investigate the subject of *Poetical and Artistic Experience*. The first will concern **Philosophical Reflections on Cinematographic Symbols**. *Fiodor Dvinjatin* will provide some **REFLECTIONS ON CINEMATOGRAPHIC SYMBOLISM OF KRZYSZTOF KESLEWSKI AND IREN JACOB**; *Kirill Razlogov (Moscow, Russian Institute for Cultural Research)* will discuss **SYMBOLS AND IMAGES IN THE «SIBERIAN BARBER» BY NIKITA MIKHALKOV**; *Igor Yevlampiev* peruses the **IMAGES OF JESUS CHRIST IN THE FILMS OF TARKOVSKY**; and *Irina Dudina* will come to us **REPORTING FROM S.S. TITANIC**.

The second **Parallel Session** contemplates **Poetical Symbols**. *Vladimir Ruschakov* will present a paper: **TRANSACTION SYMBOL**. Poetry is always an intimate thing and a poet always tries to create its own unique language including symbols and images. This language is a tool for communication with the «Other» and it should make it possible to isolate this «Other» for the purpose of meaningful communication. Metaphor expresses a desire to reveal a sort of equivalence, to rename something, but it does not expose the nature of that desire. This is done by allusion that makes a person fulfil the necessary substitution with the goal to compensate for the lack of integrity and for fragmentarity. *Ruschakov's* point is that postmodern culture shows no intention for the search of integrity and stays fairly happy dealing with fragments, thus, placing moral problems into the economic channel. The universal market becomes a usual place where people get compensation for the deficit and for deficiency. *Olga Rubinchik* will explore **ANNA AKHMATOVA: TRANSFORMATION OF LIFE IN TEXT** while *Victor Valembois (Universidad de Costa Rica)* investigates **GUATEMALAN POET GUSTAVO GONZALEZ AND HIS CONSTRUCTIVE TRIPOD**. In his "Praise in Ancient Guatemala", Gustavo Gonzales Villanueva, a priest, a Guatemalan citizen and a poet (three complementary identities within him), makes a poetic evocation of his land and his people. *Valembois* will unravel the structuring axes of this poem, of which there are also three. The first one is about several romances with a particular philosophy of history. The second one, that artistic resource which seems so masterly renewed with a series of references to the present. Finally, he verifies an inter-textual streak of this artistic production with numerous references to the literary world of both sides of the Ocean. These axes are assembled one in another, forming a

tripod. *Valambois* mentions that someone once pointed out that the things to come should be called things to do. Gonzales, he believes, puts this into practice by using his pen as a tool and also by the art of saying that he cannot leave indifferent the construction of a nationality. He concludes that even if the religious monopoly is displaced, the religious dimension continues being valid, especially in the beautiful epic apparel of this great poet. *Antonio Martinez Illan (University of Navarra, SPAIN)* will analyze **THE IMAGE OF EXILE IN JOSEPH BRODSKY'S A PART OF SPEECH**. In this poem, which happened to be the first work published by this famous Russian poet after his arrival to the West, *Illan* discovers that the author symbolically lived in exile even before leaving his country (1972). We can understand this «internal exile» as the real presence in his mind of other exiled poets - Ovidio, Pushkin, Mandelshtam - and of the cultural world of the past. Exile is reflected in the way Brodsky shows a reduction of space and tries to reach a point of reference through language and symbols.

The third **Parallel Session** provides **Philosophical Reflections on the Symbol in Fine Art and Architecture**. *Mikhail Ivanov (St. Petersburg)* examines **IMAGES OF «ETERNAL LIFE» IN THE HISTORY OF WORLD ART: CURVILINEAR CONSTRUCTIONS AS ICONOGRAPHICAL ARCHETYPE**. Studying art of all ages it is productive to isolate lines of dynamically related images revealing certain degrees of unity. These lines can have various forms and shapes which correspond to certain meaningful tendencies in the historic development of art. *Ivanov* starts with the most ancient signs of snakes, water, lightning, which we find on paleolithic ceramic objects, and examines ornaments symbolizing eternal growth, certain anthropomorphic elements, as well as elements related to the forms of vegetables and animals. This approach opens the door for deeper interpretation of some images as elements of links connecting each of them with the preceding and the succeeding images, providing fruitful ties between different epochs in art. *Maria Antonia Frias and Ana Belen De Isla (School of Architecture, University of Navarra, SPAIN)* will investigate **THE TRANSLUCENT, AN IMAGE OF AMBIGUITY IN CONTEMPORARY ARCHITECTURE**. In the last years, in Central Europe, and especially within the trend known as minimalism, there has been a proliferation of works that employ translucent glass as their main material. From the start, this implies an attitude of genuine agreement between the opaque and the transparent, between the heavy and the light (or the weightless), between that which is immobile and that which is not. Thus, we find ourselves before a reconciliation between the traditional qualities of classic architecture and those of modernity. On the other hand, ambiguity seems to be one of the most attractive characteristics in our contemporary culture. *Frias* and *De Isla* would like (or wish) for this quality to come to signify (or imply), in our time, not the irresoluteness of a renunciation to compromise, but rather an agreement: that is, the longing for and the attempt to recover the balance lost. *Lidia Starodubtseva (Kharkov, Ukraine)* will present on **ALCIVIAD'S SYLEN AND THE METAMORPHOSES OF A FORGOTTEN SYMBOL**. The so-called «contemporary world», which has forgotten fear and trembling, contemplates ironically mysticism, self-knowledge and invisible cities, which are arbitrarily taken from different cultures and traditions. And still... Sometimes you can hear prayers said in a whisper, some people feel like reading spiritual poetry or just gazing at the sky at night. In manifold ancient tales and legends as well as in sacred texts we come across such symbols such as fairy «walking-stick», «rod», and «scepter» presented as instruments for finding and obtaining wisdom. There is an amazing number of variations of these symbols, for example the famous «stick of Moses», «golden stick» in Apocalypse and the «scepter of chosen ones». Finally, *Vladimir Lichkovah (Chernigov, UKRAINE)* will present his ideas on **ENERGY-INFORMATIC AESTHATICS: THE PROBLEM OF TOPICAL CHRONOTOPES**.

V. The fifth **Plenary Session** and its corresponding **Parallel Sessions** will take place at the John Forerunner Church in Staraya Ladoga by the kind invitation of Priest Evstafi. The final of the five sessions is entitled: **Symbols, Images and Stereotypes - Existential and Religious Experience**. Among the subjects put forth for consideration and discussion will be **THE SYMBOL OF HISTORY** (*Roman Svetlov, St. Petersburg University*) and **ON THE SYMBOLISM OF SACRIFICE** (*Konstantin Isupov, St. Petersburg Pedagogical University*). Also, *A.L.Kazin (Russian Institute for Fine Art)* will describe **CULTURE AS DEPRIVATION**.

In the world of Creation all being is related to its other life. Culture, as an anthropocentric sphere, is interfacing with other spheres: superhuman (Divine energies), inhuman (inertia of things) and anti-human (demoniac exaltation). The Divine aspect in culture is religion; the projection of things onto culture is design; the demoniac aspect in culture is witchcraft, magic. Culture has common borders with the three transcendent spheres; because of that the master of culture (anthropos) abides concurrently inside and outside of the human realm. The main paradox of culture lies in its polyvalency and its feminish character. Culture is a diagonal of meanings which, by definition, does not coincide neither with the vertical line of spirit nor the horizontal line of created things. Because of all that, the Russian Orthodox culture finds itself in a state of perpetual struggle with itself, and it takes part in the world's progress (from paradise to hell) only in the superficial layers of civilization. For *Kazin*, to be a cultured person in Russia is mostly not a social problem but a metaphysical one. *Dr. Vadim Nomokonov (St. Petersburg)* will speak **ON THE INTERPRETATION OF IMAGES AND SYMBOLS IN RELIGIOUS LITERATURE**. The implementation of various images and symbols is an unavoidable phenomenon in religious texts because they deal with spiritual issues which normally cannot be precisely defined and used as terms. Manifold meanings of symbols is another typical feature of such texts. The problem of their interpretation will be approached on the basis of the following presumptions: all existing world religions present inter-linked stages of the development of the same belief in God; founders of different religions used to reiterate certain core principles and give signs describing the appearance of the next Prophet. Some remarks on relations between microcosmic and macrocosmic instantiations of the mythological world-axis will be provided. A comparative study of texts of several religious traditions, including the most recent one, makes it possible for *Nomokonov* to suggest some new, mostly spiritual, interpretations of the most common religious images and symbols. *Dr. Liubava Moreva (St. Petersburg Branch of the Russian Institute for Cultural Research)* will present her thesis on **«εποχνη» OF EPOCH: THE NOW AS PRAYER FOR FUTURE**. *Dr. Amenad Magomedova (St. Petersburg University)* will discuss **SYMBOLS IN THE WORLD OF HIGHER REALITY**. Symbols are normally seen as being open to anyone, but in our attempts to grasp the inner meaning of them we usually discover multiple levels of interpretation. For the purpose of an adequate perception of symbols it is necessary to go back to their source - to myths. Usually symbols have two aspects: outer objective form and inner meaning. Symbols are used in the presentation of a unified picture of the world through a particular event. They comprise a sort of mnemonic grid with nodes serving as a link between the lower and higher worlds. Due to their nature and social status women tend to preserve old symbols better than men and to use symbols for interpretation of their everyday life. And finally, *Professor Ivan Kalchev (Sofia, President of the Bulgarian Philosophical Association)* will present on **THE VALUE OF SCIENTIFIC, PHILOSOPHICAL, AND RELIGIOUS SYMBOLS IN CONTEMPORARY CULTURE**. Philosophical symbols differ from scientific symbols by their extreme generalization. On a philosophical point the most perfect notion is the notion which reflects back on the reality that gave birth it. The categories of science and engineering are most clear in their symbolic structures. Religious myth and symbol are not theoretical in a scientific or philosophical sense. They are an organization of life. As Alexey Losev said, myth is always a «magical and mysterious word». Interaction of scientific, philosophical and religious symbols consolidates the common construction of culture. Culture becomes more diverse and discovers its intention.

TOWARD A PEACE CULTURE

The program of the Symposium includes a *Round Table* discussion entitled **HOPES OF PEACE AND WAR SYMBOLS IN 20th CENTURY CULTURE** which is connected with the transdisciplinary project of UNESCO: *Towards a Culture of Peace*. Among the subjects put forth for consideration will be **THE IDEA OF WAR AND THE SPIRITUAL DISCIPLINE**

(Alexander Sekatskiy, St. Peterburg University), **INTEGRATED EUROPE IN 19TH AND 20TH CENTURY WAR SYMBOLS** (Roman Svetlov, St. Peterburg University), and **AN ENEMY IN THE MIRROR OF CULTURE IS A FRIEND** (Vadim Rabinovich, Moscow). In addition, Vladislav Sukhachev (St. Peterburg University) will provide his thoughts on **CHTHONISM, WAR AND CONTEMPORANITY**. War reveals itself as Force, Chaos, Might meaning a transcendal transition of man into an image which is, on the one hand, inhuman (chthonic) and devilish and, on the other hand, - divine. The main imperative of war is to kill a human being. This means that a person has to break the mirror which reflects himself, to reject the very idea of unity: «the Another and Myself - we are both people» and to lose his human identity. Symbolically, war brings about the inversion of high and infernal notions and also initiates competition between them. When the power of war governs the world of man, it is impossible to give ear to voices of individuals; thus, humans are used as raw materials for the realization of inhuman drives. This means that a war changes the usual symbols in a very cruel way and it can act as a catalyst for many unpredictable chains of events. *Chung-min Tu* and *Kam-ming Wong* (Feng Chia University, Taiwan & The University of Georgia, USA) will analyze **STEREOTYPE, INTERNMENT, AND THE BOMB: ATTUNING THE STONE IN JOY KOGAWA'S OBASAN**. Ethnic cleansing in Kosovo and the NATO bombing clearly demonstrate that despite of all progress humanity has not evolved much beyond WWI and WWII. Recent incidents of «racial profiling» chillingly remind us of the incarceration of Japanese Americans and Canadians by their governments in interment camps purely on the grounds of ethnic origin which violates the very democratic and religious principles the two nations and their people hold dear. *Tu* and *Wong* will examine the novel «*Obasan*» as a case history of a victim of racial stereotyping and psychological repression. By deconstructing the stone as a symbol of, at once, silence and speech, they construct an alternative program for looking at diversity and difference in the light of the Confucian and Deleuzian Middle Way. And finally, *Alexander Isakov* will ask us to consider **WAR MYTH'S FATE: POLITICS, ETHICS, ARTS**. Military myth considers war as a fundamental and primary reality which cannot be justified and which does not need any justification. In the sphere of politics war was traditionally seen as a positive factor shaping society and consolidating nations. But estimating the overall results of the wars waged in our century we see immense losses accompanied by transformation of society into a part of the military machine. In the sphere of ethics, the military myth emphasizes the high moral spirit of acting armies although the very idea of war contradicts the moral imperative and drives ethics entirely outside the field of war. In the sphere of art the military myth is extremely conservative. Examining the most famous contemporary movies dedicated to wars *Isakov* identifies an amazing similarity between battle scenes shown in these movies and those depicted in pieces of art of the previous century. For *Isakov*, this means that in the conditions of war we are trying to somehow revive certain aspects of the old vision of the world which is alien to our new vision.

The International Symposium «*Symbols, Images and Stereotypes of Contemporary Culture*», (August, 25-30 in St. Petersburg) has been worked out within the framework of a long-term programme of the International Centre for Fundamental Studies in Contemporary Culture in St. Petersburg. Its strategic objectives are aimed at an active development of international interdisciplinary co-operation in the sphere of philosophy and the humanities. Facilitation of understanding cultural processes in their dynamic patterns, research into the ethical aspects of human activities, individual freedom and responsibility in contemporary culture in the conditions of cultural pluralism are the main objectives of this project and its spirit is undoubtedly close to the targets and objectives that UNESCO seeks to pursue. The materials of the Symposium will be published in a special issue of the *International Readings in the Theory, History and Philosophy of Culture* (Vol. № 7) which will fulfill Obligation № 2 of the Activity-Financing Contract.