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THE WORLD IS COMPOSED OF STORIES
The Relationship between Discourses and their Transformations

Theses

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Religious Rhetoric in a Public Discourse as a Post-modern Pseudo-religious Narrative

This paper analyses religious symbolism and rhetoric used in public sphere (mass media, out-door advertising, etc.) as factors of post-modern pseudo-religious narrative. By the spread of information public broadcasters more or less succeed in reflecting our social reality, its phenomena, prevailing models of behaviour, stereotypes, concepts, and values. It is a valid cause to explore the peculiarities of public religious discourse in Lithuania (religious symbols, concepts, place-names and personal names used in headlines, texts, advertising and the context in which they appear). The use of certain symbols and concepts in public sphere conditionally reflects not only the interests of consumers (readers, listeners, and spectators) and the position of the broadcaster, but also the values, attitudes and stereotypes that exist in the society and are propagated by mass media. The paper presents at large the religious symbols and icons appearing in press, outdoor and indoor advertising, analyses how often it happens, describes its context, aspects and rhetoric prevailing in judgment of facts, people and events, associated with religion / faith. The author points out the importance of the articles published in the front page of an issue. In reference to E. Barker, it has been stated that mass media seeks to win and hold its audience; it is possible to achieve this goal only by grabbing its interest through publishing sensational news, stimulating imagination, arousing bewilderment. Religious discourse is one way to wake up the curiosity of the society, to kindle its wish to “touch” the reality of after-life.

A long-term analysis of different publications reveals that issues of faith are objectively and impartially discussed in a relatively small part of a secular press. The authors of those articles usually make reference to doubtful, secondary and outdated sources and lack time to compile infallible facts. Limited span of time and space forbids the author to analyze the particular event or phenomenon in a more detail.

Is Philosophy able to Tell Experience?

A human is a being who tells his/her own experience. This telling unfolds in culture works and monuments, science, art and myths. Telling of experience requires many forms because none of them alone is able to express the experience
fully. Is philosophy able, and to what extent, to tell the experience? The paper will
discuss what human experience is, what its philosophical reflection means, and
what limits the reflection has to impose on itself. The problem of philosophical
discourse limits raises another question, too: in order to tell the experience in
detail, what type of telling could extend the work of philosophy directly resulting
from it?

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**The Reflections of Contemporary Realia in the Parodies and Transformations of the Tales**

Popular tales which are known for the most part of the contemporary society are revived again today: tales are recreated using contemporary realia or tale parodies are created. This way they again become relevant, interesting and attractive even for young people. In our paper we present the results of our research about new tales, discuss which tales are recreated, which ways are used for creation of parodies and present the parodies of one tale – “Little Red Riding Hood”.

The most popular place for dissemination of various parodies of the tales is the Internet. They are published in the websites, blogs or online forums which are designed for humoristic folklore pieces. Transformed tales become written folklore, they are seldom told orally. Sometimes written tales are combined with visual material, and in some cases parodies are created only by visual means.

One of the main features of the parodies is their internationality. In foreign countries (in other languages) the genre of tale parodies is very popular, so we can find a lot of parodies in translation. It is quite hard to define who the creators and the readers / listeners of such folklore are because of the easy Internet access, but we can infer that they should be adults or young people.

Tales are transformed or parodied mostly for entertainment. For this reason the plot and the way of telling the traditional tale are changed, parodies acquire the form of the anecdote. Humoristic versions are created bringing content of the story to the realities of modern life, the world of the tale is turned upside down: the roles of the characters are changed, the features of heroes and antagonists are reversed, famous people are mentioned in the tales, companies and their products, common everyday things become miraculous things, etc.

The abundance of the obscene scenes is very characteristic for parodies; the language of the story also is changed (a lot of jargon and swear words are used), this way tale loses its aesthetics and miraculously. However, some relics of the
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archaic thinking remain. In the parodies, as well as in the traditional fairy tales, aims and aspirations of the heroes are the same, parodies can be used for didactic purposes. Perhaps new tales do not represent an ideal world, but they can teach us how to behave or not behave in various situations or just try to look at our lifestyle with humour.

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Interaction of Discourses in the Postmodern world: between Secularity and Tradition

The report analyzes the impact of globality and contemporary cultural discourse in relation to the sacred tradition. Global modernity is a process by which the experience of virtual space and existence, marked by the diffusion of commodities, ideas and values, is becoming standardized around the world. Factors that have contributed to the process of global modernity include increasingly sophisticated communications and technologies, a new sociocultural code, mass culture and the movement of peoples, the level of economic activity that has outgrown national markets due to industrial combinations that cross national frontiers. Globalization changes modern cultural phenomena.

Global modernity offers huge potential profits to nations, but it has been complicated by widely differing expectations, competing ideologies, standards of living cultures and values, legal systems as well as unexpected global cause. Different metacultures, as a set of beliefs and symbols promoted and promulgated by human agency, are as an operating system of global modernity. Its principal agents are interactive in the global arena, and they compete for virtual space and institutions. Conflicting as well as cooperation, interactions of these mentalities have been a major source of global modernity internal contradictions and a tendency to change.

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The Linguistic Reconstruction of The World in Myth and Science

The paper analyses two models of the cognition of the world: myth and science. The aim of the paper is to look at myth and science as at two different strategies of cognition of the world and two different linguistic reconstructions of the world. Both myth and science are the cyphers of interaction of the human and the world which are created as well as decyphered by the human mind, this being
performed by means of language. The coherence of their function and meaning is revealed by the analysis of the active role of language in pre-theoretical and theoretical perception of the world. If the myth is seen as the way to express the concepts by means of proper names, which are currently understood as abstract categories, to organize elements and develop the whole, to consolidate the available wisdom, the perceived meanings, i.e., things which are undoubtedly important, it can be considered as knowledge conveyed by a symbolic form. Here, the question arises whether the modern science performing the same cognitive function by using its own terms, laws and formulas, is in effect a phenomenon in no way related to the myth. Or, whether P.K. Feyerband was right as he became doubtful about the exceptional status and value of science, thus, formulating the famous question: is science not one of the numerous myths having appeared due to some historical circumstances? The modern paradigmatic understanding of the development of science, as well as recognition that scientific explanation of any phenomenon is not unambiguous and absolutely correct, lead to the questioning of the status of science as the only way of cognition. This, however, does not mean underestimation of its importance and results. The analysis of the role and functions of the language in myth and science allows comparing different reconstructions of the world as well as considering the issue of the exceptional value of scientific description of the world.

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“I don’t believe in the world, I believe in a fairy-tale”: interwar modernism and creation of Eduardas Mieželaitis

The paper analyzes the transformations of modern Lithuanian poetic discourse of the 3rd-4th decades of the 20th century in the conditions of the Soviet times. With reference to the creation of Eduardas Mieželaitis, it is tried to define how modern pre-war provision (declared commitment not to reality but to reality created by poetry) acted during the dictatorship of socialistic realism (art – reflection of reality). It is explained how poetic declaration of Henrikas Radauskas „I don’t believe in world, I believe in fairy-tale” in Soviet poetry by Mieželaitis became the belief and the world, and fairy-tale. And how poetic content of the concepts participating in this meditation changed.

While having out these questions, in the centre of attention there emerges the image of „new person“ created by Mieželaitis. The question is raised of what type of mentality it is attributed to. The poet named it figuratively as Prometheus of the 20th century, but comparing „new person“ with romantic tradition of
Prometheism, there emerges an obvious difference. The paper states that lyrical hero of the poetry by Mieželaitis is closer in many features not to gnostic, but chaotic type of world-view embodying rebellious creativity. It is interesting that in esseistic prose by Mieželaitis (Lyrical essays (1964), Night butterflies (1966), Montages (1969), Horizonsi (1970), Baroque of Antakalnis (1971), the created human’s picture is attributable to more modern programme of gnostic mentality. The reason for this difference is considered the tradition of poetical language which more strongly manifests in poetry, to be more precise – the pre-war peotics of neuroromantics. It is usually related to early poetry by Mieželaitis, but it is obvious that in modern, avant-garde period of creation as well, when the sets of poetry emerged: Human (1962), Self-portrait. Aviascetches (1962), Tropical panorama (1963), the traces of neoromantic poetics stay obvious in the poetry by Mieželaitis.

The Motif of Transformation in the Tales of Antanas Vaičiulaitis

Literary tales by Antanas Vaičiulaitis have so far been little studied. His folk tales are known better; however, there are almost no studies of tales containing the object of European literary fairy tale creation layer. According to the classification and characteristics they are closest to literary, modern (actual) text of fairy tales when the traditional text is overloaded, the combination of fantasy and reality layers create a new dimension of implications, there is no direct didactic. Undoubtedly, the Lithuanian writer referred to the European genre of fairy tales, since his tales have a range of associations with Western Europe storytellers’, such as E. T. A. Hoffmann, Ch. Perrault, H. Ch. Andersen, O. Wilde, creative works. Although at first glance fairy tales with different stories and style have nothing to do with each other, the transformation experienced by the main characters is very similar.

A. Vaičiulaitis creating his literary tales transforms reality, raises fundamental issues of human existence, and embodies the eternal hunger for human values. His tales not always have a happy ending: the being is full of surprises, paradoxes, that is why it is impossible to predict the course of events in advance. The dominant motif of transformation in his works reveals and affects the spiritual status of characters important to the writer himself. It is conveyed by the transformation of characters’ ethical and aesthetic values, the existential changes, the changes of being. The evocation of kindness, love and compassion seeks to condition the change of heroes and readers’ consciousness.
The main character’s physical and spiritual transformation from the poor beggar into a rich man in “The Tale of the Beggar King” by A. Vaičiulaitis greatly recalls such fairy-tales as “Swineherd” (H. Ch. Andersen) and “The Star Child” (O. Wilde). The existential transformation in the tale “The Pope’s Bird” which is determined by the song of a bird is associated with such fairy-tales as “Nightingale” (H. Ch. Andersen) and “Nightingale and the Rose” (O. Wilde). The tragic spiritual transformation is common to the tales “Golden Pumps” (A. Vaiciulaitis) and “The Fisherman and his Soul” (O. Wilde).

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**Emigration Writers Memoirs of the Twentieth Century: Between Fiction and Reality**

Memoirs - one of the oldest form of narrative, discourse based on reality events. Memoirs also is a literary genre based on the imagination of person who writes. Therefore, the relationship of memoirs with reality is extremely complex. Fiction intermingles with reality in this discourse. Ambiguous, numerous issues concern the memoir genre. How should I rate works based on recollections? As a document or fiction?

The paper focuses on the memoirs of well-known exodus writers. Memoirs is a documentary genre, based on factual material and memories of participants and witnesses. Memories are based on the limited human memory, so imagination and interpretation are important factors in these texts. However, imagination and interpretation possibility is more developed in one group of texts, while the other group is based on factual and documentary material. The first type looks more like a work of fiction, the second type is treated as documentary memoirs, dominated by the facts. This tendency is not chaotic: it reveals a certain evolution of memoirs.

Memoirs of exile writers are based on subjectivity. Around 1940, when the Soviets occupied Lithuania, documentary memoirs started dominating among the writers in exile. The writers – politicians, closely observing the situation, started commenting this event: Ignas Seinius, Vincas Kreve, Liudas Dovydenas. Their memoirs are based on facts, documents, political, historical issues. The man in their books, mainly a politician: a diplomat, deputy prime ministre, is placed in line with history. Later - in the period of 1950–1965 - a politician is replaced by the problems of a person and the history: we see a man in war period (B. Gaidžiūnas) or in the interwar period (J. Aistis, M. Vaitkus), we see the experience of life in the camps (St. Yla). In the second half of the twentieth century (1965–2000) the main feature of memoirs becomes subjectivity. Memories resemble literature, therefore, it is often difficult to distinguish them from fiction.
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(M. Aukštaitė) or autobiography (J. Narūnas E. Juodvalkis). Many memoir books tell a personal life story, reflect personal experiences, emotions.

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  *Mythologeme of an “Ideal City” in the Context of a Totalitarian Discourse (using the example of Novosibirsk’s Academgorodok)*

  The utopic model of an “ideal city” is a universal concept whose basis is the mythologeme of an “ideal world” (or earthly paradise), created at the beginning of time and being in harmonic unity with nature (compare the mythologeme, “the golden age”), although formed according to the laws of human reason. Analysis of the model of an “ideal city” is interesting both from the standpoint of semantic interpretation of its arrangement, as well as the social continuum in which the given model is realized. Despite the abundance of projects of an “ideal city” (from Plato to Thomas More and Owen), their realization in reality is found extremely rarely.

  In this work the research is focused on one of the few utopic projects of an “ideal city” which has come to pass: Novosibirsk’s Academgorodok. It was created in 1958 under the directive of N. S. Kruschev by the academician M.A. Lavrentiev. The personality of Lavrentiev, and his mind as a theoretical scientist determined the features of the development of Academgorodok in many ways. Founding the first scientific center in Siberia, the scientist relied on the universal model of an “ideal city,” but arrayed it in accordance with basic concepts of the totalitarian mentality of the Soviet government. In such a manner, the goal of this research is to examine the history and topography of Academgorodok as a unified “text,” where elements of the mythologeme of an “ideal world,” included in the totalitarian discourse, create a unique model for the utopic Soviet scientific town. Materials for the research include the recollections of early inhabitants, the street names, and socially significant structures of Academgorodok.

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  *The Management of Paintings in the Churches and Monasteries of Vilnius Town from the Second Half of the 16th c. until the End of the Second Half of the 18th c.*

  Examining the history of the management of paintings, it is critical to mention that up until the first half of the 16th c., a tempera on wood technique was used for paintings, which is much harder and more resistant to damage than
oil painting techniques, which spread in Europe in the second half of the 16th c. – oil based paint contains ingredients that speeds up the disintegration of the painting. The problems of paintings’ damage management became evident in the 17th c., because artworks were moved around in simple transport and therefore easily damaged.

Paintings executed in oil paint on a canvas base become “detached” from the wall. The outcome of the reduction in the production price due to technological developments is that the painting itself is no longer considered a treasure and an investment, but the need and notion of a painting as a valuable object remains since a painting becomes valued not as a material object, but as an embodiment of idea and creative work. The painting is valued not for its specific artistic features, but as a sign and expression of occurrence. In Lithuania, these “non-artistic” values are particularly appreciated.

In the works of art depicting a person close to God, most attention was bestowed on the depicted person’s face, and efforts were made to paint a realistic and mysterious face. The notion that a worshipped image is addressed in prayer as a living creature, which is called on to watch over the believers and has the powers to convey to God their pleas, has created a solid field of divinity and magic around the paintings. Imaginary rules, which could not be broken, were formed. During the restoration of paintings the secondary subjects were often repainted following the author’s composition, but the artists strived to preserve the face of the main person – the Virgin Mary. From the perspective of paintings’ management a duality of actions is noted: some parts of primary composition were damaged and changed, and some were preserved. The painting as a visual entity was not maintained at that time.

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  *Via Crucis Pawła Łukaszewskiego – dyskusja z tradycją/ Via Crucis by Pawel Łukaszewski – Discourse with Tradition*

  Since the end of the 20th century, together with the discussions regarding the state of man’s spirituality, his religious experience, a question also resounds what sacral, religious and liturgical music of our times should be like. The work of Paweł Łukaszewski might be one of the answers here. He is a Polish composer of the young generation recognized as one of the most interesting authors of contemporary sacral music. In his extensive composer achievements one of the most significant works is a mystery titled Via Crucis (1998–2000) for countertenor, tenor, baritone, reciter, mixed choir, organs and orchestra. This monumental oratory was defined by the reviewers as “the masterpiece of the 21st century”. Łukaszewski draws from the achievements of more recent music but
at the same time he roots his compositions deeply into the past. The discourse with tradition is also taken up in the composed service referred to as “The Way of the Cross of the Third Millennium” (both in the scope of text selection as well as composed musical form and the sound language). All operations serve a superior quality of which the composer speaks himself: man’s advance towards Truth through meditation and contemplation.

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  „Kas tau labiausiai patiko pasakoje?“: Marinos Cvetajevos ir Sergejaus Efrono asmeninių santykių formavimas M. Cvetajevos autobiografiniuose tekstuose

  Kai kalbama apie autobiografinius tekstus, visada kyla klausimas apie autobiografinio teksto sąsajas su „tikrove“. Pranešime aš norėčiau parodyti, kokiu būdu M.Cvetajeva kuria santykius su savo vyru Sergejumi Efronu autobiografiniuose tekstuose (M.Cvetajevos atveju tai stebuklingos pasakos modelis) ir kaip tekstinės strategijos įtakoja „tikrovę“, „gyvenimą dienose“, kaip vadino M.Cvetajeva būtį už kuriamų tekstų ribų.

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  The Ekphrastic Novel in Literature after Postmodernism

  The article examines different modifications of the ekphrastic novel. The ekphrastic novel has classical and long-established genre variations: painting, architecture and musical. The paper analyzes the most characteristic of modern transformations, which are based on new technological opportunities, photography novel and culinary novel. The following factors that cause the emergence of the ekphrastic novel in modern literature have been identified: a) the expansion of art through the provision and development of new forms, 2) syncretization as a characteristic of modern consciousness, 3) the diversity of works with aesthetic purposes connected with the development of cognitive sphere, 4) changing manner of reading through various forms of virtualization.
**Literary musicality: problematics and perspectives**

Correlations of literature and music the genesis of which reach the times of art syncretism, various comparative aspects were started to analyze since the 18th c. In the middle of the 20th c. the topics of their studies developed into many areas, there formed different schools, starting with Calvin S. Brown, St. Paul Scher, traditional Russian musicology, and ending with semiotics, etc. New strategies of the analysis of musicality of literary text are constantly shaped in Werner Wolf's concept of intermediality, separate branches of which are based on the aspects of semiotics, music forms, rhetoric, syntactic intonation, researches, etc. While analyzing the manifestations of textual musicality it is also useful to refer to traditional schools of musicology, linguistic semiotics, but for shaping of innovative approaches of the studies musical semiotics is an especially handy source (E. Tarasti and others). On the other hand, for groping the analogues of form in literature meaningful are the concepts of passion semiotics of Greimas’ school. The paper would try looking for the correlations between existential semiotics (E. Tarasti) and A. Greimas’ passion semiotics having the aim of emphasizing the rhetoric of musicality of the form in a literary text. Also, the reference would be made on the works of C. G. Jung, V. Karbusicky, Lithuanian, Russian musicology and other works.

**The Tales of Symbolic Reason: Modern Mathematics and the Tales about Chaos**

The report discusses the modern concept of infinity, shows why this concept means the change of ontology of the single sensory thing for the ontology of material thing and how such change correlates with the metamorphose of Aristotle’s philosophical cosmology into the modern Chaos theories. Assumptions of these theories have much more in common with the ancient poets’ tales of Chaos than with rational philosophical understanding of the Universe. Alternative to the ancient tales of Chaos is the rational Aristotelian consciousness of Universe.
Critical Pluralism and the Criterion of Truth

The paper addresses the question of how we should assess interpretations of artworks. Metacritical theories often disagree on whether requirements of justice and objectivity for interpretations are reasonable. In particular, many problems arise when dealing with opposite, incompatible interpretations of the same artwork. The paper reveals two theoretical branches: critical monism and critical pluralism. The aim of the paper is to explore the possibility of applying the criteria of truth in the critical pluralism.

Joseph Margolis offers not to fulfill the criterion of truth, however, to adapt a more relativistic point of view for the assessment of interpretations. Bivalent logic can be changed by many-valued model on the basis of which the interpretations would be seen as plausible, reasonable, valid, etc. rather than as true or false. However, a number of representatives of analytic aesthetics who wish to preserve the concept of the correct interpretation within critical pluralism are against this. We may conclude that all of these theoretical disputes arise because the nature of interpretation object and interpretation objectives is understood differently. Also there is still an unresolved question whether the interpretation objects have properties that are independent of interpretation. According to constructivist approach, interpretation creates a new object or modifies its properties because the interpretation objects (especially if we speak about works of art) do not have a fixed nature. The advocates of the truth criterion argue that such an approach eliminates the identity of the work. In this case, there is no basis for the evaluation of interpretations, and there is the risk of falling into “anything goes” position. Therefore, the application of the truth criterion to evaluate the interpretations of works of art face major theoretical and practical challenges that will hardly ever be completely solved.

The History of Lithuanian Music up to J. Naujalis’s Times – an Unread and not Valued “Tale”

Research of the 15th-19th c. Lithuanian music history should be considered as representative of musical history’s “reality”. Unfortunately, to prove that it is not a “tale” is very hard: schools of music, even Lithuanian Music and Theater Academy’s programs assign minimal attention to this theme. At length Lithuanian music history of older centuries is researched only by a few music historians – they
can be counted on fingers. We should encourage pupils’, students’, graduates’ interest in this theme; we should involve them in the research at hand, collection of the sources and so forth.

An unattractive “tale” is that the musical archives preserved in Lithuania are empty and scarce. It’s true that for a long time they were not examined or arranged. Lately written works by J. Trilupaitienė, L. Budzinauskienė, J. Vilimas and other music historians prove that the reality is quite the opposite – archives of sheet music are rich and deserve scientific research. But sources, preserved in Lithuanian archives so far are not included into general RISM programs and are systemized in a fragmentary way only, minimally announced and restored.

One more often accentuated “reality” – that in Lithuanian estates, churches and houses of the city dwellers until the end of the 19th c. only shoddy music was listened to. Such an attitude is applied not only to the creations of local composers, but also to the European scale composers, who lived and worked here. Scientific research proves that it’s quite the opposite – while listening to the surviving and restored examples of older Lithuanian musical history, we can hear professional compositions, connected to Western European musical traditions. Therefore, we must believe that Lithuanian musical history’s heritage is just for now an unread and not valued “tale”.

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*Modern, Intercultural Multimedia Transformation of a Medieval Story in the Contemporary Opera “L’Amour de loin“ by K. Saariaho Prepared for the Stage by Peter Sellars and Esa-Pekka Salonen*

Kaja Saariaho in her opera “L’Amour de loin“ (2000) undertakes an original interpretation of a medieval story of the affection of the troubadour Jaufre Rudel for the Countess of Tripoli, using contemporary means. In the story, universal problems important at any time come to the fore (suffice it to mention Monteverdi’s Orpheus or Wagner’s Tristan and Isolde).

The multimedia – verbal, musical and dramatical – staging of the contemporary opera demands a new analytical approach; however, due to the development of technology of recording staged works designed for musical theatre, the opera performance in theatre has stopped being a fleeting, short-lived subject of research. Recording of the performance, although sometimes modifying the visual layer because of the way the camera is used, makes it possible to analyse both the staging itself and the verbal and musical layers of the work and, what is even more important, to attempt to research the relations between them. What is of major significance is thus the selection of a particular
staging since the relation between particular multimedia layers may undergo considerable changes between stagings.

The present study aims at isolating the means which belong to various layers of multimedia communication and determine the final shape of the staging. The point of departure of the attempted analysis will be the research proposals of the theatre scholars (German – Ch. Balme; French – P. Pavis, A. Ubersfeld) and the English musicologist Nicolas Cook, associated with the cognitive school.

The problem of intercultural transformation of the medieval story results not only from the story itself, but also from the unique biography of the opera creators. The composer Kaija Saariaho is Finnish, while the libretto writer Amin Maalouf is of Lebanese origin. Having settled in France, both live on the boundary of two cultures.

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  Конструктивность нарративных ферментов организации фабулы/Constructibility of Narrative Organization of the Enzymes of the Plot

  Фабула, в ее терминологическом наполнении формалистами, не предполагает понимания ее как формы. Тем не менее, она является стержневым, генерирующим «концептом» текста как формы «письма». Изучение акта реализации фабулы в новую целостность для поэтики остается проблемой открытой в силу имманентной природы данного предмета: исследователю предоставлена свобода аналитических критериев в рамках той или иной фабульной программы, которая, в первую очередь, осуществляет себя в русле многочисленных модификаций какого-либо из известных жанров. Жанровые модификации должно рассматривать в измерениях композиционной кратности элементов фабульной матрицы, отсюда производных типов художественной речи, нарративных напластований и, как правило, национальной специфики отдельных жанров. В качестве примера предлагаются анализ скрытого сюжетного конструктора романа Ф. М. Достоевского «Подросток» (1875), в своей основе связанного с библейской фабулой о грехе царя Давида: Версилов в исповедальном диалоге с сыном Аркадием отождествляет историю своих отношений с Софьей Андреевной с известным треугольником «Урия – Вирсавия – Давид», именуя Макара Ивановича Долгорукого «узедным Уриеей», а себя – «малорослым Давидом» (гл. 7, разд. 2). Примененная писателем фабула, являющаяся духовной основой знакового для христианства покаянного
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A New Proposal for Musical Discourse: Penderecki and Greenwood

The album Krzysztof Penderecki / Jonny Greenwood, edited this year by Nonesuch Records, includes Krzysztof Penderecki’s Threnody for the Victims of Hiroshima and Polymorphia (for 48 strings), as well as Jonny Greenwood’s Popcorn Superhet Receiver and 48 Responses to Polymorphia. The pairing of Greenwood and Penderecki grew out of the younger man’s admiration for the work of the older composer whom he first met at a concert several years ago.

That’s interesting to watch how the ‘classical’ music composed over 50 years ago – as an avant-garde – becomes now an inspiration for ‘the doyen of English art-pop’. Greenwood’s compositional skills are real, and on this disc the four pieces have the feel of being an exercise in a fulfilling, call and response between student and teacher where the younger composer tries to push forward the ideas that the older man began.

Where does this collaboration lead? Is it only a new experience, unique event, or the new musical discourse?

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Cultural and Theatrical Criticism by Vaižgantas and B. Sruoga: Constructs of Idea, Rhetoric and Stylistic Expression

Juozas Tumas-Vaižgantas and Balys Sruoga are classical writers of Lithuanian literature of the same generation, who have seen and created professional art and
have evaluated it themselves. There are some beautiful parallels in their creative biography: both of them wrote reviews, competently assessed the phenomena of Lithuanian literature and theatre, both were present at and participated in the artistic life of the first part of the 20th century. Literary nationality, national distinction was the main problem of the beginning and middle of the 20th century. Both authors considered the problem of artistic distinction, relation of literature and history, both attentively followed theatrical life and assessed it. The article tries to review the literary and theatrical notices of these authors, to assess them in the aspect of content and rhetoric expression, to look for essential parallels having context and environment in which these authors matured. The text, full of stylistic and rhetoric features, representing the manner of speaking of Vaizgantas, oddly resounds with temperate, measured, grounded statement of the ideas of B. Sruoga. The article looks for the layers of textual expression with reference to stylistic and rhetoric theoretical concepts of R. Bradford, T. Brogan, C. Brooks and R. Warren.

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**Participation in the Concept of Reason or in the Event of Reality**

When I look at this table here and see it as a typical representative of a set of tables, then I’m not taking part in the reality of this table, but rather in the table concept. The table concept includes a visual overview of all tables which contains common features of all tables. Therefore, the table concept is a common trait that combines all past, present and future tables. When this common trait as the image in my mind interferes between me and the table, then it imposes on me my vision, stemming from the table concept image, which is the meaning of the table definition. By participating in the table concept, and looking at the table from its perspective I do not see the table as a unique and inimitable thing, but only see the object projected by the table concept, the uniqueness and inimitability of which is scuffed by the table concept commonality. Seeing the table as a unique and inimitable being happens when one stops participating in the table concept and “falls out” from the table concept mode. Then the table is seen without colliquiated? in the table concept, and the meaning it conveys. Only then, by falling from the participation in the table concept mode, the table is seen and experienced directly. Then, a surprise happens. At the level of things in the world everything is unique and incomparable, so it is enough for the consciousness to get rid of universals and descend to the level of things, and this consciousness becomes a surprised consciousness.
Surprise is the reality an of event which brings me from the participating in concept of the commonality and moves me to the participation in the reality of things. This way, from participation in the ideal I transit to the participation in reality. I become a reality event and acquire the reality status. Participation in the concept was participation on the offside of the reality, when my presence was developing in the area of opportunities. It was not the evental area.

On the other hand, the transition from the participation in the concept to the participation in the reality event cannot be controlled with reasonable effort. An event is something that has not been foreseen. Why certain events happen – an illness, a newly met person or an aethesism? We always can foresee certain reasons, but upon taking a closer look, the chain of causes can be infinite. It is therefore necessary to break it and claim that the event has simply happened, appeared. It just happened and there is no causal chain of deduction and induction. The event shows up itself within itself. So many events happen in the world and they all intertwine into the unbundled knot. So we should not talk about the causes of events, but rather about the human destiny.

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_Hylomorphistic Dualism and Music: the Discourse of Matter – Form Teleology_

Especially relative to the art of music of the The problem of matter and form correlation in dichotomy is especially relative to the art of music of the 20th century. In the philosophical plane, the idea consisted in the theory of hylomorphism, developed by Aristotle, who analyzes the dialectics of matter and form (lógos), and in new metaphysics – teleology of being. Pyramidal hierarchy of matter – form relation in Aristotle’s opinion, described a logical coherence of matter and form in the direction of certain teleological perspective: what in this plane is a form, in the higher one it becomes the lowest plane (matter); the highest form (form of the forms) is “Noûs“, “mind“ (God) – stimulant of teleological movement and the aim of becoming (télos). Law of number – matter – form correlation, which was formed in philosophy of antiquity, functioned in the following way: a number generates material which is finalized, made real and becomes a form. The example of Aristotle’s expression of matter – form pyramid in music was offered by C. Dahlhaus. To complement the latter: a separate sound in music is a form of material; sub-motive – form of sounds; motive – form of sub-motives; phrase – form of motives; sentence – form of phrases, etc. The way how material is subordinated in the discourse of a higher level of aim (télos) is demonstrated by
analysis of the overtonal spectrum conception by Jacques Challey ("Expliquer l’harmonine").

Inversion of teleological hierarchy of Aristotle’s matter – form was proceeding – musical form became more and more subordinated by the hegemony of expansive manifesting material (F. H. Klein’s “Allintervallreihe” from his variation op. 14 (1924) example). This shifted a philosophical issue of sound art towards materialism; the issue was – what is primary or secondary in music composition: matter or form (materia secunda or forma secunda)? The example of the analysis of Osvaldas Balakauskas Symphony No2 (1979) demonstrates how “thinking through matter” (“Materialdenken“) influences the process of composition and how a formed material (serie) organizes the form when a piece of work becomes “the last amalgamation of the row“ ("das ganze Werk die letzte Vergrößerung der ursprünglichen Reihe ist“ K. Stockhausen). Discredit of music form (according to its etymological essence) in music of the 20th century was also determined by devaluation of structural form elements and harmoniousness of their coherence (e.g., in such practices like informelle Musik, happenings, multimedia, intuitive music etc.). While discussing the manifestations of the form in music composition of the second half of the 20th c., Dahlhaus, Rudolph Stephan and others draw a pessimistic conclusion that modern music loses this phenomenon as it is shapeless (Formlösigkeit) and the phenomenon itself is collapsing ("Der Zerfall der Form“). Nevertheless, such attitude is too simplified.

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**Robot Technology - Fantasy or Reality?**

A few decades age, the fantastic stories about creating and operating independently-minded robots seemed unreal. Nowadays, using artificial intelligence techniques and technologies the development of computer based machines, known as robots, becomes a reality. Researchers are developing methods of how to use sensory systems to monitor the environment, evaluate the findings and make computer systems think, assess the environment, make decisions and act.

Robotic systems can operate with a certain goal. This is good for the systems with capability of recognizing the situation and orienting in environment. Robotics demonstrates that some robots are capable of recognizing males and females following communication with a robot. Robots that help to manage a household are no longer science fiction. Probably everyone knows the work of automated intelligent system for machinery manufacturing industry, metallurgy
and transport. However, such systems are used in our homes and help disabled people navigate in their environment.

The developing of the robotic systems assigns an important task for the researchers to solve the problem of making these systems able to communicate in a natural language. Speech recognition, speech synthesis and speech controlled access computer facilities are quite important research problems. One area is the creation of programming languages for controlling the actions of robots. Another area is the interaction of users with these systems in the way through a mastery of the language concepts and capabilities. Questions such as “How can the recognizable language help in interacting with the system through semantic understanding of the language, by using vocabulary and synthesizing the answers?” are important problems. The meaningful interface is considered in this research.

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*Cultural Interaction and Transformation of Images With the Ukrainian-English Translation of Ukrainian Folk Tales*

The question of reflection in tales of scenarios of characteristic behavior, which are typical for the culture and which determine to some extent the behavior of specific scenarios of representatives of the culture, are studied in multiple disciplines. Thus, in philology V.Propp describes a tale as a complex of initial acts of the rite common to different cultures and people. In psychology a tale is reviewed in several disciplines. Jungian psychoanalysis suggests the possibility of understanding of the underlying motivations of human behavior by decoding the fabulous images. E. Byrne also analyzed the role of tales in shaping human life scenario. Gestalt therapy originated at the intersection of psychoanalysis, existential therapy and phenomenology has in its arsenal a separate area – the tale-therapy.

Translation of folk tales in other languages makes deeper understanding of culture and behavioral traditions of another nation not only possible, but also present their culture in a certain light. Traditionally, in the Ukrainian translation studies folk tales are considered from the standpoint of linguistic areas: the specifics of translating names of characters, individual cultural context, etc. More holistic study of English translations of Ukrainian folk tales are written by Zorivchak R. and N. Kushina, who viewed the specific features of the transfer of the Ukrainian culture through idioms (Zorivchak) and ethnotlingual component of Ukrainian folktales in English translations (Kushina).
In this paper, I propose to examine popular children’s fairy tales „The Magic Pot“, „The Mitten“, „The Straw Bull-calf“, „How Ivan Went to See the Sun“ in terms of social and cultural values of its English translations. The first three of these tales are akin stories in Russian, Belarusian and even Latvian cultures. But analyzing the translation of proper names, which have the character’s tone and bear the imprint of its behavioral scenarios in tales „The magic Pot“, „The Mitten“, one comes across some differences, allowing, for example, to determine which of the cultural story we read in English. Also I focus on the specifics of the publication of translations and on its address to the reader.

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  **New History of Examples**

  The paper is focused on the history of examples. It will analyze the intersubjective conditions of the history of examples and the prelinguistic limits of its existence. We will examine how an example functions in a group of structurally similar phenomena, how the systems of exemplary thinking and behavior are created and how they work. Finally, by defining the ontological deference between an exemplary action and its goal, we will show how a new history of examples contributes to the social theory of complexity and the history of local knowledge.

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  **Passover Haggadah An Only Kid: Meaning and Symbols, Contemporary Interpretations and Reflection in Art**

  The haggadah An Only Kid (Aram. Chad Gadya) is an old popular song-tale, which is written in the ancient language of Aramaic, it completes the reading of Passover Seder and is often associated with a sense of relief that the long evening of Passover is finally over. At first glance, the haggadah appears very straightforward, but a lot of symbols and allegories emerge when it is analyzed deeper, therefore, it appeals both to Talmudists, and folklore scholars. The name of the haggadah author is not known. The first comments of the haggadah are known from the 16th c. This brief haggadah holds inside the allegory of experience and surviving during the ages of Jewish nation. The Jewish people, faced with multiple enemies, overcame many dangers and survived just with help of God. The moral, ethical and political issues are questioned in the haggadah as well.
And though the commentators find different meanings and symbols in objects of the haggadah, it does not change the heart of the story – that every human act will get the reward.

In the paper I want to review the symbolic meanings of personages of the haggadah An Only Kid; to discuss the most interesting interpretations of the haggadah content by the famous rabbis and Talmudic scholars, Cabbalists and mystics – by Rabbi Magaral of Prague, by Vilna Gaon, by Rav Nisan Adler, by Rabbi Chaim Joseph David Azulai, by Rabbi and philosopher Neil Gillman, etc. Also I stress the impact of the haggadah on contemporary literature and poetry, for example, on songs by Chava Alberstein and on poems by Yehuda Amichai, because the metaphor of Chad Gadya is often used in modern works. The haggadah An Only Kid inspired in the past and still inspire artists, therefore the paper also analyzes illustrations of the haggadah and transformations of it’s symbolic meanings in modern art. Already in the Middle Ages various manuscripts were decorated by the motives of the haggadah. Religious Jewish symbols, signs, Hebrew letters and words become particularly popular among avant-garde artists, and the papers explore the art of István Zádor, Jacob Steinhardt and El Lissitzky too.

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  Soft Persuasion of Society and Emotions-based Methods of Influence: The Image of a “Hero” in the Discourse of Volunteering Promotion

  All over the European Union (thus, in Lithuania as well) the year 2011 was declared as the Year of Volunteer Activities Promotion, during which many events on this theme have passed and society was called to join the volunteers movement in all the countries of the EU. From the point of view of communication studies, as a result, it is possible to talk about soft persuasion of society, by which pursuing the Europeanization of national identities occurs. In this case, such a change of national identities may be understood as a change of societies’ (pre)dispositions regarding volunteering. Soft persuasion of society and the methods of emotions-based persuasion will be defined in the presentation and a heroic image of the volunteers, created during this year and fairylike roles of him/her as a society’s saviour will be analyzed. Such a discourse of volunteering promotion was supported in Lithuania in 2011 by various organizations and this discourse may be identified in the texts of mass-media, NGOs, legal and political institutions, etc. The created image of volunteers may be linked with the situations of danger, saving, liberating, which usually may be found in the genre of the fairy-tales. The fairylike images of volunteering will be defined in the presentation and the
way of how these images could change the (pre)dispositions of society regarding volunteering will be analyzed, linking this entire situation with the soft persuasion as a method of communication.

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  **Experience-Based Lithuanian History? A Narrative Approach**

  This paper is an effort to provide an alternative for the widely held notion of history as a set of positivist knowledge about the past. It argues that history is very much related to particular people, particular conditions and particular contexts. From this perspective, an ambition to ‘objectify’ history inevitably bares a dehumanizing element, evading such important factors as human experience, impression, (mis-) recognition, being ‘in the situation’, etc. On the other hand, the paper does not intend to argue in favour of a relativist or subjectivist account either. Rather, beyond the binary dialectics of subjectivism vs. objectivism, this paper seeks to suggest the combination of two concepts – that of narrative and social imaginary.

  Every story or narrative has a storyteller, who uses certain personal or cultural pre-established categories, preconceptions, and images. And it is this immediate relation to the narrative that provides ‘objective’ facts and figures with real, live meaning, thus also influencing the political reality of the society which shares the narrative. Such approach acknowledges reality within subjective human experience, yet without abandoning the idea that it is only an image of some more profound ontology beyond immediate human cognition.

  Using a concept of social imaginary, the paper suggests the importance of human experience and commonly accepted images within the social and political life. To illustrate this point, a short analysis of the meaning of the image of freedom within Lithuanian social imaginary of the 20th century is presented, discussing its role during the movement for national independence in the early 1990s, as well as its relation to the formation of Lithuanian political identity. This way the paper seeks to imply a possibility of uniting the notions of subjectivity and objectivity into a Lithuanian historical narrative.

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  **Historical Stories as Part of Calendar Rituals**

  Personal and social identity forms by means of narrative. Linear narrative is framework for personal and social mythology. In contemporary social situation
persons and different social groups co-exist in space where different linear mythologies about their successes and traumas negate each other.

Social actors in postmodern situation interact between each other and historical past by means of different narratives and rituals. Sights of memory (P. Nora) generate and accumulate different historical narratives. Sights of memory organize ritual practice for celebrating events of past and making alive historical experience and structure of identity.

Historical narratives are part of calendar ritual around sights of memory. If one can research historical stories as part of calendar year ritual, it opens the way for analysis of the connection with past not through simple linear structure of narrative.

Historical stories form historical experience in one linear form. But historical experience is more complicated than this form. There are different multidirectional connections between stories, experiences and identity of actors.

In postmodern situation one can see the turn from domination of linear narratives to “vertical” connection between actors and different sights of memory. Actors go through seasons of year from one sight of memory to another. Actors go from one memorial ritual to another. Historical stories about events of past are not part of one big historical line. Every story connects with its sight of memory.

Every actor has a set of stories. There are common parts of stories that connect actors to each other. Ritual is a special form that can transfer experience and conserve common parts. Actualization of “vertical” relation between actors, story and past opens new possibility of analysis of condition of co-existence in the space with different mythologies.

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**Logical and Mythological Thinking**

When the word “myth” is used for naming the simple untruth, then mythical thinking also loses its good name. The correlations of logic and mythical discourse reveal through their difference, although the multitude of the discourses make asking about the limits of discourses as well and about the power of a certain criterion of the limit.
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Formulaic literature and arche-writing today

Fairy-tale and ritual are among the most prominent examples of ethnoculture. The focus here is on the real or ostensible culture of memory. Fairy-tale is truly alive since it is based on live memories. Rituals, for example, the Baltic pagan rituals, just as their real creators, exist only in our fantasies and are related with ideal, notional examples, creative fiction and enacted culture of memory.

Fairy-tale is invaluable heritage of folk creation reaching as far as the earliest pre-historic times. The fairy-tales, which are usually related with formulaic literature, are distinguished from other literature forms due to their characteristic story lines, fairy-tale structure, characters and concrete direction of the functions of their actions. Fairy-tale can be considered an example of creation defined by rules.

In comparison to fairy-tale, oratory is a new formation of contemporary times. It should be related with the so-called arche-writing (Jacques Derrida term), i.e. current tendencies in literature when a work describes and depicts something that most probably existed once but is now deleted from our memory. We act similarly to restorers since we try to re-create a past mosaic or a view on a wooden tablet from surviving parts. The creation of oratories involves considerable, now rather stable archetype formations of pagan rituals.

Contemporary fairy-tales and rituals are based on characteristic features and formal elements. The art expression of fairy-tales and rituals is live due to their newly-generated forms and meanings. Nowadays the use of oratories and fairy-tales in professional music is very common. The examples include the cycle of oratories, often described as pagan, the musical fairy-tales performed by choir and the opera – fairy-tale “Old Man Bones on the Iron Mountain” by the Lithuanian composer Bronius Kutavičius. The distinctive feature of the compositions is the conveyance of the level of their meanings.

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Synaesthesia as an Experiment of Discourse Borderland

The phenomenon of synaesthesia, manifesting as an indivisible and simultaneous unity of the senses, functioning when understanding and creating the world, is gradually settling as a new and strong paradigm. However, the nature of synaesthesia has not yet been clearly revealed, the right to its interpretation is shared by different discourses, meeting at the crossroads of humanities and
natural sciences. Synaesthesia as the model of world perception, the means of aesthetic experience, and the principle of artistic creation is being appropriated without reservation by philosophy, aesthetics, cultural studies, etc. Meanwhile, synaesthesia as an empirically experienced object, as an observed and registered reality is asserted by the sciences of medicine (e.g. neurology, neurophysiology, genetics), biology, anthropology, etc. For instance, synaesthesia, occurring in the unique tension of art and medicine, covering a long history, by the way, clearly appears as an attractive bait of different discourses.

It is noteworthy that the phenomenon of synaesthesia, “established” and contemplated on different bases in different discourses, preserves the identity, recognizable even from completely different points of view. Even without considering the anthropological status of synaesthesia, without postulating the apriority of synaesthetic unity of the senses, etc., it can be noticed that theoretical fields studying the synaesthesia as if reflect one another and cannot avoid synthesis and symmetry.

Each possible theoretical discourse draws a borderline and leaves certain objects balancing in a rather undefined position. Synaesthesia, expressing the hard to articulate dimension of reality, easily slides from one border of the discourse to another. Why is such borderland position necessary in each discourse, which can only be identified by such controversial phenomena as synaesthesia? It is possible that constantly raised but never answered question about the nature of synaesthesia will remain a secret, since similar phantom phenomena are the indicator of discourse fluidity, volatility, and mobility, and allow to erase, pull back or put off their borders.

Although it is recognized that synaesthesia is one way or another empirically experienced, it is obvious that it is a relevant and productive phenomenon only when it emerges as a construct, instrumental formation. Since synaesthesia is a sensory phenomenon, the limit of indetermination gets dangerously close to the foundations of reality perception itself. Synaesthesia is most likely postulated in order to question the existence of reality. If the reality perceived by synaesthetically connected, but not discrete senses, has a different essence, then the synaesthesia would be a special experiment of reality and the limits of its thinking, while the interdisciplinarity of synaesthesia research would become secondary.

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**Alternative Effect of Philosophy on Literary Criticism: Richard Palmer, Juozas Girnius**

When from the middle of the 20th century genetic historic literary researches (after announcing the situation of “history’s death”) were temporarily
disconcerted and stopped, literary criticism turned to immanent analyses of the language of a separate work. Therefore, the new literature of the second half of the 20th century can be defined as literary theory of „linguistic turn“, which initiated the studies of neo-poetics (literacy of literature). But soon, after immanent formalistic criticism had denuded its drawbacks, there began an intensive dispersion of philosophic literary theories and criticism or the so-called „boom of hermeneutics“.

Philosophic anti-positive literary criticism was shaped not as continuation but also as an alternative to neo-positivistic textual criticism. As it was stated in the article “Structuralism and literary criticism” by French theorist Gérard Genette, two different attitudes towards the analyzed work in the literary criticism were distinguished and unified by immanent provision of language of literary work: some considered it to be a subject, others – an object/NB! some considered it to be subjective, others – objective? (kuri mintis?) Thus, there emerged the opposition of the trends of “life” “subjective” philosophic (phenomenological, hermeneutical) criticisms and “dead” “objective” structural criticism. Philosophic trend of literary criticism was shaped not only by questioning the claims of formalism, New criticism and structuralism towards objectivity and status of science, but also by absorbing the main phenomenological ideas and returning the reader’s function to interpretation. Phenomenology showed to literary critics that to understand the world of literature means to reveal our relation to them, as phenomena surrounding us do not have their own meaning and being, just the sense for us. Then Ricoeure’s statement that phenomenology is more nuanced than structuralism as it studies language not as the system of meaning differences but also how it is related to human existential situation and existential questions was important and authoritative.

Analyzing the alternative of philosophic literary criticism to New criticism, two works are evoked: the book of USA theorist Richard Palmer Hermeneutics: Interpretation Theory in Schleiermacher, Dilthey, Heidegger, and Gadamer (1969, 1972,1975) and introduction article by Lithuanian philosopher Juozas Girnius “The Poetry of Human’s Meaning on Earth”, published in the anthology Earth (1951). The article by Girnius, as Palmer’s book, already marks the turn from epistolary to ontological hermeneutics, from psychological to philosophical literary reading position, from positive to anti-positive literary criticism. Stating low level of Lithuanian literature science, Girnius defined the basics of his research method as philosophic, (“turning of Earthers towards the way of poetry of ideas, there unconsciously arose the possibility of philosophic method too“). While emphasizing the author’s “removal”, textual perception and the concepts of reader’s function, he legitimized the introduction of philosophic method or phenomenological hermeneutics into the criticism of Lithuanian literature.
Philosophic hermeneutics, although coming into Lithuanian literary criticism not too late, remained without a brighter polemic charge with structuralism. If Palmer created new existential relation with the [literature] works through discussions with New criticism, Girnius creates it by destructing the habits of genetic [literary] criticism. Perhaps that’s why Girnius and Greimas are peacefully contained in the same pages of “Literary meadows” of the emigration. All this, perhaps, determined unfavourable typological brightness and consciousness of philosophic [criticism of] Lithuanian literature that we are forced to clear out just now.

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**Visual Communication as Post-modern Narrative**

The presentation deals with the phenomenon of visual turn and visual communication as a main post-modern narrative. With the help of such well known scholars of visual culture as T. Mittchel, M. Jay and V. Flusser, the author analyzes what caused a renaissance of contemporary visual culture, discloses how visuality conquered various socio-cultural spaces. Interfaces between the pictorial turn and privileging of vision over the other senses (ocular-centrism) and the new technologies are analyzed. The visual turn should not be understood as a mechanical copying of reality or an act without creativity. Thus, the author discusses the differences between the Greek theory of mimesis and the present concept of the visual…communication?. The present visual communication does not represent a return to a traditional theory of adequacy, but rather it represents a re-discovered post-linguistic image created by interaction of the imagination and visual and visible reality. The influence of interdisciplinary humanitarian studies on technological innovations, mutual interfaces among visual studies and various social sciences and humanities are particularly popular and common in post-modern culture. The author concludes that the interest of scholars in visual studies and the emergence of new visual studies programs at various universities and high schools are connected with the domination of the visual aspect in contemporary culture and to the rapidly growing need for specialists who could work in various fields of visual culture. The author concludes that visual studies are an interdisciplinary phenomenon, but it could be treated as a particular discipline. Visual studies disclose ways how images function in contemporary, post-modern culture, methods and particularities of visual communication.
Endless fairy-tale of Eglė: actualization of social and moral imperatives in the contexts of the development of civilisation

The aim of the report is to discuss with an example of one of the most popular Lithuanian fairy-tales “Eglė Žalčių karalienė” how the texts of the fairy-tales reflect human social development, its shaped moral attitudes. Fairy-tales are born as a real narrative of a certain time - textual reflection of societal life. Later the text can be fictionalized, mythologized, risen into situations behind the reality limits, forgotten, remembered, reborn, boomed... Only unquestioned values and essential topics determine a steady existence of the plot of the tale in nation’s / humanity’s folklore. In turn, the tale of the representatives of every social overlap can be reconstructed and transformed in various ways of expression.

The primary, original topic of “Eglė Žalčių karalienė“ was born and developed still in the circumstances of tribal society, when a person of strange tribe could be understood not as a human but as anthropomorphic being favourable or unfavourable to people, being able to gain various shapes, to live in various environments. Water (sea, lake, river, pond by the village, etc.), localized in the myths of Eglė, remind of the reflections of origin of life from the waters in the memory. In the manuscripts of Lithuanian folklore archive there are especially many and various versions of this tale, which encouraged an academic Leonardas Sauka to write a 4 volume monograph, introducing near the collection of Lithuanian texts analogous Latvian and other European nations' texts and discussing the studies of various researchers of different countries on the topic discussed. Attempts through the relation of love and marriage to connect different world-outlook, mentality, customs and other tribal and later national differences always are dramatic and sometimes ending even tragically as in the tale mentioned.

Especially great influence on support and renewal of the myth of Eglė in the circulation of folklore was made by literary arrangements. In the 19th c. this was a poetical plot of Eglė – the wife of grass-snake entered by the Polish historian and poet Juzefas Ignacis Kraševskis in mythological poem “Vitolio rauda“, the translations of which to Lithuanian language are several. After this literary fact in the spoken folklore there spring a renewed attention: in the written texts we see the structuring of the fairy-tale according to Kraševskis. In the middle of the 20th c. we are presented with the poetical version of Salomėja Nėris, after it we notice in the manuscripts and published sets of tales by especially solid collector of folklore of the 20th c. Jurgis Dovydaitis the texts edited according to Nėris. Later, we usually notice the renderings of this topic and recollections, even parodies.
in scholastic creation: essay, topics, etc. for the contests of young philologists, literary music and other stage compositions, shows in school and camp evenings, controversial publications, which raised many discussions, in pedagogic press (“Dialogas”), etc.

In the 20th c., managing technologies, developing the possibilities of interdisciplinarity, on the topic mentioned there are performances created in other spaces as well – dance, cinema, television, etc. One of the newest illustrations of the topic is the one of the Lithuanian students’ final work for creative project “Lietuva savaip. Historic messages” of 2008, when the authors-students of the best films together with the team of professional created a short film “Egzas 2028“. This is the version of the 21st c., arguing relevant social and moral imperatives of societal coexistence and guaranteeing an endless continuation of the tale in the contexts of human development.

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*Narratives, Legitimization and Power Relations in Literature*

Multitude of narratives circulates within each society under the umbrella of one trans-historical, summarizing and all-encompassing cultural framework or a metanarrative. Jean-Luc Nancy sustains that legitimization of narratives, that is, the test of their functionality is the result of a tacit consent among language-game players. Niklas Luhmann, the sociologist’s system theory suggests that this multitude of narratives may be understood as a self-regulating system. Literary narrators and focalizers as the representatives of the author’s idea are some of such language-game players. The comparative analysis of focalizers’ and narrators’ understanding of self and the Other, and their relations in a literary text offers an opportunity to move towards the understanding of who and how co-ordinates an individual narrative with the metanarrative, or protest against it. The object of research is some Latvian and Western crypto-history novels (such as Tom Knox (2010) The Marks of Cain, Eva Martuza Peter’s Oath (2009), Kate Mosse Labyrinth (2005), Dan Brown The Da vinci Code (2003) etc.) based on the plot of quest. The paper aims to compare the narrative structures 1) to display the embedded power relations expressed in individual narratives telling about the objects of quest; 2) to understand in what way the narratives position themselves in relation to the metanarrative; 3) who evaluates whose narrative and legitimise it; 4) what hierarchies exist within the narrative system. The conclusions show that the narrator of a novel may speak explicitly in the favour of a narrative alternative to the metanarrative (such as one about the meaning of the Holy Grail object in
comparison to the narrative of the Roman Catholic Church), while focalizer’s implicit attitude suggests about the opposite, or vice versa.

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**Narrative Strategy in Oscar Milosz’s Tales**

Lithuanian- French poet Oscar Milosz can be rated as the most distinct promoter of Lithuanian folklore in France up to these days. Two collections of tales „Old Lithuanian tales and stories“ (1930) and „Lithuanian tales of my mother's goose“ (1933) are well known to French children; they are mentioned by researchers of his literary work. However these tales have not received a deeper study in France. The most serious aspectual analysis of Milosz’s tales has been presented by Genovaitė Dručkutė.

This report offers a new approach to Milosz’s Lithuanian tales- their distinction by types of narration. The research proposes three types of narration: authentic, recreated exactly according to the folklore tale; partially literalized folklore tale, and newly created literary tale with some elements of folklore. Three tales (“The Queen of Serpents”, “Goldilocks and Asterix” and “Esoteric Story About the Beast Who Visited Heaven”) are chosen to illustrate three types of narration. With the help of authentic sources, the author reveals intentionalism of Milosz’s texts, apparent changes in the folklore narration, as well as the general narrative strategy. This strategy in the last two types of tales is characterized by the tendency to intertwine social, mythological, historical and philosophical narrations so as to draw peasantlike intelligence nearer to aristocratic, educated people intelligence, and to turn folk storytellers into literary men, supporting and developing the myth of exemplary Lithuanian culture. Such a narrative strategy of literary tales influenced the public opinion – it could serve to achieve diplomatic aims (international recognition of the country) during the first years of Lithuanian independence in the beginning of the 20th c. Today, in the years of the second independence, these aims are not relevant. Yet a postmodernist researcher can find interest in the weaving of different narrations that create manifold, polysemantic text in Milosz’s tales. This testifies about the modernity of Lithuanian-French poet and inexhaustible research possibilities of his literary work.
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Oscar Wilde. Radical Discourse of Aesthetics: Criteria and Legitimacy

This paper deals with the Irish artist Oscar Wilde’s works. The article aims to discuss the aesthetic features of absolute discourse.

In particular, the article discusses Wilde’s concept of beauty. It is stated that the artist appreciated the beauty of self and he meant it the highest value of all other values in the hierarchy. In the first part, the report analyzes the arguments to justify the beauty and justifies moral or legal fouls. With the help of a few well-known examples of Wilde’s fairy tale comes to exposure of beauty and ethics, beauty and didactics. The author believes that beauty criteria dominate in the tales discourse, which was traditionally dominated by ethical or didactic keynotes.

The second part deals with Wilde’s aesthetic discourse criteria. The artist’s declared beauty and life balance is analyzed. Wilde’s imagination of the beauty of life was acquitted and capacity refined.

Finally, the third part of the article deals with the legitimacy of the above-discussed aesthetic discourse. On the base of Wilde’s texts, the relations between reality, art and moral are explored. The findings show how Wilde resisted the art simulation and presented his own mimetic principle, how he explained the thesis: why the reality is only a copy of the art and why the art is the supreme reality.

that are discussed in this article. Most importantly, the key Wilde’s provisions (of the refined and delicate taste, which helps to judge sophisticated and subtle beauty of art) show elitist attitude, and experience the beauty of art through a radical aesthetic discourse legitimizes as the highest act of the intellectual power.

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The Tale in Contemporary Lithuanian Children’s Jokes

The repertoire of children’s jokes consists of: 1) jokes that are usually told only by children and 2) jokes that children have borrowed from the adult’s repertoire. The latter might be very similar to those told in the adults’ surroundings. However, sometimes children slightly change them in order to satisfy certain narrative models, which are more common to children’s folklore.

When children are learning to tell jokes, for a certain period of time they do not consider the differences between the style of jokes and tales. For instance, initial formulas from folk tales are used in jokes. In rarer cases direct speech and
the present tense that are common to jokes are changed into reported speech and the past tense. Especially characteristic is one structural model, namely repetition of questions and answers, which is based on the compositional device borrowed from tales.

Children mostly like jokes about children. Other most popular cycles of jokes depict the world that resembles that of folk tales; these are the cycle about animals and the cycle about people of different nationalities. In these cycles, characters of jokes are equal to those of tales and plot schemes are often patterned as those of tales, as well. In the cycle about nationalities, the plot where the king gives tasks to men who wish to marry his daughter is taken from the tales of magic / novelle tales. In the jokes of the animal cycle, plot type AT 20 A The Animals are Caught in a Pit might be recognized.

Obscenity of children’s jokes, laughing at the images of death, characters behaving as tricksters and absurd way of thinking in children’s jokes in certain cases might be associated with the principles of fantasy, characteristic of tales of magic, novelle tales, tales of lying, joke tales and animal tales.

A number of jokes mock particular folk tales. Literary-cinematographic tales are sometimes mocked as well.

The analysis of children’s jokes indicates that the narrative model of the tale is primary for children. Children can not liberate themselves from it, even though they try to master the other model, that of jokes.

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Judita Vaičiūnaitė’s Vilnius: Signs, Links and Relations

Based on the collection of poems Po Šiaurės Herbais (1968), the subject of the article is the relationship of Judita Vaičiūnaitė (1937–2001), one of the most distinctive Lithuanian poets, with Vilnius, a town that had greatly contributed to formation of her poetical identity. The article author analyses the urban signs, images and mythologems used by the poetess that account mostly for making and fostering this relationship with the town. Vilnius to Judita Vaičiūnaitė is not a large, solid physical agent that may be observed, foreseen and described as a one-piece object, but is rather constructed of tamed and personified parts of the old town, urban details and fragments, which in turn are not splinters lacking completeness, but more likely tiny and intimate Vilnius’ representants: courtyards, small coffee shops, backstreets, poached pavement… It is also a mist on the grayish blocks, gas-stations covered in snow, “two white St. Catherine’s towers”, a turn on the street, “known as slow slips of rivers and constellations”. Their life pulses in the present tense, so much liked by Judita Vaičiūnaitė, in the now-exis-
ting Vilnius town, which may be felt and touched. Such relationship could not (and still cannot) be stifled even by the emphatically reserved intonation register of the poetess.

One of the key important urban signs to Judita Vaičiūnaitė is history. To be more precise - two types of history – personal history of an individual happening in the town, and space, or rather a scene, of collective urban history, breathing, nourishing and comforting by its memories. Both such histories in Judita Vaičiūnaitė’s poems nearly always are unfolded synchronically: “The town is a gigantic green-house/ You touch my hand so tenderly.” Reflection of collective history is most often revealed through the Classicist and Baroque architecture of Vilnius and contemplated past events, significant to establishment of Lithuanian national identity. The article author also focuses on answering the question: how peculiar is the image of Vilnius created by Vaičiūnaitė, and why do we need to understand this peculiarity? To this end, the genius loci reality of the time that hovered between the soviet soil and utopian mist is analyzed in the article with the help of one of the most vivid photographic representatives of the past Brezhnev’s era – photo-album Vilniaus Šiokiadieniai (R. Rakauskas, A. Sutkus, 1965). It allows the article author to cast a comparativistic look on Lithuanian photography and poetry of the 1960-ies, giving a chance to notice how Vaičiūnaitė’s urban signs function within the context of poetry of the time (M. Martinaitis, V. Bložė, S. Geda, T. Venclova). Thus attempts are made to answer the problem questions of the article: how Vilnius of the time unfolds in these two – the verbal and the visual – discourses, and whether any possibility of a dialogue exists between the iconographic material of Vilniaus Šiokiadieniai and Judita Vaičiūnaitė’s lyrical archeology. And if any is possible – what kind of Vilnius is seen in these communicating vessels?

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*Desire (in) Media: YouTube and Serial Forms*

First of all, I would like to discuss the applicability of psychoanalysis in the analysis of social phenomena. As Andrew Hornyh writes: „In psychoanalysis it certainly is not as collective, as an individual neurotic history. Nevertheless, the logic of the problem suggests a possible convergence of the two approaches: the shape of the subject and the organization of collective dimension in the culture are in relations of homology, an intimate relationship (Jameson F.), the symbolic order as much in us, as outside (Lacan J.)“.
The main hypothesis of my presentation: Youtube as media is a new field of production of (visual) desire now. I will consider media as a form of mediation between the social and the subject simultaneously.

Main objective: To consider YouTube as a new form of media(tiza)tion (Zizek) and as a new visual form. How to relate to each other individual desires and cultural forms? Try to understand the cultural schizophrenia (serialization, repetition in YouTube) through the clinical notion schizophrenia, through the prism of parallax vision (Hegel, Zizek).

My main point of view is that discourse of psychoanalysis becomes especially relevant in the case of YouTube with such concepts as media(tiza)tion, histerization of the discourse, desire, pleasure, perversion, schizophrenia.

Main goals:
– look at YouTube as a new form of media and media(tiza)tion
– describe the structure and the logic of (video) desire and phantasms of users in YouTube
– consider the essence of the fetishization of YouTube
– carry out the analysis of repetition, serialization in YouTube (cultural schizophrenia) in connection with the psychoanalytic concept of schizophrenia

Psychoanalysis is interested in the question of how we feel desire, how we dream, what our fantasy is. We are interested in the following questions here: how new media and new technologies affect our dreams, desires and fantasies. We can argue that YouTube changes our understanding of everyday life, of ourselves, as for example, Patricia Holland wrote about television.

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*The Origin of Human Being and World Promise*

In the introduction of the Michael Haneke’s film „The White Ribbon“: plaited story does not give a clear answer. Does it exist at all? The midwife’s picture.

The Origin of Human: Peter Sloterdijk’s birth/weaning (Geburt/Entbindung) phenomenology. Corrections of Heidegger, Criticism of Habermas‘.

The Promise of the World: coming into the world - getting the language (zur Welt kommen - zur Sprache kommen). Language follows world and its promise. Several communicative spheres.
The Rhetoric of Multitude

The task of this paper is to investigate possibility of multiple organizational processes description by topical analysis. As these processes and associations of people are multitudinal, they compose a kind of “figures” with spatial and temporal dimensions. Conceptual recognition of such “figures” may be formal, topological as well as rhetoric, topical. It’s rhetoric not because of endless essence “plot”, but because of repeating and differentiating descriptions for types and “motives” of organizational algorithms.

“King Tale”: from the Visions of M. K. Čiurlionis to the Political Discourse of the 20th Century

A frequent great world’s artist after some decades participates in the processes of his nation’s statehood and inspires human consciousness. Here we can also mention philosophers-thinkers, creators who influenced the flow of art and politics of the 20th century: F. Nietzsche, A. Schopenhauer, R. Wagner, in Eastern Europe – A. Mickevičius, F. Chopin, counts Oginskiiai, M. Römer, J.A. Herbačiauskas, V. Bacevičius, B. Kutavičius. And, of course, M. K. Čiurlionis (1875–1911), who has special meaning for Lithuania, reviving in the conditions of globalization, and whose phenomenon has percolated not only into our, but also into the reflection of neighbouring nations – Polish, Russian and German.

Creation of M. K. Čiurlionis became the spiritual tool of several important historic factors.

– That is the idea of reclamation of the state of Lithuania-Poland, which existed in the 19th century and became paradigmatic for the opposition for the deletion of the country from the world’s map.

– Apocalyptic feeling of catastrophes in the visions by Čiurlionis, which became especially close to the reality of the 20th century and the beginning of the 21st century.

– The postulates of Lithuanian modernization, coded in the creation of Čiurlionis, being able to beat through the Soviet ideological deformations and rebuild the correct historic time (the strategy of restoration of the independent Lithuanian state by V. Landsbergis, researcher of Čiurlionis).
THE WORLD IS COMPOSED OF STORIES. The Relationship between Discourses and their Transformations

- Restoration of spiritual relation with close nations - the pulse of historicity.
- Eruption of political meaning of pictures-visions by M.K. Čiurlionis - historic visions in music by B. Kutavičius, new symbolism, longing for new Čiurlionis-like world order (the Peace pact of N. Rerich).
- “King tale” – the idea of Lithuanian survival from the picture of M.K. Čiurlionis till now: the nation, being the “toy of God”, fostered by the sages, in the background of the reality of catastrophic visions (the tragedy of Smolensk, mists, forests of Katynė).

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Stories of the Lost, Found, and Shared Items: scenarios for interaction

A thing that slipped out of the routine scenario of usage is open to new situations. It starts generating new contexts, saturated by vivid emotions of sorrow, joy, anxiety, pride, surprise and many others. In H. C. Andersen’s fairy tales lost things or things that were intentionally thrown away become a narrative epicentre. A lost item becomes a field of possible interactions. According to Rom Harré “since there is usually more than one narrative unfolding in any familiar story with multiple story-lines, material things as potentially social objects […] have multiple context-bound affordances”. The present paper is an attempt to reconstruct the process of turning a thing, which was withdrawn from everyday scenarios, to a “social object”.

In contemporary cities, various modes of dealing with lost and unattended items are co-present in daily life. In the paper, several modes of interaction with “lost” items are analysed: it’s a discourse of anxiety, produced by security services, which reorganizes scenarios of interaction in transitive spaces (metro, bus and train stations, airports). The other mode is tactics of dealing with the objects, which are being developed by lost and found offices. On the one hand, recently some of the lost and found offices have started arranging exhibitions and publishing catalogues on the most peculiar items. On the other hand, citizens developed alternative forms of communication, making it easier to search, to find and to share various things in public spaces. Street messages and spontaneously emerged places for anonymous sharing are reconceptualised by street artists, focused on the development of intensive interaction zones in urban space.
Medial escapism: metamorphoses of new fairy-tale

According to the concept of Katz and Foulkes (1962), deprivations of casual life and alienation stimulate fictive and absorptive contents and passive relaxation. A traditional fairy-tale becomes a new possibility of running to another reality through a growing medial user dependence and emerging new forms of tale communication. Magic structure of the tale helps performing its psychotherapic mission but with the increase of “visuality of thinking” in medial environment there decrease the possibilities of imagination activation and escapism can become a temporary decision. While increasing the usage of media, the process can gain pathologic features of devil circle when temporary help in satisfying short-term needs eventually becomes the experience of negative states.

“Visual” against “Verbal”: Crisis of “Literature-as-Center-of-Symbolic-World” as Modern Russia’s Phobia

The report will consider as a modern Russian society responds to the so-called “crisis of literature-as-center-of-symbolic-world“, perceiving a violation of the hierarchy of forms of narrative in Russian culture as a serious social and cultural problem. A wide range of estimates of what is happening, forms and ways out of this situation makes it possible to draw conclusions on the criteria of legitimacy / illegitimacy, social prestige of diverse narratives and interpretations of the forms of their relationship. The report is based on material media, online discussions, literature/

Discourse of God and Prophets in the Qur’an and Bible

In the presentation, similarities and differences in the discourse of God and prophets in Christian Bible (New Testament and Old Testament) and in the Qur’an (Koran) are analized, as well as whether/how the differences in the discourse can be traced in both parts? (Kaunelis 2002, Uzdavinys 2002) and also in two full (Geda 2008, Jakubauskas 2010) translations of the Qur’an into Lithuanian.
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  National Identity Stories as Stories that need neither Faith nor Deconstruction

  I shall devote my talk to national identity stories and to Bulgarian speculations on the Bulgarian ethno-genesis in particular.

  Through identity stories, whenther looked a scholarly or not, seen as scholarly creditable or not, human communities make the environment their home and claim place in the sun. It is not stories’ scholarly creditability, of course, that makes them accepted by the corresponding community.

  Sometimes a community wants to have come from far away and sometimes it wants to have been rooted in the place it inhabits. Sometimes it affirms the perceivable features of its identity (or “identity”) and sometimes evades them to design another, a parallel world.

  I guess that predispositions like these are indicative to changes in the collective psychic condition, in the way the changes in artistic styles are.

  Viewing theories and, moreover, stories of ethno-genesis as stories is hardly a novel approach. It suits the profile of such discipline(s) as sociology and/or anthropology of scholarship. I find it heuristic and up-to-date for two reasons. First, it might offer a perspective on the current confrontation (or may be shared disinterest and mistrust?) between the radical nominalism of post-modern “theory” and the radical realism of modern “myth” on national identity issues. Second, it might help view changes in producing/ consuming identity stories alongside with changes in art and literature.

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  Transforming Stories into Things: Dilemma in Heritage Discourses

  The paper focuses on contemporary presentation of the heritage – a peculiar process of interpreting things from the Past, transforming them physically aiming to make them comply with the newly created stories, such as heritage values – esthetical, social, ecotopical, identity, etc. The author explores characteristics of the stories, such as variety, changeability, comparisons with forms of the things from the Past that their interpretatators assess as being insufficiently expressive; and the outcomes – transformation of the authentic things into their tangible interpretations.
Literature and philosophy are very old forms of the human’s living world. The origins of both of them were fed by the same roots - the roots of the human world’s creation. The writings of the oldest cultures in the world still surprise us with unity of search for the truth, good and beauty. Today we separate historical morphological beings of literature and philosophy, the positions and roles of which in modern/post-modern creation of the human world are multipartite. The questions of a literary piece’s subsistence (reality) cannot always be explained without logical paradoxes. In case of not defined field of fiction and non-fiction, sometimes the opinion that the literary piece belongs to the sensual or world-reflective experience separately from philosophical concepts of reality starts to dominate. Modern literature, just like philosophy, presents the multiple reality in which the ideas of its wholeness (continuity) and structurality (discontinuity) intertwine. Their origins are not new - we find them in Antics, the archetypes of Greek and other ancient cultures people’s thinking.

The report raises the question about the relations between the sides of the reality which are shown/indicated to us in today’s literature and philosophy, it considers what philosophical (aesthetical) namings of its reality provide to the literary work’s identity.

It is easy to notice that literature and philosophy are still connected by cognitive dimension of both fiction and non-fiction works typical of written texts. There are also other links of its reality which are no less important to the human world. One of them is the sensation of the power of the reality itself. Literature, just like philosophy, starts from the sensual reality and leads towards aesthetic sensation (experience) of the world. The slip of abstract philosophical concepts explains the aesthetic capture of literary work’s value - it turns it into truth and changes it into transcendence – a philosophical confrontation with the reality. It may be believed that for this reason the literary critics and literary philosophers similarly interpret esthesis - the phenomenon of coactivity and openness of different realities.

Which dimensions of reality meet through literature and philosophy? Such dimensions may be very different because the sources of their insights/sensations are different. In literature they originate from the work’s ideas and style, in philosophy - from traditional open philosophical questions. There also exists the relation between the reality of the generalised literary work and the reality revealed through a philosophical work. It is most distant from the every-
day life of the human world - it is not reflective, i.e. not marking (indicating) the exact spatio-temporal reality. It is philosophically abstract, or ideal, or from some perspective - purely mathematical.

The denominator of the reality inscribed in the report’s headline is undoubtedly not a mathematical expression of a number, which may represent one or several equal parts of the reality as a unit (or the whole). It is not a scientific term but rather a poetic conceptual metaphor, which specifies absolute relation of possible forms of the reality. A literary work as the whole is not an abstract logical set of its values but an appearing exact aesthetical phenomenon. Philosophical conception(s) of the reality are more abstract than the insights of the reality of this phenomenon in literary interpretations, however, talking about the philosophical denominator of a literary work’s reality, we indicate only semantic multiplicity of a literary work’s aesthetic being.

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Performance, Popular Music and the Notion of “Discourse-currency”

A rather widespread tendency in musicology, when speaking about performance, is that of equalling straightaway the concept to the (very) general notion of “music-making”. In the attempt of circumscribing the field a bit, the existence of a plan, or at least a draft (as in improvisation) behind the music-making, has been suggested. This aspect, although not able to “demist” the vagueness of the concept, does at least its best to reduce its size.

The goal of this paper is to work on and around an operative concept of musical performance, in relation to its components and articulation, to the way it functions within popular music and to its role and action as a social fact. For the most part, an investigation of this type equals to analyzing how performance becomes and works as “discourse” in musicians, musicologists and music lovers:

– What is the role of the performance within the context of popular music?
– What is its impact at the social level?
– How is performance employed in popular music discourse?
– Is (or can be) performance a “narrative unit” within such discourse?

To answer these questions, the concept of “discourse-currency” (elaborated during the author’s research on the topic in the course of the last five years) will be introduced, claiming that “performance” plays a central role in this process.
The paper is considered pertinent to the topic “Relation of theoretical and artistic (literature, art, music, dance, etc.) discourses with reality”, suggested by the conference’s committee.

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**Collective Procedures of Realistic Fulfilment of Imaginary**

The paper supports nominalist preference that ideas and images exist only because practices of realistic fulfilment (Verwirklichung, įtikrovinimas). Existence in this case is action of performance: playing, showing, writing but not entity, not a thing or relation. Development of religions, occultism and utopias shows how sensual images are being realistically fulfilled, understood, institutionalized, controlled, ritualized or carnivalesed, embodied or disciplined. Propaganda, institutional persuasion acts and the spectacle society originates after alienation of individual realistic fulfilsments. Although the images which are reconcilable with other symbolical organizations and human skills are characterized as stabile; nonetheless, contemporary commercial and public broadcast takes the functions of active imagination of individuals. It determines essential changes of tastes, abilities to imagine and practices of fulfilment. Public contract concerning imaginary and tuning of the one according to different practices guarantee pragmatics and ethics of collective imagination. The age of fairy-tales in the pre-spectacle society presupposed essentially different actions of collective imaginary and as a consequence unlike society agreement. Contemporary communities do not agree about imaginary but confirm impressions from broadcasting in the process of changing of intensity of collective imagination, in disappearing of autonomous or communitarian skills for bright imaginary. Substitution of performative imaginary into broadcasting continuous influences social political culture and responsibility of society in our days.

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**The Tale Education as Art Communication in the Theatrical Culture of the Castles of the Lithuanian Grand Duchy**

In the development of the Lithuanian natural belief an important place was taken by a fairy-tale. As a therapy and as a youth’s educational development education, in the castles of the noblemen of the Lithuanian Grand Duchy there happen not only political, diplomatic, but also cultural life. This awakened and developed the spiritual life if all society. Lithuanian king palace was famous for the baroque theatre. Talented people, who participated in cultural life, lived in the
residence of the kings. With the attempts of many of them, with reference to the traditions of the epoch, quite strictly defined model of palace culture was created, meaningful ceremonial, often corresponding to cultural needs of the great duke and aristocracy as well as the tendencies of the customs.

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  **“Stalker”: Heros Path in Cinematographic Text**

  The article is devoted to the narrative of “Stalker”, a film by A. Tarkovskiy, that is considered as a fairy-tail. The composition chain of the masterpiece reproduces the archetype of Path: Home – Call to traveling – Supernatural protection - Overstep the limits – Trial in the forest (“Zona”) – Reward – Step over the threshold to the everyday life. All this is a narrative of a heroic myth (J. Campbell), magic fairy-tail (V. Ya. Propp), as well as a way of initiative test and finding of Self (K. G. Jung). Modern cinema issues are also analyzed in the article.

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  **Narrative and history in modern Lithuanian novel**

  The article analyzes the peculiarities of history, the events told and narrative in the novel by Sigitas Parulskis “Murmanti siena” (2008). It is ascertained how interpretational techniques, characteristic to historic and literary narrative, are connected (reductionistic fact selection, polemics with the dissentients, importance of axiology), arguing the approach of literature and historic discourses. It is stated that the narrator’s attitude of looking for individual, cultural and historic crossings of memory allow a self-reflecting work rebuilding refusing the privilege of absolute knowledge characteristic to retrospective narrative and closing with the genres of myth or fairy-tale.

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  **Problems of Teaching Methods of Fairy-tale to Students with Low Academic Achievement**

  The energy of the impact of fairy-tale on human, its limitless possibilities to produce different meanings contribute to the expansion of the research fields of this folk genre. The special role of fairy-tale in the child’s personal development
determines the relevance of its study in the field of psycho-pedagogical knowledge, particularly in the methods of literature studying. The value of fairytale is great and for literary development of students, especially of the 5-6th forms with low academic achievement, as the proper level of their literary education must be the foundation for the formation of bright and unique personality, capable of self-realization in various forms of creative activity.

For the development of students’ literary knowledge and skills the defining role of fairytale is that it creates the conditions for child’s understanding of universal (and national) values and the sense of life in general. Scientists have different psychological mechanisms to explain the process of sense perception and experience of fairytales by a child. Developing L.Vygotsky’s ideas about the special forms of the imagination as “the second expression of human emotions”, A. Zaporozchetz’s ideas about the existence of a separate kind of knowledge in the form of emotional images, consider the fairytale as particular reality, which helps the child to set the world of human emotions, relationships, the most important moral categories, that is – the world of life meaning. The child is able to cover the distance between the everyday and life sense of fairytale only through empathy to fantasy characters and understanding of the moral meaning of a tale. However, according to Vygotsky’s findings about active participation in the development of child’s education, without adult assistance in the interpretation of fabulous images their deeper meaning is beyond the child’s understanding, especially if he is experiencing various difficulties in learning. There is a need to develop an effective model of interaction between teacher and problem student.

Building a model to overcome students’ reading difficulties in the process of understanding the life meaning of fairytale is grounded on analysis of the modern concepts of methodological study of Ukrainian literature: self-development (B. Stepanishina), motivation of students’ cognitive activity (E. Pasichnyk), comparative (A. Gradovsky) and context (V. Gladyshev) study of art works, in conjunction with different types of art (C. Zchyla), existential-dialogical literature studying (A. Tokman), procedural orderly learning (N. Voloshina, A. Sitchenko) etc. As a result of the study, methodological model for overcoming students’ reading difficulties in the process of understanding the life meaning of fairytale is proposed. It consists of conceptual ideas of formative studying defined by the author, typology of learning tasks and the steps and optimal condition for training and remedial work.
From Science to Aesthetics: Discourses of Jeanette Winterson

Jeanette Winterson is a British author whose novels are composed of multiplicity of discourses: the language of quantum physics, medicine, cooking recipes and computers. Written on the Body, Gut Symmetries and The Powerbook are Winterson’s love stories written in discourses which on the surface are not related to romance. Winterson’s literary voice questions and complicates the boundary between scientific and aesthetic discourse.

The World is Made of Stories: Discourse on the Other in the Balkans (The Macedonian Part of the Story)

The article examines the otherness in the Balkans, analyzed through stereotypes and prejudices between different ethnic and cultural communities in the Republic of Macedonia. The creation of stereotypes and autho-stereotypes as a necessity for survival, and „better” understanding of the Other, is an especially popular topic of conversation in the Balkans. During the last few years this has become a subject of analyses especially of non-Balkans, i.e. of „others“ that hold different models of perception. In the Republic of Macedonia the understanding of the other is visible, verbally and visually, but there are also noticeable changes in relation to the presentation of the same historical events, but now with different terminology. The article deals, from an ethnological and anthropological aspect, with the possible reasons for such a change in the approach.

In particular, perceptions of past and ethnic confrontations/conflicts in the past are important for inter-ethnic relations. If there is a willingness to face and pay attention to the events of the past, it affects the possibilities for reconciliation and progress in inter-ethnic relations. Cognition and recognition, as well as forgiveness, are indicators of ability to deal with the past. For the overwhelming majority of citizens (more than 70%) knowledge of the history and culture of other ethnic communities is important.

The Republic of Macedonia often think that there is prejudice against ethnic Albanians, with the exception of the Roma people who think that they experience most prejudice. Basic stereotype that Macedonians have regarding
the Albanian community is that Albanians are superior and successful, they are not disadvantaged and discriminated against and have below average successful culture that led to their ethnic or religious lagging in cultural level and self-isolation. The Albanian stereotype regarding themselves is that Albanians are below average successful and this is due to the subordinate position in which they are discriminated by the state on ethnic grounds.

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The research is concentrated on the interrelation between eastern recital, reader’s expectation and cultural imagination of postmodern epoch, realized in interaction between western and eastern cultural experience. The analysis exposed that the effect of “recognizability” is accomplished through the cross-cultural convergence (usage of mythological and cultural archetypes, application of code words, creating allusions and associative narrative parallels) and application of postmodern strategy of playfulness towards established clichés and stereotypes.

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*Art as Equivalent of Philosophy*

Philosophy and art in the broad sense are equivalent. Both deal with generalities. Philosophy by assistance of the ratio reveals the essence of man and the World. The same is performed by art. Through human feelings and creativity art allows to touch the depths of life. We combine a certain epoch’s expression in art into one whole, which we call the spirit or style of the epoch. Philosophy expresses the spirit of the epoch by its own means and language. Art and philosophy are two deepest forms of expression of existence of the human being in the World.

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*Legends of the Hill of Crosses: in Search of Certainty*

Lithuania is a Catholic country. One of her Catholic shrines – the Hill of Crosses which is in the north of Lithuania. The Hill of Crosses is a unique place in the world. Here every cross has its own history, the human suffering of Golgotha.
Many people consider the Hill of Crosses not only as a religious object, but also as a national spirit, a symbol of freedom. Of course, there are numerous curious tourists, excursionists who are more interested in novelty, exotic things. A common version states that the first cross appeared on the Hill of Crosses on the graves of the rebels buried here in 1831 and 1863, but historians today dismiss the emergence of the concept of the hill as unreliable. Ethnological/folklore studies hypothesize that the Hill of Crosses is dead for the nation and only stands as a religious ritual culture obelisk.

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**Writer’s Work through the Prism of Science and Creativity (based on M. Veller’s writings)**

This article represents the main conceits of development of a writer’s individual style and mastery, as they were interpreted in prose writings by Mikhail Veller, the modern Russian prose writer and publicist. It is shown that the views of a writer’s mastery in literary theory and in one’s own artistic practice could differ in terms, yet be similar in the main idea of an individual style development, which is the constant hard work on every word and phrase, whether in poetic or in prosaic writing.

The keypoints of the so-called ‘technology of a short story,’ as they were interpreted in writings by M. Veller, are thoroughly analyzed in the given article, based on the examples from Ukrainian and Lithuanian literatures. The author of the article has shown that such conceptual components of a literary process as the creative invention, genre modifications, composition, language and style, are to be connected by an artistic idea to make up the real short story which would be read non-stop. These principles were used to study one of the humoresques by Vytaute Žilinskaite, “Precise Orientations”. It was chosen as a brilliant synthesis of story, parody, literary essay, and scientific article, whose artistic objectives are not only a derision of the graphomaniac writer, but also a persuasion for the young poets from erroneous steps in assessment of individual literary style.

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**Sounding Stories: The Discourses by/about Musical Performers**

The notion of music performer-interpreter, as we now understand it, is the product of the modern era: s/he became visible as late as in the eighteenth
International Scientific Conference

century, and gained cultural importance in the nineteenth, when contemporary performance art was formed with its idiomatic ideologies and practices. Although interpretation history is rather short, the views into this cultural phenomenon have been constantly changing in the course of time, as well as the inter-relations among music creators, performers and those who evaluate their art. Currently, performance studies have become a significant field of mainstream musicology. Music performance art is being analyzed from the perspectives of various other disciplines, such as psychology, semiotics, hermeneutics, cultural sociology, and others. More and more often, their insights are verbalized also by the music performers themselves.

The focus of the present paper is the figure of classical music performer as a significant part of cultural life and cultural, institutional and personal discourses that both generate the art of music performance and originate from it. The main target here is to propose a form of discourse analysis of different representations and self-representations that musical performers, pianists in particular, put into action in their interactions with social and cultural contexts. Among those there are different types of performer-listener communication processes, scholarly analyses of this art, various media through which the art of music performance is disseminated, some aspects related to the consumption, marketing and/or ideologizing of nowadays’ performance practices.

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**Fictio – Spiritus Movens of Verbal Creation: Context of Poetics’ of the 17th-18t c.**

In the first part of the 17-18th c., almost in all Europe there settled and flowered a new trend of art – Baroque which in its new forms expressed itself in art, architecture, music and literature. Theorists of that period newly assessed literary works, tried to define their artistic criteria, systemized and generalized the features characteristic to various literary genres, described possible rules and possibilities of composition.

Baroque literature was created and popularized by many creators who belonged to Jesus’ Association. Their works were often created with reference to the formed canon of the most famous literary theorists of the 17th c. (Julius Caesar Scaliger, Jacobus Pontanus, Antonius Possevinus, Mathias Casimirus Sarbievius), and the most important genres became lyrical poetry and epigram as well as its various species especially blossoming in the Baroque epoch.

One of the most important features of verbal creation, especially lyrics, was considered by the theorists of the 17th c. the depiction of unusual, unbelievable and extraordinary things, i.e., poetical notion (fictio). The article reveals how
THE WORLD IS COMPOSED OF STORIES. The Relationship between Discourses and their Transformations

theorists defined fictio category, what its differences penetrated in the works of various genres, what fictio features attributed exceptionally to lyrical creation. By evoking the examples of the most famous European authors of the 17-18th c., who wrote in Latin, (Mathias Casimirus Sarbievius, Nicolaus Avancinus, Jacobus Balde, etc.), the work will analyze the relation of theoretical idea and talent of the day, theoretical inspirations for creation as well as the influence of literature on the processes.

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The Game and Fairy-tale in Gamification - Is the Synthesis Possible?

According to Gartner, Inc., by 2015 more than 50 percent of organizations that manage innovation processes will gamify those processes. The gamification of everyday’s work, leisure, recreation, and learning activity means that at least a part of these activities is provided with game elements and performed by playing the game. For example, gamification of work activity means that some of the operations are performed by playing the game with other employees.

The participation in gamificated activity may be only voluntary. As in any game, in gamificated activity too, it is important not only to win the game because of gaining personal experience. Besides that, defeat does not negatively influence the losers wellbeing. Gamification of any activity requires the setting of rules which do not contradict existing regulation as well as accounting for results of gamificated activity. Gamification is characterized by positive emotional involvement in activity performance, personal and social perfection, and new ability acquisition.

In the report we analyse gamificated activity comparing the ordinary game (football, chess, card) with the plot of some fairy-tale, fable and play. We argue that integration of the typical narrative of these genres based on social (self) determinations in gamificated activity „extends the standard boundaries of game and stimulates the formation the socially, economically, investigationally, and educationally active structures.

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Narrative Space of a Closed Text

This study analyses the process of the modifying of narrative space within religious and scholarly speech practices which assert the authority of the text and and the impossibility of changing it, using the history of the cycle of legends
related to the Tikhvin Icon of the Mother of God from the late 16th to the early 21st century (from the manuscript tradition to the annotated facsimile edition). The dynamics of the development in the narrative space of the Tikhvin Icon of the Mother of God are defined by the changes in the strategy of working with the text of the icon. It emerges in the 15th century as part of the strategy of the cultural appropriation of the specific physical space of the Russian North in line with the main cultural practices of the time – the Orthodox liturgical cycle and the cult of patron holy objects. The short story is abundant with local details. In the 17th century, at the junction of the late Middle Ages and the Modern Age, the narrative space of the Tikhvin Icon expands within the strategy of compendium (accumulation of all the existing information) typical for this time and is captured in the form of a set of stories of different semiotic nature (a developed visual cycle emerges), modeled on the Akathistos Hymn to the Mother of God. The universal significance of events is emphasized. In the 18th–19th centuries the meaning of the compendium strategy becomes lost and the set of stories is driven out by the set of the marginal cultural practices of the Old Believers and collectors, becoming the object of preserving and archaizing strategies which, in turn, produce a new modification of the narrative space exclusively on the level of visual cycle. The interest in the text of the Tikhvin icon in the 20th century could become important only in the form of scholarly research and apologetic strategy, typical for Russian medieval studies, which had to prove their subject’s worth as a source as well as its artist value to Marxist scholarship and at the same time to debate with its own ideological meaning (the situation of a materialist researcher). The results of research substantially expanded the narrative space of the Tikhvin Icon at the end of the 20th – beginning of the 21st century, when the apologetic strategy of the treatment of the text by the scholars was replaced by a new compendium or integrative strategy. This strategy attempts to supplement the narrative space of the miracle with information obtained as a result of scholarly analysis (the situation of an idealist researcher).

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*Crossing the Air Borders: Implicit Truth Bridges Generated or Missing*

You might wonder what implicit truth bridges are? In a nutshell: Implicit truth bridges are not arbitrary symbols of any kind, such as words, numbers, tones, sounds, lines, colours, figures and so forth, but they might be contained implicitly in them. As such implicit truth bridges are the glue of what is worth to
be created or become carried out: stories and creations of the manifold kinds, no matter what origin they come from, no matter whether or not they are scientific, common sense, or pieces of art, or ways of everyday life: scientific theories, myths, literature, music, painting, dance … everyday life.

Due to their ontic embeddedness, the implicit truth bridges possess the capacity to cross the air borders – a notion kept unexplained here – of the manifold existing worlds in virtue of their genuine connectedness to an outer symbolic entity within the mental or physical realities: to our cosmos.

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**Artistic Modification of Conflict of Divine and Demonic in Contemporary Postmodern Ukrainian Prose**

The coordinates of manner and matter of artistic work change in the Postmodern period of development of both world and Ukrainian literature. Prose by the Ukrainian writer Mykhajlo Brynyh («Electronic Plasticine», «Chess for Morons», «Time Trouble of Doctor Padlucho») that is distinguished by unforeseeable nature and bright experimentation, is an especial model in this sense. The text of «Electronic Plasticine” consists of a few semantic blocks that can sometimes continue each other. Besides, the author gives comments on such theme: what problems a writer runs into, creating a novel. In subsequent works, the author violates spelling and calls to the artificial Ukrainian-Russian language; the genre determines the novels as manuals on the chess playing.

However, the unusual form of M.Brynyh’s works assists to the deeper opening of actual problems for modern informative society: sense of human life in the period of blooming of computer technologies that does not remove a fight between God and devil for the fate of humanity, but only strengthen it. In the novel «Electronic Plasticine», the world reminds us of some matrix where heroes can have two lives and one of them lives in an electronic format but their fascination with the unreal world destroys their present and future. All personages collected by the author at the end of work in one carriage, by a collision with mystic «Yellow with disseminations» appear as dead, thus their death had come before they boarded train.

Projecting of man whose consciousness lives in the computer program, the author compels to be thoughtful about demonic nature of computer code «Yellow with disseminations»; he emphasizes that technological development brings society to the material and spiritual decline, and, finally, to its disappearance. In other works («Chess for Morons», «Time Trouble of doctor Padlucho»), eschatological conflict becomes sharper. Doctor Padlucho prepares boy Misha to party in chess that will decide the world fate. Misha has to play on God’s side
against devil, for that will play artificial intellect – computer. And the victory appears not on the human side.

Thus, M.Brynh artistically modifying opposition between divine and demonic emphasizes negative influence of scientific and technical progress on society, when computer becomes to be a necessary object in every family, the network of Internet takes more and more users and virtual communication begins to prevail above «living».

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*Storytelling and Construction of Social and Personal Mythology in the Field of Art and Communication*

The work with the image and brand, the fields of art, with the teams, with problem and crises is a space of the coupling of different stories that are created in certain genres and styles.

The basis of the company’s corporate identity, personal history of the artist, gallery owner, patron, sponsor is put in the myth (the story). The dynamics and transformation of different kinds of narratives is a way of gaining status, creating the image, preserving the integrity, competition and survival.

Corporative culture and company’s’ official websites, personal blogs – they all are based on a history (story), narrative. Their style, rhetoric, expressive techniques and forms, supplemented by visual images, set the bounds of reality (the organization, creativity, communication channels).

Methodological possibilities of this approach are not limited to exotic cases and novelty. This is a job with basic spheres and the field of options. Concepts such as plot, character, mask, the author and the hero become potentially serious methodological tools. But it is not limited to the simple transfer and adaptation of literary and linguistic concepts in the application scope. Movement from myth to novel, to intertextual novel and structurally mobile essays, reflects not only the evolution of literature, and not only the general trend of the type of sociality and the transition to a post-industrial society. It also reflects trends in the transformation team management experiences, brands, etc.

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*Invented Mythologies in Contemporary Hungary*

During the last decades certain new national mythology emerged in Hungary as a bottom-up process. These new myths reinterpret certain part of
Hungarian history, the role of Hungarians in history, the meaning of Hungarian national symbols. This new, invented mythology gains incredible popularity in contemporary Hungary creating huge debates among the “followers” and “rejecters” of the idea and scholars and “pseudo scholars”. My paper will analyse this complex phenomenon.

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*Mир как версия слова / The World as a Word’s Version*

Изменение в мире подразумевает расширение/сужение репертуара возможностей свободного выбора в перспективе от субъекта конечного существования, иными словами – подвижка границы между собственно человеческим и природным «компонентами» этого субъекта. Эффектом актуализации этой границы является слово = высказывание. Границе между «человеческим» и «природным» соответствует граница между «прямым» и «переносным» значением. Поэтическое высказывание является средой, в которой происходит подвижка этой границы. Жизненно значимое переосмысление границы между человеческим и природным (свободным и необходимым) производно по отношению к изменению состояния языка. Изменение состояния языка происходит непосредственно и только в поэтическом высказывании и представляет собой обращение метафоры. Обращение метафоры, проблематизируя уродненное субъектом слова состояние языка с его приоритетами достоверности/минимости, проблематизирует, далее, непременность включенности субъекта в широко понятную телесность: от социальной роли или участия в родстве до фактической телесно-родовой определенности.

Соответственно, проблематизируется основательность как познавательного акта, так и этической оценки, поскольку возможность и того, и другой открывается здесь и сейчас доминирующим соотношением «целое – часть», закрепленным в метафорике языка, и преодолеваемым в акте обращения метафоры. Субъект такого состояния, коль скоро его, состояния, ценность известна человеку по непосредственному опыту, есть субъект потребности в инотелесном существовании.

Автор художественного высказывания – субъект потребности в инотелесном существовании. Слово указывает на 1) утраченную инотелесность, далее, на 2) отсутствующее как такое, предметно, во времени и пространстве и, наконец, 3) отсутствующее здесь и сейчас. Только «благодаря» памяти об инотелесности, хранимой сопряжением души и тела, оказывается явленной функция слова – указание на утраченную
The Transformation of Myth into a Fairy-tale in the „Hymn to Artemis“ by Callimachus

Callimachus is a central figure of the entire Hellenistic period. His purpose was to create a new literary style, while changing well-established outworn conventions of the Greek literature. Hymn to Artemis is one of the most beautiful and significant hymns of Callimachus. Its structure is characterized by the mixture of diegetic and mimetic modes. Callimachus represents the development of the goddess Artemis from a little child to a fully fledged Olympian deity. Callimachus created a new literary style by introducing many novelties, such as, firstly, a representation of the gods in a child’s age and sibling rivalry between Artemis and Apollo, secondly, a fluctuation between mimetic and diegetic modes, thirdly, a combination of lyrical and epical episodes, fourthly, a modification of the hymn’s traditional opening, fifthly, an emphatical display of one’s learnedness and, lastly, an experimental form. Callimachus’ style is smooth, thought-out and refined, abundant in neologisms, allegories, and mythical realia.

The Storytelling Man on the Storytelling World: Sacralisation of Landscape in Lithuanian Folk Narrative

Traditional oral culture can be named as the culture of memory, since maintenance, succession and transmission of folk tradition is strongly interconnected with the mnemonic processes. In a particular way the mode of the traditional memory is also preserved by the landscape objects. An exceptional site of natural or cultural landscape both stimulates the emergence of narratives that tell about it and is a constant inducement to remember and tell the corresponding stories. Therefore, it could be stated that not only people create and tell folk narratives on the surrounding environment, but also the objects of the milieu generate specific cognition, that is narrated in folklore. Thus, there could be observed an ongoing twofold process of the world being inscribed into the text and the text being inscribed into the world.
Various topics of interplay between the worldview concepts and the geographic reality were started to be approached more closely in the 2nd half of the 20th century by the students of geography of religions, environmental psychology, and humanistic geography. Peculiarities of the outer and inner space of literary work are researched by literature geography, literature topography and topology, space and landscape poetics, and semiotics. A good few of the aforementioned methodologies were influenced by the phenomenology and its idea that the objects and phenomena of the world could be penetrated in so far as they present themselves to the penetrating consciousness.

In the paper it is focused on how the visible landscape (both natural and cultural) transforms into sacral landscape of Lithuanian folk narrative. It is investigated how the abstract space transforms into the meaningful place in the folk legends as well as which component of space and time categories is more relevant in folk narratives. The special emphasis is put on the claim that in folk legends the environment is perceived according to its value, i.e. every object of the real world is reckoned as capable to speak to us only when it is evaluated by incorporating it into the anthropocentric cosmos.

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**Religious Stories of Personal Experience**

The paper presents an attempt of analyzing certain aspects of the current Lithuanian religious stories of personal experience, including both William James, Kevin Fauteaux, David Hay theories and the fieldwork gathered by the author. By analyzing the religious stories of personal experience, the author attempts to find answers to some questions: Why is religious experience important for contemporary human being? How does religious experience influence human being’s personal life? How is religious experience reflected in religious stories of personal experience?

Contemporary religious stories express the intimate relationship between the respondents and God, personal feelings, reflecting, interpreting and evaluating an individual religious experience and individual religious sensibility. The religious stories reveal the collective national experience, values, folk worldviews and peculiarities of the national character. They also express the religious, cultural and national identity of different groups of the Lithuanian population.
Discoveries in Trees, Rivers and in the Earth: Stories about the Origin of Miraculous Images of the Holy Mother Mary, the „Material Imagination“

Written sources from the Lithuanian Grand Duchy, as well as from Poland and other Catholic countries of Central Europe, allow us to distinguish several types of narratives that speak of the (super)natural origin of miraculous images, i.e. their discovery in certain (un)expected locations, in natural refuges.

Culture that lies dormant in nature and unexpectedly emerges from it evokes archaeology and its unknown hidden secrets; the rare find which, once freed from its initial silent obscurity, gives rise to the need to find a meaningful history for its existence. For this reason, artistic works – namely, the images of the Holy Mother Mary – that purposely appeared in nature in locations that seemed, at first glance, to be inappropriate (or unsafe), acquired a miraculous stature. Using the terminology of Gaston Bachelard, one could say that the formal imagination (a painting) is accompanied and introduced by the material imagination: an element of nature, or a group thereof, such as a tree, the air, the earth, or water. It should be noted that the topology of the discovery of miraculous images closely approximates Pagan methods of receiving the bearers of fortune and misfortune – household spirits (kaukai) and wood sprites (aitvarai) – and their zones of influence. Wood sprites were found in trees and represented the realms of fire and air, while household spirits visiting farmsteads were associated with the worlds of the earth and water.

Interestingly, the location of the appearance(s) of imagery coincide with several Pagan human burial methods (for example, the interment of unbaptized babies within linden trees, mentioned in sources from as early as the 16th century). The image is treated similarly to a body – it can be buried, hidden, or discovered as a holy item and revered. These discoveries are often accompanied by light, conveyed as a signal or a message through a vision or dream.

Therefore, in the field of their relationship with religious imagery, the „natural“ origin of these images was commemorated and perceived as one of the signs of their miraculousness. It should be noted here that miraculous images found in nature were not encountered in larger cities. Stories of their „natural“ origins were most often associated with sanctuaries newly established in the more remote provinces of the Lithuanian Grand Duchy.

The purpose of this report is to examine, based on an analysis of specific narratives about the origins of miraculous images from the 17th and 18th centuries in the Lithuanian Grand Duchy, what role these elements of material
imagination play in the socio-cultural setting in relation to religious imagery. Do they serve only as topo-poetic features, or can they also be associated with certain historic realities and actually prevailing practices of the treatment of art works?

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_Re-Vision of the Cinderella Fairytale in Anne Dunlop’s Cinderella’s Sister_

In Anne Dunlop’s Cinderella’s Sister (2007) the Cinderella fairytale serves as a peritext, as per Gérard Genette, and a subtext that can be reflective of the impact of cultural texts on self perception and identity formation. In this respect, the meanings attached to the fairytale can be read through the lens of intertextual links with discourses which reveal a complex pattern of indoctrination and inherent structures that constitute the basis for regulatory paradigms of gender/role and personal identity. The fairytale then as cultural referent reveals the relationship between the existing cultural goals/discourses and identity as well as shows the female protagonist’s attempts to clarify her own identity through acceptance or rejection of therein embodied values.

Anne Dunlop’s Cinderella’s Sister will also be considered as an example of chick lit, which just as other genre fiction is often ascribed the status of lit rather than literature. Drawing on postfeminist criticism, it will be reflected on the novel’s links with other formulaic genres paying special attention to the narrative’s affinities with the popular romance to reveal changing perceptions of gender roles, autonomy, and subjectivity. The novel will be regarded as a manifestation of return to realism, which, according to much scholarship on the subject, is a tendency frequent in chick lit.

The realist turn in the novel uncovers and revises the gender role ideology embedded in the fairy tale Cinderella as well as exposes the deceptiveness of the ideology embedded in its plot. Such revisionist treatment of the fairytale translates into what Georgina C. Isbister has called new versions of the fairytale”, a discourse which reflects desired trajectories of contemporary woman’s “metamorphosis of the self”.

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The Change of Patriotic Poetry Evaluation in the Twentieth Century
(The Example of B. Brazdžionis)

Historical reality of Lithuania caused the abundance and popularity of the poetry, expressing patriotic attitude to the world. In different periods the creators, writing patriotic poetry are either exalted as the nation unifying and activating factor, or their work is accepted as a utilitarian construct, low corresponding to the criteria of the real art.

The aim of the study – to reveal historical and social environment impact on evaluation criteria of literary texts, exploring the intersections and mutual influence of artistry and suggestibility criteria pronounced in the media. It is based on the example of a popular Lithuanian poet, Bernardas Brazdžionis.

The study revealed a trend that in relatively calm historical period the value of patriotic poetry is determined according to the harmony of form and content – that means, the criteria of artistic expression, ideological relevance and suggestibility are equally important. So the patriotic poetry goes in the same range as all other literature. But everything changes when society feels the threat to its national state, nationalism and habitual existence. In these periods (World War II, the Soviet occupation, etc.) patriotic poetry becomes especially important and most appreciated by the public. Historical events (time) and place of residence (space) allows the exchange of the evaluation criteria of patriotic poetry, as this poetry is valuable so far as it is able to match the realities of public life.

At the end of the twentieth century the critics establish patriotic poetry somewhere in the margins of literature – it is acknowledged that the criteria of its evaluation are a little bit different from those applied for the treatment of other fiction works. And the first criterion to determine the value of a patriotic poem is suggestibility, and only then the coherence of the content and the form or any other criteria of artistry follow.

However, the wider field of the nation’s worldview the patriotic poem is covering, the less the text depends on the epoch, and the bigger artistic value it has. This is reflected in B. Brazdžionis patriotic poetry as well. It proves that skillfully created patriotic texts are not one-day events – they remain relevant in different life periods of the nation.
THE WORLD IS COMPOSED OF STORIES. The Relationship between Discourses and their Transformations

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The Portrayal of the Maturation Process in Selected Fairy Tales

Many fairy tales in which girls function as heroines transmit cultural and even ritual information on maturation process of young girls. The image of the girl and woman, the portrayal of feminine character traits and maturation can be interpreted on at least two levels within tales. On the level of the plot, the poor, abused and hardworking girl is able to overcome all the hardships the stepmother and/or stepsisters (rival females in general) make her face. On a deeper level, confrontations with one’s self and one’s own weaknesses are conveyed. The final happiness is a result not of the external help but of one’s own growth, awareness, and conquering obstacles within oneself, i.e. personal development, which is achieved during the individual maturation process. Fairy tales which have a heroine as their focus can be divided into the following categories: the brother-sister tales, the sister-sister tales, the heroine who is inhibited in her maturation process by one or both of her parents tales, and the substituted or forgotten bride tales (Rush-Feja). The presentation is an attempt to discuss the Brothers Grimm fairy tales “The Six Swans”, “The Seven Ravens”, and “The Twelve Brothers” and the Lithuanian tales “Dvylika brolių, juodvarniais lakstančių” (“Twelve Ravens”) and “Apie devynis brolius ir jų seserį Elenytę” (“Nine Brothers and their Sister Elenyte”) in the light of contemporary popular culture.

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Fractal Structures in Metaphysical Poetry

In my paper I intend to concentrate on the traits that point to the existence of fractal structures in metaphysical poetry. (The term ‘metaphysical’ here is used in its literary, not philosophical meaning. The term ‘fractal’ is based on the definition of Benoit Mandelbrot, who initially applied this concept to geometry to show ‘the morphology of the amorphous’ and its later interpretations in the field of humanities).

The central stylistic feature of metaphysical poetry is a special type of metaphor called ‘the metaphysical conceit’. Anthony Low summarized other leading characteristics as ‘a sense of drama, a sense of process and an interest in the inner movements of thoughts and feelings’.

In spite of successful attempts in the fields of drama, prose and free verse, the theory of fractals has never (at least in Ukraine) been applied to the field of metaphysical poetry. However, the theory of fractals in the research of
metaphysical poetry affords an opportunity to describe more exactly the structure of its basic oppositions and to clarify certain morphological traits of its thematic complex.

The analysis of the basic oppositions and the thematic complex of metaphysical poetry in the light of the theory of fractals shows strong dynamic structures rather than a disorganized combination of elements.

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**Bakhtinian Lesson, or the „History“ of Lithuanian Soviet Novel As Described by A. Bučys**

The paper deals with the analysis of the “history of Lithuanian Soviet novel” as represented by a literary critic Algimantas Bučys in his book “Novel and the Present Day” (1977). This book contains a strong bakhtinian methodological introduction (address to M. Bakhtin’s concept of novel) and also a very concise quote from M. Bakhtin’s book “Epic and Novel” in which the concept is introduced. This book was very little known and hard to find back in the 1960s.

This analysis aims to answer the following questions. First, how did A. Bučys succeed in applying M. Bakhtin’s theory of novel to the Soviet present day? What is the code of this kind of literary history like? What arguments and devices are used by the author? Why did this theory and history of the Lithuanian Soviet novel happen to be so short-lived, notwithstanding the fact that it was based on bakhtinian theory and the notion of the “big time”?

As it comes from the analysis, Bakhtin’s theory plays an ambiguous role in A. Bučys’ history of the national novel. On the one hand, Bakhtin’s theory surely is a theoretical master of novelization of genres. On the other hand, as a methodology suitable for research into Lithuanian novel, it is dealt by A. Bučys as a dogmatic type of analogy, and the analysis itself is based in this book on likening rather than interpretation. A. Bučys used the bakhtinian notion of the “big time”, but this resulted not in incorporation of Lithuanian novel into the universal novelist trend, but in actualization of the Soviet context of interpretation of history. A. Bučys analyzed the near past of Lithuanian novel to trace its development up to the triumphant present day - the Lithuanian novel of the inner monologue. And also he blueprinted and predicted (expected) the future of Lithuanian novel. (Although, this plan did not meet reality).

A. Bučys’ book “Novel and the Present Day” is not in demand today. Due to historical causes and the context of the humanities, bakhtinian “inner metaphorism” of the novel discourse, bakhtinian theory, style and methods are misrepresented in this book or even not represented in it at all.
Bakhtin’s notions used by A. Bučys lose their aptitude for creation of the “specifically bakhtinian semantic unity” (L. Gogotishvili). So they have to be treated within the context of this book, keeping in mind its author’s goals. Therefore, it becomes obvious that A. Bučys’s book formally follows the bakhtinian methodology, but in fact it violates the theory and misrepresents the history of the Lithuanian literature of the Soviet time.

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*Power of Meaning: Image of the „Voice of the Horn“ in the Stories of the Bible*

Basing on the perception of the Scriptures as “a theological comment on history” (a definition offered by Umberto Cassuto), and taking into consideration the intangible and supertextual aspect of biblical meanings, one can propose that it is neither possible to prove nor to reject biblical truth. The initial purpose of the Scriptures as a source of spiritual guidance is supplemented by the dimension of intellectual analysis with the help of symbolic images; however, this method of symbolic expression is marked by the aspiration to reflect the essence, i.e. the truth, taking advantage of the very potency of meaning.

In biblical stories God reveals Himself as the Voice. Therefore function of music, as intermediator between the worlds of visible and invisible, is extremely important. Shofar, or natural animal’s horn, is one of the most distinct symbols in the Bible. Picture of God’s majesty, His active relationship with mankind, Jewish ethnic identity is supported by the image of kol ha-shofar. Shofar is equally important in all parts of the Bible – in the Torah, in poetic and historical books. In the very first reference to the shofar (Exodus 19: 13-19) it is associated with God’s voice and becomes sign of God to the nation. Prophet Isaiah associates it with judgement (58:1), in Psalm 47 kol shofar reveals God’s majesty and power; shofar, as sign of redemption, is vivid the book of Zecharia (9:14); the atmosphere of the Great day of the Lord – the Last judgement – is created by sounds of the shofar in the book of Joel (2:1 and 15). In the prophecies of Ezechiel, Sephaniah, Amos, Hosea, shofar is mentioned as sign of warning, spiritual awakening and revival. Irrespective of different periods of writing down the biblical books, meanings of shofar, which were transmitted orally from generation to generation, were stable and solid in consciousness of all authors of the Bible.

The paper discusses biblical stories (in books of Exodus, Joshua, Judges) which reflect meanings of shofar in the most striking way.
Visual Stories by Šarūnas Sauka. A Semiotic Reflection on Painting

The paintings of Šarūnas Sauka clearly seem to tell stories. The actors are often captured in strange poses, as if engaged in some unusual activities, or in an intense contemplative state; the anthropomorphic figures and realistic everyday details make up complicated scenes that cannot be recognized as representing the order of the natural world.

However, Sauka’s paintings are rarely based on pre-existing stories that could serve as a reliable source for interpretation. Hence, the viewer himself is provoked to narrativize the images in order to explain the situations that would otherwise remain mysterious and incomprehensible. At this point we are faced with the problem of visual narrativity.

A narrative is almost always defined in connection with time: it is the temporal sequence (of events) that defines the story. Therefore, a following question could be raised: is a still picture capable of telling a story – a picture that shows just a single moment of time, a picture that does not illustrate any known verbal story?

The two opposite answers could be: (1) no – a painting is a pure description of spatial qualities in a single moment of time; (2) yes – the story is what the author or the viewer has in mind while painting or looking at the picture and speculating about the preceding and subsequent events that he imagines in response to the depicted scene.

However, we suggest that there is a third way in between the two just mentioned. From the semiotic point of view, a painting is to be considered as a finite text – an utterance that presupposes the situation of enunciation. The distinction between the utterance and the enunciation gives a key to read visual stories that are based not on temporal relations between the depicted events, but on the narrative structure that governs the relations between the actors of the text. In this way, we are able to reveal the visual stories told by the paintings of Šarūnas Sauka.

Chinese Ideograms as Codes of Thought and World-view (as seen from the example of graphic recreation of cosmological ideas)

The world view of the ancient Chinese is reflected in hieroglyphs of the modern Chinese language. Behind ideograms there are certain elements of wen-
culture, which are simultaneously the factors forming the morality, conscience, ethics, etc. of the traditional Chinese society. Only having found out the relevant ideas of ideograms (according to the etymological dictionary “Shuowen jiezi”, 2nd cent. AD), it is possible to disclose the codes of thinking (cultural codes) and world-perception of the Chinese people, which means standing on the path-Dao of their life. The article describes evolution of the world (philosophical aspect); the reflection of cosmological ideas in language has been also lit up.

According to traditional Chinese thinking, before everything has arisen, it was Wuji (Boundless): the absence of things’ centre predetermined the absence of any limits. Ideogram wu (“no, emptiness”) conveys the desire to achieve the state of Heaven, that is initial and eternally existing state of all things’ origin. The emptiness wu is a state of Dao which things and people are trying to achieve by raising to the level of primitive energy of silence. Etymological analysis of the character ji (“limit”) is shown below.

The next stage before the arising of all things was Taiji (the Great Ultimate). The appearance of this concept in Chinese cosmology dates from the second half of the first millennium BC. According to the treatise “Book of Changes” (“Yijing”), the phenomenon of being that arose after separation (Yin-Yang, Heaven and Earth) lies in the unity of opposites and generally all things. Chinese philosophers of all times sought to achieve complete unity with being, and thus return to the original and overall condition of the Universe.

Etymological analysis of the components of ideogram Taiji showed:

1) tai sign embodies the idea of the vast space between heaven and earth after their separation (isolation) from the state of the initial chaos;

2) etymological analysis of character ji indicates the veiled representation of living space: the intersection of the horizontal axis “east-west”, embodied in the crest of housing, and a vertical “earth-heaven”. Transferring the original objective meanings of ideogram ji at abstract concept of the highest substance is caused by these ideas.

The article also deals with the problem of how the Great Ultimate is considered by Zhuang-zi (IV–III cent. BC); a graphic reflection of primitive cosmological ideas in the hieroglyphs yi (“one”), san (“three”), wang (“lord”), tu (“land”), etc. has been studied.

Thus, as a result of an etymological (linguistic-culturological) analysis, it was revealed that the ideas embodied by Chinese ideograms to describe the stages of Universe (Wuji / Dao / Dakuai, Taiji, Yin-Yang, wan-wu) express the essence of these substances in Chinese cosmology.
Modern Tales about Substance and Time

The word “tale” originates from the word “to tell”, thus the “tale” of physics carries the understanding of the nature from one generation to another using the strictest language – mathematics. Being in the frame of mathematics, as in logical-linguistic structure, physics is able to tell about such a nature, which is not on the human empirical understanding level i.e. about the processes, which are nor seen nor heard, so the language does not have a verb for them. With the help of rationalism it enables one to search for the answer to the question “What is matter and time?”

Matter, being like a vacuum structure, is “seen” through the previous “tales” of nature (theories) and using particle colliders. Empirically, the birth of matter from energy is observed in these experiments and the rationalistic-theoretical tale happens to be a tale about the forms.

Paradoxically, almost all theories of physics are deterministic and do not distinguish between past and future, even when the arrow of time is from the irreversibility in the Nature. This compels one to tell a tale about the entropy and alternatives to the theory of the Big Bang.

On the Role of the Scientific Concepts of Space and Time For the Methods of Analysis Of Works of Art and for the Morphology of Art

Concepts of space and time are basic for understanding the world and art. It has been so since the Antiquity, when space and time were regarded as independent phenomena vested with different properties. While space was associated with the properties of stability and passivity, time was considered its antipode and was regarded intangibly variable and active. These two notions served as a matrix for development of thought, allowing for classification of objects and notions.

Particularly, this independence proved to be productive for various classifications of arts, when they are sorted as spatial and temporal. The category of spatio-temporal arts, which is usually defined in such classifications, only emphasizes the chasm between the notions of time and space underlying these classifications.
Not earlier than in the beginning of the 20th century, space and time were considered by the scientists interconnected. The scientific concept of space-time continuum (or spacetime) combines the three dimensions of space and one dimension of time into a four-dimensional model.

This idea found support among representatives of human sciences. A.A. Oukhtomskiy introduced the notion of “chronotope” (from Greek “time-space”) into psychology in 1924. This term meant a complex of time and space relations between things surrounding a human being. Later, this term was adopted by M.M. Bakhtin, who defined it as “the intrinsic connectedness of temporal and spatial relationships that are artistically expressed in literature”. Thus the notion of interconnected space-time became notably influential in the analyses of works of art. But not so much for the classifications of arts.

Researching intermediality may well be a step towards rethinking the classifications of arts in the light of interconnected space and time.

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*The Symbiosis of Folk Culture and Postmodern Discourses in the Interpretation of the Soviet Ideology in Grutas Park Museum*

The presentation examines the problem of relevance of the folk culture in postmodernity. The author seeks to reveal how deconstruction, simulation and performativity is implemented in the concept of Grutas Park through folkloric paradigm. It examines how the ideological „cultic“ art works and objects of the Soviet ideology in this museum are deconstructed, desacralised and profanized, how their old narrative content is transformed into critical discourse acceptable to contemporary Lithuanian society as they become partly mythological artifacts telling the attractive horror and absurd tale.

During the restoration of Lithuanian Independence, the monuments and other artifacts of the Soviet ideology were rejected and demolished as the symbols of the occupation by the Soviet Union. Grutas Park was established to preserve, collect and exhibit them with the educational purposes.

Critical interpretation of the Soviet ideals is based on postmodern thinking involving the elements of folk culture. The park concept was developed by amateur, entrepreneur Viliumas Malinauskas. The specific elements of the unique tradition of naive folk art sculpture parks of Lithuania were used: Orvydai Homestead and Hill of Witches concepts are based on the interpretation of traditional Lithuanian ideologies (the Christianity, spirituality and mythology). All of these parks were characterized by close links with nature and a solid ideological concept, encompassing eclectic complexes of the different style
sculptures, and also the abundance of cultural history citations. Both Orvydai Homestead and Grutas Park are surrounded by water channels. But, the former was used to create the Garden of Paradise, while the latter is associated with the Stalinism exile landscape in Siberia or devils and witches of horror folk tales reminiscent of the Hill of Witches idea. The Grutas monuments, thrown away from the original context, with comically altered scale (without former pedestal of supremacy), are similar to folk art sculptures of domestic realism or grotesque demons from Mardi Gras carnival and other beings of the Lithuanian chthonic mythology. They seem living in spruce forests and swamps, suddenly emerging from the ground. These stone sculptures can be compared with the legends about enchanted stones. The performative actions of various mummers (pioneers, the Soviet Army soldiers) assist in simulation of the historical Soviet reality. This folklorized, carnivalesque context of communist ideology monuments makes it a farce show of historic hell.

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  *Art Nouveau (Jugendstil) narratives in Lithuanian literature: rank, significance, degradation*

  This issue can be discussed from several perspectives. One view would allow us considering significance/insignificance or certain competition of literature and fine arts narratives in national literatures. Discourses of paintings and music of M. K. Čiurlionis and the sign of his genius at that time shaded recognition and reflection of Art Nouveau in literature.

  The second perspective enables us speculating on the close interrelation of sociological narratives with Art Nouveau / Jugendstil art in general. In German literature this interrelation is manifest, pronounced and determining; the situation in the Lithuanian literature is still open for discussion.

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  *The Artwork as Stories about Being Work of Art*

  Classical philosophy took the main characteristic of Art to be a narrative about the main and the highest aspects of reality. This report will discuss one particular change in the development of Art in the 20th century – the creation of Art as a reply to such questions as “Are there any substantial features of the work of art?”, “What is the difference between the works of art and nonartistic reality?”, “What constitutes the work of art as such?”
It seems that Charles Jencks’s concept of double coding could be extended to suit a description of the relations in a lot of contemporary artworks. The artworks acquire a double structure combining the creation of artwork as such and questioning its content, meaning, form and style. High modern art as a whole can be conceived as the experimental disruption of given conventions and this means some kind of questioning of the language and content of art itself, the creation as an addition to the concept of art. The other aspect of the aesthetic preoccupation in artworks could be seen in collage, which includes some element of externalising the mode of representation. The artwork involves reference to the process of its creation as one of its messages. Abstract painting conceives a world of abstract concepts arising from redefinition of reality given by contemporary science rather than the world of appearance. Minimal art pushes the art to its farthest limits by reducing it to its essentials. Such work does not seem just to be itself; it includes some message of rejection of earlier forms or images of art, of dealing just with most fundamental elements. Art is perceived as an investigation of the status of the art object and of the role of the artist himself.

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The Story of the Fearless Hero of Lithuanian Advertising

The report attempts revealing the construction of fearless hero in the newest Lithuanian advertisements, highlighting the correlations with the tradition of the narratives about a fearless hero in Lithuania, presenting anticipated valuable aspects of such construction. The story about a fearless hero is quite popular in Lithuanian media: they suggest the strategy of the image of brave Lithuania, timidity is anti-valuable in political and sport advertisements, etc. The studies of tales about a fearless hero accomplished by a semiotic A. J. Greimas demonstrated that the figure of a fearless hero in them is interpreted ambiguously. The figure of such hero in advertisements is closely related to various socio-cultural aspects.

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Antique Cynicism: a World of Mythos as the Place Where Moral Life Unfolds

The Antique cynical philosophy earned its fame by the first total anti-civilizational insurrection within the frames of history of Western culture. According to cynics, the concept of morals established by civilization destroys temperance as the fundamental principle of human nature, thus precluding
every possibility of human happiness. Therefore human race needs to return to primordial temperance. The perfect examples of the latter were traced by cynics in the reality constructed by myths, namely, in lives of ancient Greek heroes (Heracles, Odyssey etc.) and mythological barbarian sages (Anacharsis etc.) as well as in equivalent of Thomas More’s Utopia – remote imaginary island “Pera” (en. - The Sack of Beggar) surrounded by the seas of vices, the only place where radical temperance prevails. The cases of sanctions following violation of natural temperance are also taken from mythical world. The best pattern for that is an interpretation of Prometheus’ fate. According to cynics, this titan, so honored and worshiped in Ancient Greece, nevertheless was rightly hammered to a rock, since the fire he brought was the first reversion of mankind from primordial temperance and, eventually, the first step to civilization, which brought with itself effeminacy, laxity and surplus of pleasures. Although patterns of natural temperance were found in mythical world, cynics believed that this world may and should be translated into reality. Continual askesis – practice of temperance for both body and soul – was regarded as the only instrument for such a realization. According to cynics, body must be strengthened by gymnastics, exercises of endurance and manual work whereas soul must be fortified by education. Once more, such an education must include numerous myths about Antique heroes having practiced radical temperance (Hercules, Theseus, Odyssey etc.)

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**The Cult of Beauty and Wellness in Antiquity: Reflection in Literature, Mythology and Art**

Nowadays the famous antique saying “Mens sana in corpore sano“ (Juvenal) is still relevant and it is noticed that the mentioned motto is becoming more important in modern people lives. Many creators from Antiquity period reflected similar postulates announcing the spiritual and physical unity of beauty; also it was represented in many pieces of literature and art, strongly dominating in various myths and legends. For instance, ancient Greeks ideated gods as perfectly personable; patricians, who derived their selves from gods, were also intended to have a fine appearance in olden times. They were different from other people in their attitudes, noble appearance, eloquence and mastery of other good qualities. It was like a microcosm of a harmonious balance with the ideal “kalokagathia” (from the Greek „kalokagathia“ - „kalos“ - beauty and goodness, “kalos kai agathos” - beautiful and good). Strong, full of energy and health, noble-looking human body was considered beauteous. On the base of these observations, the report is aimed at identifying possible parallels, comparing the frequency of
the mentioned phenomenon of kalokagathia in different epochs of the culture medium with an emphasis on the physical and spiritual beauty of the genesis, evolution and evolutionary leap to the present day. According to Plato, Aristotle and other authors, the report will analyze the ancient concept of beauty; it will explore the role of harmony, proportion, symmetry, measure in the context of elucidating kalokagathia, the unity of spiritual and physical beauty, oriented to the unity of the best physical and mental qualities of education. Through examination of the ancient concept of beauty of unity, the concept’s importance in antiquity is highlighted and its reflection in art disclosed. After discussing the concept of kalokagathia the author will attempt to answer why kalokagathia is still relevant today.

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**Dialogue between Literature and Film (in “Land of Glass” by Vanda Juknaitė)**

Literature and film are two media based on a different language or expression and linked by a story. A story is an existential necessity of a human being as only with its help it is possible to realise the world, ourselves as well as the deepest layers of being. Art (i.e. literature and film) based on a story does not only satisfy the urge of a human being to retell, but also, while retelling, to perceive oneself, the surrounding world and what lies beneath. According to Alasdair MacIntyre, only through a story certain obscure, confusing experienced situations may become clearer. In order to create a good story, it is necessary to reach the most essential, deepest layers of being. Realism has never been limited to bare facts and has always attempted to work its way to the existential truth lurking behind them. In 1960s, one of the first American specialists of narratology Wayne C. Booth emphasized that the heart of each good story consists of an ethical dilemma, whereas the main moment in a story that should be retained or developed while adapted (i.e. adapted to a wider audience) is the ability to create a feeling that characters are our friends that we care about and worry about the choices or decisions they make.

This presentation speaks about the adaptation of the novella Land of Glass by Vanda Juknaitė (i.e. the film by Janina Lapinskaitė bearing the same title). The question is being posed as to whether directress Janina Lapinskaitė succeeded in conveying a complicated field of meanings as well as the deepest layers of being unlocking the struggle for essential values of life present in the novella by Vanda Juknaitė; or whether the directress remained at the surface level of the plot without reaching out for the hidden layers of the plot with clashing values
or even ideologies. Therefore, the film itself serves as a text and not only refers explicitly to the other text, but also opens up the perception of that text, thus, its reception. In other words, it would be logical to consider this film (adaptation) as an independent interpretation of the directress. Moreover, all famous screenwriters have noted that it is impossible to remain loyal to novels as a novel is not something we see with our eyes.

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**Sexual Nationalism: „I Love Lithuania“**

In 2011, one Lithuanian TV broadcast a reality show “I Love Lithuania”, based on particular conceptions of “Being a Lithuanian” and the state. My paper deals with the “two loves” offered in it – political “love for one's country” and sexual “romantic love” – and asks why and how do they correlate and enforce each other and what is the socio-political message of the whole thing?

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**The Topics of the Dedicatee Encomium of the 18th century Latin Occasional Literature in Lithuania: Interlaced Mythological and Historical Narration**

The Latin literature of the eighteenth century, which was basically created in an academic environment, is characterized by a distinct panegyric and occasional nature. This sort of creative work was mostly inspired by public life, in particular political, social and cultural events and church topicalities. The dedicatees, or heroes, of the works were noblemen, individuals in high positions of the state, bishops, and representatives of famous and noble families of the time. The field of topics of the dedicatee encomium of the panegyrics is usually based on genealogy of the family which provides the opportunity of romanticized historical digressions and mythical past of Lithuania and provides material for the hero’s direct glorification.
The World is Composed of Stories. The Relationship between Discourses and their Transformations

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Processes of Fine Arts and Ideologies in the Interwar Lithuania

This paper provides dual perspective insights into the interrelations between processes of Lithuanian fine arts and ideologies in the 4th decade of the 20th century. The first clarifies the concepts of ideological engagement that existed in the fine art critics and practices. The second reveals impacts on the nationalistic discourse made by the national peculiarity image that the young generation of Lithuanian artists – representatives of lyrical expressionism, playing an important role in the Lithuanian arts – developed in their creation.

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Tyāgarāja, Indian Musician: a Life Turned into a Legend

Kakarla Tyāgabrahmam or Tyāgarāja (1767–1847) is among the most renowned composers of South India, who greatly influenced the development of classical music in the region and significantly enriched its repertoire. This paper is an examination of how reality and mythical actuality blend in the person of Tyagarāja to form an integral soteriological space.

The reconstructed biography (or more appropriately – the hagiography) of Tyagarāja is based on his devotional song texts and memoirs of his students. Sri Tyagarāja led an ascetic and pious life, devoting almost all of his compositions to Rama. He developed and refined the genre known as krithi; his compositions are a cohesive aggregate of music (sangīta), poetry (sāhitya) and monistic philosophy (vedānta). According to Hindu tradition, Tyagarāja attained salvation through the practice of music (nāda yoga). There are ample autobiographical moments in the music of Tyagarāja, and he liked to play with polysemous words: personal names occasionally coincide with theonyms. Tyāgarāja called his chosen way as “musical yoga” (nāda yoga). He considered it a soteriological act during which liberation and connection with The Most High are sought through music (singīta) and divine sound (nāda). He often refers to this in the texts of his devotional songs. According to tradition, Tyagarāja attained salvation in this life through musical yoga. Purportedly Lord Rama himself conveyed this message to him.

From the perspective of Hindu hermeneutics, the Tyāgarāja’s krithis are not merely the object of aesthetic gratification. A music festival takes place annually in the South Indian city of Thiruvaiyaru, not far from the site of Tyāgarāja’s cremation. The crowning moment of the festival is the collective performance of the “Five Gems” (Pancaratna Kritis). It has both an aesthetic and a soteriological character. It is nada yoga practice and the soteriological act transfer to the present.
Despite its Hindu content, the compositions of Tyagarâja are significant to all of musical culture, yet the Lithuanian audience is not familiar with his music.

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*The Forms of Ontological Inquiry and Signs of „Cybertextuality“ in Postmodern Lithuanian Literary Narratives*

The reflection of ontological questions (What is world? What is it constituted of? What makes it real? Is there a difference between the mode of existence of textual worlds and the world(s) in which we live, or maybe all the worlds are made of language?) and their aesthetic inquiry, according to Brian McHale (1987) dominate in postmodern literary narratives, which probe these issues using four types of devices and strategies: 1) pluralise the fictional world itself; 2) lay bare the ways in which fictional worlds are made, or in which they fail to be made; 3) drive a wedge between text and world, splitting them one against the other; 4) expose to view the ultimate ontological grounding of fictional worlds both in the material reality of the book, and in the material activity of an author. After presenting a brief overview, which of these strategies are characteristic to the texts by the Lithuanian authors (Marius Ivaškevičius, Renata Šerelytė, Gintaras Beresnevičius, Herkus Kunčius, etc.), the paper takes a closer look at two texts – Valentinas Klimašauskas’ anti-book Alfavilnius (2008) and Aidas Marčėnas’ cycle of poetry „Metrikai“ in Worlds (2005), which are characteristic of multipath narrative, hyper-textuality and signs of cyber-textuality (a concept used by Espen Aarsteth, 1997). In these narratives the affiliation of digital media reinforces their nature as a game and two different aesthetics – text-world and text-game (M.-L. Ryan, 2001) – start to compete with each other. A reader immerses into possible, fictive textual world (and it is one of fundamental pleasures of literature), and playing a game s/he has to participate interactively, constantly being vigilant.