
Dialogue of Cultures: Concept in Russian Humanities

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Abstract:

The urgency of the problem under study is caused by the lack of a common opinion in the scientific social and humanitarian community about the content of "culture dialogue" concept and the interdisciplinary status of cultural research.

The article is aimed at the revealing of the variety of used terms identical to "culture dialogue" and the presentation of a possible classification of values that are laid down in this term depending on the research problem. The leading approach to the study of this problem is the poly-paradigmatic approach, in which the main research method is the comparative analysis method, aimed at the comparison of existing definitions, the determination of their common and specific base components.

The main results of the article represent the approaches to the definition of "culture dialogue" existing in the Russian humanitarian field. The materials of the article can be useful to develop the lecture materials for the students studying a wide range of social humanitarian educational programs, during the selection of a methodological approach in anthropological, historical, cultural, artistic, scientific and philosophical studies.

Keywords: *Dialogue of Cultures, Interaction of Cultures, Intercultural Interaction, Synchronous Dialogue of Cultures, Diachronic Dialogue of Cultures, Pendulum Theories.*

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1. Introduction

The twentieth century intensifies serious studies in the field of culture - especially in the study of issues relating to the problems of cultural and historical interaction or the dialogue of cultures.

The tendencies appear for the comprehension of social-political and ethnic-cultural problems on the basis of the so-called "synthetic" (relational and unifying) paradigm in the atmosphere of the social-historical crisis of the 20th century, the essence of which could be defined by the concepts of "disunity" and "division". However, removing one problem - "dismemberment" and binarity - the "synthetic" approach (in its postmodern interpretation) gave rise to a different problem: in the course of such a "synthetic" interpretation, the significance and the specialty of the ethnic-cultural entities involved in interaction were eliminated, or their previous state was "removed" (as not important).

The actualization of the culture dialogue study was directly related with the development of multicultural societies in which a new cultural model of the universe was developed as the result of intensive intercultural interaction and an active mutual exchange of material and spiritual values.

The peak of research on the "dialogue of cultures" occurred in the second half of the twentieth century.

The problem of the "dialogue of cultures" begins to be studied within the framework of intercultural communication, multiculturalism, cultural pluralism, ecumenism, the relationship between local and universal. A special place in the system of dialogical studies is occupied by the works of Soviet and Russian scholars. They deal with such issues as the types of continuity of cultures, the ethnic semantics of culture, the interaction of social-cultural codes (Bakhtin, 2000; Lothman, 2002) the issues of the dialogue of cultures logic (the studies by V.S. Bibler), the problems of scientific communication and a researcher dialogue with a source within the development of intellectual history (Repina, 2005; Zvereva, 1994; Myagkov, 1999), the types and species of interaction in the field of art and in the field of spiritual culture in general (Kagan, 1994; Grigorieva, 1989; Luchitskaya, 2001).

2. Methodology

The theoretical and methodological basis of this study was represented by the conceptual provisions of the polyparadigmatic approach in the study of culture and art.

One of the main research methods during the consideration of this problem is the method of comparative analysis, aimed at existing definition comparison and the determination of their common and specific basic components.

Also, the typology method was used in this study, aimed at the development of the existing diversity classifications concerning the interpretation of "dialogue of cultures" concept in Russian humanitarian knowledge.

3. Results

The concept of "dialogue of cultures" begins to be widely spread in the late XIXth - early XXth centuries. Initially, the concept of "dialogue" (Gr. dialogos - conversation) denoted the form of speech, the speech genre in art-verbal work, then this concept has penetrated into philosophy and was interpreted as the way of knowing the truth; Only from the end of the XIXth century it became synonymous with the notion of "intercultural interaction".

At the dawn of human history, a dialogue was perceived as a search for truth (Dialogues by Plato); during the Renaissance it was perceived as the dialogue of personalities (Virgil conversation with Dante in the "Divine Comedy"), and the Age of Enlightenment and Romanticism regarded the dialogue as the means of non-Europeans inclusion in the area of European culture (an ideal of a good savage, Robinson Crusoe and Friday in D. Defoe novel "Robinson Crusoe"). During the late XIX - early XX centuries a dialogue is perceived as the understanding, the search of contacts, meanings, codes, constructs in the realization of the universal loneliness, a person's abandonment.

Often together with the dialogue of cultures concept in the works one can meet such phrases as "interaction of cultures", "the continuity of cultures", "cross-cultural communication", and a number of determinations derived from them as synonyms. Besides, we can find another series of terminological options through which the following dialogical situations - oppositions are represented symbolically (or through a metaphor): "I-It", "close - alien / other one", "I-text", "East- West".

The theoretical comprehension of "dialogue of cultures" concept is not the leading topic of this study; However, this concept is the key one in the process of cultural-historical era reconstruction chosen for analysis. That is why it is necessary to consider preliminarily the central theme of this research with a brief review of the concept of "dialogue" interpretations in the scientific literature and the classifications of dialogical relation types.

Depending on the accents and semantic content of "dialogue of cultures" concept, several approaches can be singled out to the consideration of this concept, which can be conditionally defined as "sociological", "anthropological", "philosophical" and "historical and cultural" one.

As a rule, the "sociological" approach to the study of culture (Porshnev, 1979; Sorokin, 1982) uses the concept of "interaction of cultures" as an equal one to the concept of "dialogue of cultures" (or even replacing it). This approach is

characterized by the interpretation of culture not as an aggregate of specific cultural and historical worlds, epochs, separate spheres of culture, but as an equivalent to society and a person who is the bearer of a certain set of social characteristics. In this case, the interaction of cultures / the dialogue of cultures is assessed as the nature and the content of relations between people and social groups as the permanent actors of qualitatively different types of activities, i.e. the relations, differing in social positions (statuses) and roles (functions).

The "anthropological" approach (Belik, 1998; Bromley, 1986; Flier, 1997; Orlova, 1984) considers cultural and historical interaction as the field for a new culture development (through the prism of people relationship dynamics as the bearers of some set of cultural principles). At that two levels of dialogic relations are distinguished in culture: social interaction (functional level of culture) and communication (symbolic, information level of culture). The study of the second level allows us to understand the dynamics of culture in various aspects - interpersonal, intergroup, intercultural, and it also enables us to trace the processes of cultural change development and to reveal the factors which condition these changes.

The "philosophical" approach (Bibler, 1989; Mankovskaya, 1994; Il'in, 1998; Filatov, 1983) interprets a dialogue mainly hermeneutically, treating it in the sense of "culture understanding" - the living in culture, its feeling, and then its decryption. The philosophical interpretation of "dialogue of cultures" concept passed a long and a complex path of semantic evolution. The problem of the dialogue of cultures, arising and developing within the framework of the positive Western European world, then in the conditions of the "existential turn", is revealed in the relations "I-It", "close-alien / another one" and "I-Text". The relations "I-You" or "I-It" is one of the most difficult ones, since it is about the relationship of transcendental, philosophical nature. The dialogical relations are represented here not by specific people, cultures, texts, but by certain objects whose activities are mediated. The relations "I-It" are realized primarily in the field of philosophical knowledge, in the field of theological research and in the field of linguistic and semantic communication.

The "historical-cultural" approach is the most significant one for the problematics of this study (Kagan, 1994; Lotman, 2002; Bakhtin, 2000).

Along with the notion of "dialogue of cultures" in "historical and cultural" studies, the concepts of "intercultural dialogue" and "cultural-historical interaction" are used (as equivalent ones).

Among numerous research variants of the notion of "dialogue of cultures" semantic content (within the "historical and cultural approach"), one can especially highlight the interpretation of "dialogue of cultures" concept introduced into the scientific use by Kagan (1994). According to him the "dialogue of cultures" is "the interaction of

sovereign equivalent and unique subjects, which leads to the formation of a kind of community (a practical and a spiritual one) that does not deprive the self-sufficiency and the identity of each subject, but unites them into an integral organic system".

The cultural and historical approach to the concept of "dialogue of cultures" is aimed mainly to the interactions of polar cultural-historical worlds (e.g., East - West, paganism - Christianity, tradition - innovation) to identify the types of dialogue connections and to detect the results of dialogue of cultures implementation. The dialogue between the West and the East in the broadest sense of the word (for example, the dialogue between Western and non-Western cultures) is the experience of misunderstanding overcoming for each of the parties. The problem of the dialogue between the West and the East can be unfolded in the following spheres: metaphysical, psychological, ethnic-cultural, historical, general cultural (mental and artistic one).

The history of contacts between various cultural and historical worlds, their representatives, who are the carriers of certain mental attitudes, allows us to distinguish two directions in the dialogue of cultures: a "vertical" and a "horizontal" one.

Lotman (2002) often speaks of two trends in the development of a dialogue between cultures, identifying them as the synchronic - diachronic existence of culture in general, which allows to identify a universal and a specific aspect, providing the accumulation and the transfer of cultural experience. Following (Lotman, 2002) considering the issues of continuity of cultures, highlights the diachronic or the vertical cut when continuity is realized in time, and the synchronic or horizontal cut, realized in space.

The "vertical" (diachronic) direction of the dialogue of cultures is the direction "from the past through the present to the future". The concept of "continuity of cultures" is more applicable to it. Usually the concept of "continuity of cultures" works at the level of a patriarchal family, which is the carrier, the keeper and the translator of ethnic, religious, ethical, domestic norms, traditions and values. Most often this variant of the dialogue of cultures is developed within the framework of the conflict between fathers and children, in the framework of rejection and denial of the past and the idealization of the future. "The category of continuity is of key importance in the understanding of social and spiritual evolution of mankind. Being an internal law for the development of culture, it determines its unity, the possibility of orientation in the abundance of values created in different historical epochs. The presence of continuity allows us to reveal the traditions of past cultures, the specificity of cultural and historical manifestations in modern conditions" (Mamedova, 2001).

The researchers of culture continuity problem regard it as a dialogue between a tradition and an innovation, the result of which could be the creation of something

new and original that meets modern living conditions with the preservation of ethnic and cultural traditions of ancestors.

Continuity as the most important prerequisite for cultural and historical development plays a special role in the studies carried out within the traditions of the linear-stage (formational) approach.

Another option for the dialogue of cultures consideration on the "vertical" is the pendulum theories by art criticism. Their essence consists in the periodic reassessment of the of previous era cultural heritage. In this case, a dialogue as the continuity of cultures is presented in the same "vertical" version, with the only peculiarity that continuity is realized without the consideration of the previous cultural epoch (for example: Antiquity - the Renaissance, the Middle Ages - the epoch of Romanticism).

The horizontal (synchronous) trend is designed to solve completely different tasks. The problem of the dialogue of cultures and the types of dialogic interaction along the "horizontal" can be considered by referring to the creative legacy of the triad of authors who are the founders of the civilizational approach to history (Danilevsky, 1991).

4. Discussion

At present, the Russian humanitarian environment prefers not to use the term "dialogue of cultures", but tries to actualize the categories of "intercultural communication" and "cross-cultural studies" that are prevail primarily in the Anglo-American scientific tradition. The use of this terminology is conditioned by its universal nature. These terms define the scientific approach to the most diverse objects of research: from language, cultural traditions to the management in culture and art and politics. At the same time the notion of "dialogue of cultures" has some evaluation character, which acquires various interpretations depending on a research question.

5. Resume

The following conclusions were drawn after the performed work:

- 1) Throughout the XXth century, an object and a subject of a study changed depending on a scientific school, an author's methodology, a chosen aspect of research. This led to the emergence of a rather large synonymous series of "dialogue of cultures" concept.
- 2) Despite its relatively complete identity, the chosen research angle determined an own interpretation of "dialogue of cultures" notion.

3) Such a situation of the concept "dialogue of cultures" interpretation made it possible to propose the classification of the entire polyvaried complex of meanings. This classification was developed exclusively on the Russian material. Within the framework of this classification, the authors distinguish 4 groups of approaches to the concept of "dialogue of cultures". The classification is based on the subject-object area of the study.

4) It is possible to state with full certainty that two trends of cultural and historical contacts or two directions in the dialogue of cultures study were established in historical and cultural knowledge: the "vertical" (or "synchronous" one) and the "horizontal" (or "diachronic" one). Both these directions offer a variety of typologies for intercultural dialogic relations.

6. Conclusions

The material of the article is of interest for the experts who are engaged in the teaching within the system of higher education on a wide range of social-humanitarian educational programs at the selection of a methodological approach in anthropological, historical, cultural, artistic, scientific and philosophical research. The authors assert that the presented article does not contain any conflicts of interests.

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