

THE EAST AND THE WEST: FROM HOLISM TO DIALOGUE THROUGH CONFRONTATION

Rustem Ravilevich MUHAMET'Z'YANOV*

It could be said that of all the bipolarities defining the general trends of cultural development in the modern world, the one of greatest significance refers to the "East-West" divide.

The multiplicity of cultural worlds that represents humanity tends to be recast into the meta-cultural East-West dichotomy. According to the particular situation, this dichotomy may show itself through the interaction-opposition or interaction-dialogue between cultures, with nature of the interaction dependent upon the specific conditions of the contact between these cultures, their knowledge and abilities, and their understanding of each other.

It is well known that this kind of bipolarity has been a source of destructive historical events (such as in the Balkans in Europe, the Hindustan Peninsula, the Maghreb countries, etc.). However, history also offers some examples which prove the existence of the possibility of dialogic confrontation resolution (for example, the synthesis from which Moorish culture¹ was formed when Spain was conquered by the Arabs or the Métis in the Americas).

Thus, the measure of constructive contact between the East and the West depends on the extent of mutual understanding of Western and Eastern cultures as they come into contact with each other. Particular and specific features in the images of the East and the West should not negate things which are universal and general, that are inherent to humanity as a race. Detection of universal origins in Western and Eastern cultural traditions, as well as the comparative analysis of specific features in the

* Kazan Federal University, Republic of Tatarstan, Russian Federation; e-mail: rustemr@mail.ru.

¹ Moorish culture, Moorish art, Moorish style: this is the name given to the medieval art that developed in the 11th-15th centuries in North Africa and southern Spain. Moorish art evolved through the merger of the artistic traditions of the Arab Caliphate, the Berbers, and the Visigoths.

subsequent development of these cultures, is one of the most important tasks of the modern Humanities.²

Nevertheless, academics are not enthusiastic about the comparative analysis of modern Eastern and Western civilisations, and there are solid reasons for this. For a long period of time, under the influence of the political situation, cultural theorists contented themselves with superficial, simplistic oppositions between the “progressive,” “materialistic,” “active” West and the “retarded,” “passive,” “mystically oriented” East.

The main mistake of the comparative culturology of the past lies in an effort to seek some social, psychological or intellectual substratum of the culture and to use this to fix the specific content and features of a “national character.” Any metaphysical discussion of the “national” soul represents the same kind of myth as an image of a “good” or “evil” savage. This myth is inevitable, even useful sometimes as a dialectical moment of public self-knowledge. But the “myth of the image” should be followed by “logos of knowledge.”

Is it possible to trace some of the dialogical stages in the development of Eastern and Western civilisations (paying attention to their genesis, their parallel and crossover coexistence, and the facts regarding the diffusion of Eastern ideas being *ab initio* in the West and Western technologies in the East)?

The most important period in the joint history of the West and the East begins in the 4th-2nd millennia BC, when the first large-scale societies appeared in the Nile Valley, Mesopotamia, and in the river basins of the Indus, the Ganges and the Hwang Ho. Each of these four centres became a base for further dissemination of their influence on adjacent lands, and as populations and specific features of their culture spread, they gradually created zones with a unique interior habitat. But while cultural centres were shifting in the Mediterranean, in the Indian and Far East regions,³ according to A. M. Karapetyants, the “cultural centre did not shift, it was expanding and absorbing the periphery.”⁴ This meant that in the latter region a single cultural space appeared, while in the former region the displacement of the centre from one geographical location to another led to the creation of the ideal conditions for cultural and historical dialogue.

It could be said that the appearance of ancient Greece on the world stage represents the next important period in history. Ancient Greece (along with Rome) represents a historical foundation, a kind of *alma mater* for

² Reese, Rosenfeld 2012, p. 3-21.

³ Far East: a region that includes the Northeast, East, and Southeast Asia. Integral part of the geopolitical concept of the “Asia-Pacific region.”

⁴ Karapetyants 2000, p. 133-134.

Europe. These ancient civilisations incorporated much which can be seen in the further development of European culture. Since ancient times, Western civilisation was characterised by its focus on the objectification of spiritual practice, the desire to give a substantive and conceptual expression to this practice and, ultimately, its reduction to a technique which operates on ideas and concepts.

Nevertheless, if you compare the Oriental and Classical civilisations of antiquity, some mutual influence and borrowings can be detected. For example, Indo-Buddhist sculpture, which was widespread in China, dates back to the Kushan Hellenistic prototype.⁵ At this stage in history, we do not see such significant differences between the development of proto-European traditions and the Arab (Jaahiliyyah) or Buddhist-Confucian world. Thus, this ancient period of history allows us to speak of the unity and universality of historical processes. However, in the Early Middle Ages we see a radically different situation.

In discussing the unity of mankind in the ancient period of history, we might recall the term “axial age,” which was coined by the philosopher Karl Jaspers in order to designate the period (first century BC), when some radical changes in the attitude of a person to himself and the world around him occurred.⁶ The axial age was a period in which several new religions (“world religions”) and philosophical doctrines emerged which centred around the problem of the meaning of individual existence and the relationship between a man and the world, a man and his deity, a man and society and, finally, a man and other people. All these problems are essentially ethical problems: thus, we can see that people’s outlook and attitude began to be concentrated upon ethics and, in fact, to be determined by ethics. All the changes of this period occurred only in the spiritual realm.

The emergence of a new ethics was not spontaneous: it was based on the old norms and principles, as applied to questions of the ruler’s role. Later, this new ethics formed the basis of the new religions of the axial age. The relevant questions and proposed answers were explicitly formulated in the scriptures of these new religions (which is why they are also called “religions of salvation”), and in the new philosophies, many of which also had (or later acquired) semi-religious and, subsequently, overtly religious features, having acquired their own mythology (e.g., Buddhism). Within these teachings, a holistic understanding and perception of personality was developed. A self-aware person is an ethical person. However, the beginning of the ethical quest refers to a much earlier time - the epoch of the appearance of class-based society - and perhaps to even more ancient

⁵ Murian 2005, p. 85-87.

⁶ Jaspers 1994, p. 32-50.

times, when man first became aware of himself not as an inseparable part of a clan or a tribe, with no intrinsic value, but as a self-sufficient individual and as a unique personality.

Changes in the spiritual realm led to changes in all spheres of human life: economic, political and social. Hereupon, the face of culture changed. The result of this process was the appearance of many cultural worlds, which began to develop independently. The single history of mankind became divided into separate national local cultures. As Jaspers puts it, "The deployment of the few great cultures is parallel. These are different histories."⁷

As a result, in the Middle Ages we find a number of local cults that retained practically no memories of their past. The only exceptions were Chinese and Indian cultures; for them the past remained a reference point. The European medieval world began to remember its past only during the Renaissance. By the second half of the Middle Ages, it becomes difficult to find items that clearly show their common origin and development. In contrast, this commonality is preserved in the regions which retained closer ties to their historical and cultural development (such as Afro-Asian, Indian, Chinese societies). The evidence of such tightly-linked communities can be found in the introduction of round sculptures, pagodas and temples into both Chinese and Japanese Buddhist culture; in the Samurai code of honour, Bushido, which was based, amongst other things, upon Chinese Confucian principles of fidelity to the emperor or lord; and the philosophical acceptance of death associated with Zen Buddhism,⁸ which is a Japanese version of Chinese Chan Buddhism.⁹ In fact, here we face large-scale civilizations,¹⁰ such as Buddhist-Confucian.

The memory of the unity of ancient empires (such as the Roman Empire, which united the European and Afro-Asian worlds), led to the idea of a world empire, a world theocracy, but this idea was not typical of everyone in the Middle Ages. The bourgeois revolutions of the 17th-18th

⁷ Ibid., p. 94.

⁸ Zen Buddhism is one of the most important schools of East Asian Buddhism. It emerged in China in the 5th-6th centuries. It is believed that the teachings of Zen came from India to China, where it was brought by Bodhidharma, and was further extended to the Far East. Traditions of Chinese Chang, Japanese Zen, Korean Thien and Vietnamese Son continue to develop even now, retaining aspects of a single entity but with their own unique features and style of practice. The Japanese school of Zen is the most well-known in the West among all the schools of Buddhism, although historically Chinese Chan is considered to be its predecessor (Buswell 1992, p. 21).

⁹ Nikolaeva 1996, p. 5-13.

¹⁰ In the interpretation of the term "civilisation" we adhere to the views of Arnold Toynbee, who believed that civilisation is something more than the nation-state: it is primarily a spiritual and cultural unity (Toynbee 1991, p. 14-34).

centuries changed Europe both socially and politically, and the Napoleonic wars modified ideas of how Europe might develop. The concept of nation came to the fore in Europe in relatively modern times. In each European country, a national consciousness awoke that had been virtually absent until then. The isolation and restraint of states and nations decreased with the growing sense of national identity that characterised the 19th century. It could be said that Europe became unified only through the development of national identities in during this period. From that point onwards, there was an ongoing movement towards the formation of political unions with multiple states.

The world wars of the 20th century contributed to this process even more forcefully. Many countries around the world were brought into the global political and economic system. If the First World War drew old European powers into a violent global interaction, the Second World War brought to the fore many other countries that had previously been cut off from global processes. World Wars led to

“the end of Europe as a monopoly of culture, as a closed global province, claiming to be the universe. It brought the East and the West into closer contact than they had ever had previously in history.”¹¹

The interaction of Western civilisation with the East did not begin with the world wars. The crisis of European culture and the search for a way out encouraged the European creative elite to begin considering not only the origins of European art, but also the traditions of the East. This crisis was, in part, caused by the scientific and technological revolutions of the 19th century, which changed the European world view but left its methods of artistic reflection unchanged. As such, the appeal of Eastern culture was associated primarily with the search for new methods and forms for the creative reflection of reality.

Eastern culture was well known long before the crisis. During the 17th-18th centuries there was a passion for Eastern countries, as a result of which Europeans became acquainted with the cultural heritage of the Orient. But there was no comprehensive understanding of the East by the West at that time; indeed, such an understanding would have been impossible, as it was the West's first attempt to perceive the culture of the East. We can say that the Orientalist myth of the East as a fabulous, mysterious and distant corner of the earth was formed around that time. The European world began to act like or imitate the East. Nevertheless, this was still in the context of Enlightenment thinking, in which the idea that only Europe was “civilised and cultural” was entrenched.

¹¹ Berdyaev 1990, p. 106-110.

The end of the 19th century saw a qualitatively new stage in the interaction of civilisations. European artists were attempting to understand the creative principles of the Eastern masters, as is reflected in the works of a number of Impressionists.¹² The works of such masters as Edgar Dega, Oscar-Claude Monet and Vincent Van Gogh are imbued with Oriental motifs and colours. For example, Matisse was convinced that “the East opened up new aesthetic patterns for creating artistic imagery.”¹³ If at first this was mere imitation, artists nevertheless gradually began to develop a new understanding of line and colour in the visual arts. However, only in the first half of the 20th century do we see the emergence of the most interesting results of Oriental influence on the forms and methods of Western creative traditions. In Western Europe during this period, a desire emerged to truly know the world of Oriental culture and, through this understanding, to approach the creation of new cultural forms. Thus, from this period we can speak of a deeper interaction between the cultures of the East and the West.

As an example, consider theatre and cinema. European theatre of that period was experiencing a rather difficult period of reorientation, partly associated with the general cultural trends of the century, but also to do with the emerging role of theatre directors, who began to search for new forms and methods of expression. In Russia, one founder of a new theory, Vsevolod Meyerhold, believed that theatre needed movement and plasticity but not dialogue, and that the element of movement should dominate theatrical performances. He felt that a work was ideal if you can perform it without words, as a pantomime.¹⁴ In Europe, Antonin Artaud, following the ideas of Meyerhold, wrote that the theatre should be

“not just a reflection of the written text, not a physical representation of what is expressed in words, but a fiery projection of everything that can be extracted from gesture, expression, sound, music, and their relations.”¹⁵

It should be noted that during this period, the European public was only just becoming acquainted with the theatre traditions of the far East (China and Japan). In 1928, Japanese Kabuki theatre was toured in Russia. This was the first time Russian theatre audiences had been introduced to Oriental theatre, and the tour turned out to be a sensational event for the Russian intelligentsia. Representatives of the dramatic arts were amazed to see this distinctive Japanese theatrical form, so different from the Russian theatrical tradition. The Kabuki plays had a great impact on the works of S.

¹² Breuer 2010, p. 17-20.

¹³ Zavadskaya 1970, p. 82.

¹⁴ Zingerman 2001, p. 8.

¹⁵ Polyakov 2000, p. 64.

M. Eisenstein and V. Meyerhold. There was also great interest in the (male) Chinese actor, Mei Lan-Fang, who played the roles of women.

S. M. Eisenstein studied Japanese at the Department of Oriental Languages of the General Staff Academy,¹⁶ and was particularly interested in Mei Lan-Fang and Kabuki theatre. Eisenstein never missed a performance, and also communicated with Mei Lan-Fang during his visits to the Cinematography Institute (the Russian State University of Cinematography, named after S. A. Gerasimov, Moscow).¹⁷ Given this, his influence by the traditions of Eastern dramatic arts when director of the Moscow theatre was quite natural. Eisenstein carefully researched the compositional principles of Japanese poetry and the features of Far Eastern painting; he considered them to be the key to universal expressive manifestations. In his memoirs, recalling his own linguistic and cultural studies, he writes: “It is this” unusual “course of thinking that helped me to understand the nature of the installation.”¹⁸

Eisenstein deserves great credit for opening up new methods of film editing. The director himself explained the essence of this method, citing the nature of the hieroglyphs he had learned when studying the Japanese language. In the article *Behind the Scenes*, Eisenstein discusses the nature of the symbol and explains how the image of an object gradually becomes a conventional sign-symbol.¹⁹ He shows how the transition from an image of an object to the transfer of concepts by hieroglyphics is made by means of “editing.” This editing in hieroglyphics interested him as an analogy to editing in cinematography. Eisenstein’s greatest innovation was to suggest that scenes should not be edited according to the text (as theatre tended to push the director towards) but according to their associative semiotic relations. Through this, he discovered some very important principles and laws, but he came to these discoveries through studying features of the culture and performing arts of Japan and China.

Unfortunately, World War II interrupted this process of cultural interaction between the East and the West, but the post-war years brought dramatic change to the Western European world. The spiritual “flight to the East” began in the West in the early 1960s and gathered pace over time. The impact of philosophical and aesthetic postulates from the Chang/Zen

¹⁶ This was an educational unit, established in 1920, for training diplomats and military intelligence officers of the Red Army to become fluent in Oriental languages; it is now known as the Military Academy of the General Staff of the Armed Forces of the Russian Federation, Moscow.

¹⁷ Kuleshov 1975, p. 206-207.

¹⁸ Eisenstein 1964, p. 99.

¹⁹ Eisenstein 1998, p. 29-30.

school of Buddhism proved significant for Western culture.²⁰ The influence of Eastern philosophical and religious concepts and of Eastern philosophers was very strong, particularly among the youth. For many, Eastern philosophies represented a means of protest against the mass consumption society, against the “one-dimensional man.” This was a movement that changed the face of Western culture.

This situation lasted until the mid-1970s. Since the beginning of the integration process in Europe, there had been a change in attitude towards the East. There was no longer a search for an alternative to the European consciousness and European ways of development. Instead, people started to search for answers to the urgent questions of the West in the historical, spiritual experience of the East.

The flight to the East was also connected to the scientific and technological revolutions which changed the face of the West during the second half of the twentieth century. The cult of engineering and technology generated a sense of alienation, prompting a desire to go “back to the source,” to return to a natural state when people lived in peace and harmony with their environment and themselves. Eastern aesthetics still influence the nature of Western art and literature; their effect can be found in design, literature, films and philosophy. The European intelligentsia continue to seek various forms of interaction between Western and Eastern cultures.

During this period of time, the East was living within its cultural and historical paradigm, protecting it and trying to preserve it unchanged. This situation lasted until the 19th century, when the pressure of Western European countries became especially strong. A desire to adapt to these new historical conditions came in response to this “challenge,” as can be seen, for example, in the reform movement in the Arab-Muslim world²¹ (Islamic modernism).²² But at the same time, we also see the appearance of forces ready to defend their traditional cultural norms to the end. The desire to maintain traditional norms and institutions has led to some appalling scenarios. However, an alternative example of positive interaction can also be seen: the integration of the norms and values of Eastern cultures into the international system. Of particular pertinence in this regard are the role of

²⁰ Zavadskaya 1977, p. 23; Macfie 2003, p. 315-322.

²¹ A movement in Islam focused on reconsidering Islamic culture from the perspective of the changed conditions of modern life. Islamic modernism is a reaction to imperialist policies and economics and the dominance of the West, an attempt to reform the law, society and educational systems.

²² Kirillina 1989, p. 138.

the Chinese economy in the modern world, the attempts of the Republic of Turkey to join the European Union, and the parliamentary system in India.

Nevertheless, the East is forced to sacrifice and give up some elements of its traditional culture in order to move towards integration. As an example, consider Japan and South Korea. The peculiarity of the modern situation is that for all the differences between the historical paths of development of these two historical and cultural regions, they have resulted in very similar - to some extent even identical - outcomes. Both the West and the East in the 20th century experienced an acute spiritual crisis, the roots of which lay not only in the dehumanisation of human culture, but also the damage done to traditional Oriental culture, first through colonisation and subsequently as a result of globalisation.²³

According to these new circumstances, the heirs of Oriental sages, unburdened by the metaphysics of truth, had a distinct advantage over the Western heirs of Plato and Aristotle. The East can outrun the West, and can do so not only economically but also spiritually, as the rapid development of China's economy in recent decades proves.

It could be said that tradition, culture and civilisation comprise three levels, three dimensions of human practice, and culture occupies an intermediate, mediating position between tradition and civilisation. The main feature of modern times that defines both their greatness and their insignificance was the ousting of tradition by civilisation, whereby culture itself became essentially an appendage of civilisation. A peculiar feature of the modern situation is that despite all the differences between the historical paths of development of these two historical and cultural regions of the world, they have very similar, even identical results. Both the West and the East experienced an acute spiritual crisis, the roots of which lie not only in the dehumanisation of human culture, in the sudden alienation of the individual, but also in the constant denial of person's human-ness.

We can say that this latest and most dangerous form of human savagery goes back to the neglect of the symbolic dimension of experience and generated cultural norms. "My spirituality is my power over the material": this is the credo of the modern Western man, who made machines his idol. "I'll lead a materialistic life because the spiritual is still indeterminable": this is the position of the modern Eastern man, burying his pessimism under the cover of busyness. The world of electronic illusions arising from modern scientific and technological revolutions marks the end of both the West and the East. For the West, it is the end of the civilisation of Classical rationalism. For the East, it is the end of the recollection of "eternally absent" sources of spiritual power. Here and there during the

²³ Tomlinson 1999, p. 205-207.

post-modern era, life is deprived of depth, goes back to the relevance of personal experience and becomes a pragmatic reality.

In ancient times in an era of cultural and historical syncretism, the canonical image of Buddha appeared in Gandhara art²⁴ as a symbol of the merging of the two worlds: the Hindu-Buddhist and the Hellenistic. In the 20th century, the emergence of new European theatre owes a great deal to conscious acquaintance with Japanese and Chinese dramatic traditions. In the second half of the 20th century, Europe - the successor of ancient spiritual values - gave its attention to the East, trying to work out a new crisis-free and tolerant attitude. Relations between the West and the East have become isolated: now we talk of the quantity and quality of their perception of each other, about how to find a new global syncretism of Eastern and Western civilisations whilst retaining their identities and distinctiveness.

Various concepts based on aggregating and making connections between characteristics of the West and the East have appeared recently. These can lead to ideas that will help to build a dialogue between the East and the West. An important step in this direction is the comparative analysis of the logic behind Eastern and Western cultural development and the specifics of the dialogue between these cultures. But as long as

“the average European remains a barbarian with respect to the thoughts of the Upanishads and the Sung landscape, the intelligentsia of the East cannot abandon its role of zealous guardians of these traditions. Until the values of the East become congenial and relevant for the entire emerging world culture, the writers of the East will have to defend their “soil” from erosion of its colourless cosmopolitanism.”²⁵

The East and the West: From Holism to Dialogue through Confrontation

(Abstract)

The article deals with the development of Western and Eastern civilisations and their movement away from unity through opposition in order to seek ways out of geopolitical crisis. It is known that of all the bipolarities defining the general trends of cultural development in the modern world, the one of greatest significance refers to the “East-West” divide. The multiplicity of cultural worlds that represents humanity tends to be recast into the metacultural “East-West” dichotomy. It is well known that this kind of bipolarity has been a source of destructive historical events (the Balkans in Europe,

²⁴ Gandhara is the ancient name of the area in the north-west of Pakistan; on the territory of Gandhara during the first century BC - first centuries AD there existed a kind of art of one of the leading art schools in the time of the Kushan Empire, called Gandhara. Gandhara art is closely connected with Buddhism.

²⁵ Pomerants 1972, p. 302.

Hindustan Peninsula, the Maghreb countries, etc.). However, history also offers some examples which prove the existence of the possibility of dialogic confrontation resolution (e.g., the synthesis from which Moorish culture²⁶ was formed when Spain was conquered by the Arabs or the Métis in the Americas).

The article concludes that the spiritual “flight to the East” in European culture began in the early 1960s, and even now it is a very important indicator. Eastern aesthetics influenced the nature of Western art during the last decades of the 20th century. The impact of Western culture turned out to be highly significant for the philosophical and aesthetic postulates of Chan (Zen) Buddhism, as well as other religious and philosophical ideas of the East. In the 20th century, Europe - the successor of ancient spiritual values - gave its attention to the religious and philosophical systems of the East, trying to work out a new crisis-free attitude. The relations between the West and the East became isolated; and now we talk of the quantity and quality of their perception of each other, about how to find a new, global syncretism of Eastern and Western civilisations whilst retaining both their identities and their distinctiveness.

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²⁶ Moorish culture - Moorish art, Moorish style, it is the code name of the medieval art that developed in the 11th-15th centuries in North Africa and southern Spain. Moorish art evolved through the merger of the artistic traditions of the Arab Caliphate, the Berbers, and the Visigoths.

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Keywords: East-West, interaction-dialogue, Zen Buddhism, ancient civilisation, nation states, flight to the East, Eastern philosophy.

LIST OF ABBREVIATIONS

AA	- Acta Archaeologica. Copenhagen.
AAL	- Asien Africa Lateinamerika. Zeitschrift des Zentralen Rates für Asien-, Afrika- und Lateinamerikawissenschaften in der DDR. Berlin.
AAMT	- Advances in Archaeological Method and Theory. Orlando.
AAnt	- American Antiquity. Society for American Archaeology. Washington.
ABM	- Alaska Business Monthly. Anchorage.
Acta Asiatica	- Acta Asiatica. Bulletin of the Institute of Eastern Culture. Tokyo.
AO	- Arkheologicheskiiye otkrytiya (1965-2013). Moscow.
AOASH	- Acta Orientalia Academiae Scientiarum Hungaricae. Institute of Oriental Studies. Budapest.
AP	- Arkheologiya Podmoskov'ya. Materialy nauchnogo seminar. Institute of Archaeology Russian Academy of Sciences. Moscow.
ArchOttoman	- Archivum Ottomanicum. Wiesbaden Ottoman Archives. Wiesbaden.
Ars Judaica	- Ars Judaica. Bar-Ilan University. Ramat Gan.
Art-menedzher	- Art-menedzher. Business magazine considering culture and art as a resource for the social and economic development of society and offering various technologies and methodologies of management of this process. Moscow.
Bibliosfera	- Bibliosfera. The Siberian Branch of the Russian Academy of Sciences. Novosibirsk.
BKF	- Baltiiskii filologicheskii kurer. Immanuel Kant Baltic Federal University. Kaliningrad.
BM	- Byulleten' Moskovskogo obshchestva ispytateley prirody. Otdel biologicheskyy. Moscow Society of Naturalists. Moscow.
BMMS	- Byulleten Muzeya Marka Shagala. Marc Chagall Museum. Vitebsk.
Byiliye godyi	- Byiliye godyi. Sochi State University. Sochi.
CAn	- Current Anthropology. Chicago.
CHR	- The Canadian Historical Review. University of Toronto Press. Toronto.

CIS	- Culturulogicheskie issledovania Sibiri. Omsk State University. Omsk.
Comparativ	- Comparativ. Leipziger Beiträge zur Universalgeschichte und vergleichenden Gesellschaftsforschung. Universität Leipzig, Global and European Studies Institute. Leipzig.
CRJ	- Classical Reception Journal. The Open University (UK). Oxford.
Den'gi	- Den'gi. Publishing House "Kommersant." Moscow.
EDV	- Ekonomicheskaya zhizn Dalnego Vostoka. Geographic Society. Khabarovsk, Amur.
EHQ	- European History Quarterly. University of London. London.
EJNH	- European Journal of Natural History. The Russian Academy of Natural History. Moscow.
Ethnos	- Ethnos. Journal of Anthropology. London.
Études/Inuit/Studies	- Études/Inuit/Studies. Association Inuksiutiit Katimajit Inc. Québec.
EZ	- Evolucijazni na Zemle. Tomsk State University. Tomsk.
Femida	- Femida. Media Corporation "ZAN." Almaty.
Florilegium	- Florilegium. The journal of the Canadian Society of Medievalists. Ottawa.
Forsait	- Forsait. Higher School of Economy. Moscow.
Francia	- Francia. Forschungen zur westeuropäischen Geschichte, hg. vom Deutschen Historischen Institut Paris (Institut Historique Allemand). Paris.
Fundamental Research	- Fundamental Research. Russian Academy of Natural History. Moscow.
Genetics	- Genetics. Genetics Society of America. Bethesda (USA).
Genetika	- Genetika. Russian Journal of Genetics. Moscow State University. Moscow.
Geologiya i geofizika	- Geologiya i geofizika. Institute of Geology and Geophysics of the Siberian Department of the Science Academy in the USSR, Novosibirsk. Published by the Siberian department of the Science Academy in the USSR. Novosibirsk.
Gyanovashchya	- Gyanovashchya. Dnepropetrovsk State University. Dnepropetrovsk.
HN	- Hraniteli naslediya. Altay State Pedagogical Academy. Barnaul.
HZ	- Historische Zeitschrift. Johann Wolfgang Goethe-Universität Frankfurt am Main.
Karavan	- Karavan (newspaper). Almaty.
KAS	- Der Konrad-Adenauer-Stiftung - Auslandsinformationen. Berlin.

KPZ	- Kazanskij pedagogicheskij zhurnal. Institute of Pedagogy and Psychology. Kazan.
IAIAND	- Istoriko-arkheologicheskie issledovaniya v g. Azove i na Nizhnem Donu v 2006 g., Don.
Istoriografiya	- Istoriografiya i istochnikovedenie istorii stran Azii i Afriki. Leningrad State University. Leningrad.
Istoriya i sovremennost'	- Istoriya i sovremennost'. Moscow.
Izvestia Ugo	- Izvestija Ugo-Zapadnogo Gosudarstvennogo Universiteta. Kursk.
IzvSamarsk	- Izvestiya Samarskogo nauchnogo tsentra RAN. Samara.
JBAA	- Journal of the British Archaeological Association, British Archaeological Association. London.
Kulturnoe nasledie	- Kulturnoe nasledie. Altai State University, Altai Territory, Barnaul.
Lesnoi Zhurnal	- Lesnoi Zhurnal. Izvestiia Vysshikh Uchebnykh Zavedenii. Bulletin of Higher Educational Institution. Arkhangelsk.
LKK	- Literatura i kultura v Kitae. Moscow.
LSJ	- Life Science Journal. Acta Zhengzhou University Overseas. Zhengzhou University. New York.
JAMT	- Journal of Archaeological Method and Theory. New York.
JAR	- Journal of Archaeological Research. Journal of Archaeological Research. New York.
JISV	- Jekonomicheskie i istoricheskie issledovaniya na Severo-Vostoke SSSR. Economic and historical research in the North-East of the USSR. Magadan.
KT	- Kazakhskaya tsivilizatsiya. University Kaimar Almaty. Almaty.
Marketing	- Marketing. Centre for Marketing Research and Management. Moscow.
MBD	- Molodyye v bibliotechnom dele. Youth in Library Science. Moscow.
MEJSR	- Middle-East Journal of Scientific Research. International scientific journal published by the international digital organization for scientific information (IDOSI).
Memoirs SAA	- Memoirs of the Society for American Archaeology. Society for American Archaeology. Washington DC.
MENP	- Materialy po evolyucii nazemnykh pozvochnykh. Moscow.
MIA	- Materialy po istorii i archeologii SSSR. Moscow, Saint Petersburg.
MIFFK	- Materialy po istorii fauny i flory Kazahstana. Kazakhstan.

Mir bibliografii	- Mir bibliografii. Moscow.
Mir obrazovaniya	- Mir obrazovaniya - obrazovanie v mire. Scientific-Methodological Journal. Moscow Psychology and Sociology Institute. Moscow.
MNKO	- Mir Nauki, Kul'tury, Obrazovaniya. Gorno-Altaysk.
Molodezh' Tatarstana	- Molodezh' Tatarstana. Newspaper. Kazan.
MUSEUM	- MUSEUM. UNESCO.
Narodnaya shkola	- Narodnaya shkola. Saint Petersburg.
Nauchnoye obozreniye	- Nauchnoye obozreniye, series 2, Gumanitarniye nauki. Lomonosov Moscow State University. Moscow.
Nauch.-tekhn. Inform	- Nauchnaya i tekhnicheskaya informatsiya. Russian Academy of Sciences. Moscow.
Naukovedeniye	- Naukovedeniye. Institute of History of Natural Sciences and Technics named after S. I. Vavilov of the Russian Academy of Sciences. Moscow.
Neues Leben	- Neues Leben [newspaper]. Berlin.
NIV	- Novyy istoricheskiy vestnik. Obshchestvo s ogranichennoj otvetstvennost'yu "Izdatel'stvo Ippolitova." Moscow.
NKOGK	- Obshchestvo i gosudarstvo v Kitae: XXXIX nauchnaia konferentsiia. Moscow.
NNZ	- Novgorod i Novgorodskaya zemlya. Istoriya i arkhologiya. Veliki Novgorod.
Novosti	- Russian News Agency "Novosti." Moscow.
NT	- Nauchnyi Tatarstan. Academy of Sciences of the Republic of Tatarstan. Kazan.
NTB	- Nauchnyye i tekhnicheskkiye biblioteki. The State Public Scientific and Technical Library Russia. Moscow.
Odyssey	- Odyssey. Russian Academy of Sciences, Institute of Universal History. Moscow.
ONS	- Obshchestvennuyye nauki i sovremennost. Russian Academy of Sciences. Moscow.
OT	- Otechestvennyye zapiski. Saint Petersburg.
Panorama iskusstv	- Panorama iskusstv. Sovetskii khudozhnik. Moscow.
Pervye amerikancy	- Pervye amerikancy. First Americans (Almanac). Russian Society of Indianists. Saint Petersburg.
PGI	- Problemi Gumanitarnih Issledovaniy. Russian State Institute for Regional Issues in Northern Caucasus. Pyatigorsk.
Polar Record	- Polar Record. A Journal of Arctic and Antarctic Research. Scott Polar Research Institute. Cambridge (UK).
Politische Wissenschaft	- Politische Wissenschaft. Deutsche Hochschule für Politik Berlin.

Polzunovskiy vestnik	- Polzunovskiy vestnik. Altay State Technical University. Barnaul.
Pozdneplejstocenovye	- Pozdneplejstocenovye i rannegolocenovye kul'turnye svyazi Azii i Ameriki. Institute of History, Philology and Philosophy. Novosibirsk.
Prizrenie	- Prizrenie i blagotvoritel'nost' v Rossii. Izdanie Vserossijskogo sojuza uchrezhdenij, obshhestv i dejatelej po obshhestvennomu i chastnomu prizreniju. Saint Petersburg.
Problemi filosofii	- Problemi filosofii. Presidium of the Russian Academy of Sciences. Moscow.
Proceedings Volgograd	- Proceedings of the Volgograd State Pedagogical University. Volgograd.
PsZ	- Psikhologicheskij zhurnal. Institute of Psychology of the Russian Academy of Sciences. Moscow.
PT	- Perspectives on Terrorism. The Terrorism Research Initiative (TRI) headquartered in Vienna, and the Center for Terrorism and Security Studies (CTSS) headquartered at the University of Massachusetts' Lowell campus. Massachusetts.
RA	- Rossiiskaia Arkheologiya. Moscow.
Reka vremen	- Reka vremen. Moscow.
Rivista di Bizantinistica	- Rivista di Bizantinistica. Bologna.
RossEconom	- Rossiski ekonomicheskij jurnal. International Academy of Business and Management. Moscow.
Rossiyskaya Gazeta	- Rossiyskaya Gazeta. Russian government daily newspaper. Moscow.
SA	- Sovetskaja Arkheologija. Institute of Archaeology, Russia, Moscow. Moscow.
SC	- Sviyazhskie chteniya. Sviyazhsk.
Scientometrics	- Scientometrics. Akadémiai Kiadó. Budapest.
Serdalo	- Obschenacionalnaya gaseta Respubliki Ingushetiya "Serdalo." Nazran.
SGV	- Saratovskie gubernskie vedomosti. Saratov.
Shagalovskii sbornik	- Shagalovskii sbornik. Marc Chagall Museum. Minsk.
SI	- Sociologicheskije issledovaniya. Science Institute of Sociology of the Russian Academy of Sciences. Moscow.
Soziale Geschichte	- Soziale Geschichte. Zeitschrift für historische Analyse des 20. und 21. Jahrhunderts. Bremen.
Spectrum	- Spectrum. The Kazakhstan Institute for Strategic Studies. Astana.
SS	- Sibirskaya stolitsa. Tobolsk State Historical and Architectural Museum-Reserve. Tobolsk.

SSM	- Social Sciences and Modernity. The Presidium of the Russian Academy of Sciences "Science." Moscow.
SV	- Sovremennaya filologiya. Ufa.
SZ	- Sociologicheskiy zhurnal. Moscow.
Tarih Dergisi	- Istanbul Üniversitesi Edebiyat Fakültesi Tarih Dergisi. Istanbul.
TKA	- Tolski kraevedchesky almanah. Tula.
Tradizionnaya kultura	- Tradizionnaya kultura. An academic almanac representing the perspective direction in complex study of ethnoculture: national outlook, pedagogics, life, mythology, customs, ceremonies, poetry and music. Moscow.
Trudovaya pomoshch'	- Trudovaya pomoshch'. Izdanie Popechitel'stva o trudovoj pomoshhi. Saint Petersburg.
Vestnik AAJ	- Vestnik arheologii, antropologii i jetnografii. Institute of Problems of Development of the North, Russia. Tyumen.
Vestnik Chelyabinsk	- Vestnik Chelyabinskogo gosudarstvennogo universiteta, Istoriya. Publishing house of Chelyabinsk State University. Chelyabinsk.
Vestnik Chuvashskogo	- Vestnik Chuvashskogo gosudarstvennogo pedagogicheskogo universiteta im I. Ya. Yakovleva. I. Y. Yakovlev Chuvash State Pedagogical University. Cheboksary.
VestKrasno	- Vestnike Krasnoyarskogo gosudarstvennogo pedagogicheskogo universiteta imeni V. P. Astafeva. Krasnojarskiy gosudarstvennyj pedagogicheskij universitet im. V. P. Astafeva. Krasnojarsk.
Vestnik Kazak	- Vestnik Akademii nauk Kazakhskoy SSR. Academy of Science of the Kazakh SSR. Kazakhstan.
Vestnik RAN	- Vestnik Rossiyskoy Akademii Nauk. Russian Academy of Sciences. Moscow.
Vestnik Samara	- Vestnik Samarskogo gosudarstvennogo universiteta. Samara State University. Samara.
Vestn Tomsk Gos Univ.	- Vestnik Tomskogo gosudarstvennogo universiteta. Kul'turologiya i iskusstvovedeniye. Bulletin of Tomsk State University. Tomsk.
Vestnik Semej	- Vestnik gosudarstvennogo universiteta imeni Shakarima goroda Semej. Shakarim State University of Semej.
Vestnik Ufa	- Vestnik Vostochnoy ekonomiko-yuridicheskoy gumanitarnoy akademii. East Economic-Legal Humanitarian Academy. Ufa.
Vestnik VyatGGU	- Vestnik Vyatskogo gosudarstvennogo gumanitarnogo universiteta: Vyatka State University of Humanities. Kirov.

Vizantiysky vremennik	- Vizantiysky vremennik. Institute of General History of the Russian Academy of Sciences. Moscow.
Voprosy Istorii	- Voprosy Istorii. Russian academic journal for historical studies. The Institute of Russian History of the Russian Academy of Sciences. Moscow.
Voprosi Literaturny	- Voprosi Literaturny. Writer's Union of the USSR. Moscow.
Voprosy filosofii	- Voprosy filosofii. Russian Academy of Sciences. Moscow.
VTP	- Istoricheskiye, filosofskiy, politicheskiye i yuridicheskiye nauki, kul'turologiya i iskusstvovedeniye. Voprosy teorii i praktiki. Tambov.
WASJ	- World Applied Sciences Journal. International Digital Organization Scientific for Information "IDOSI Publications" UAE. Dubai.
Zapiski	- Zapiski Vostochnogo otdeleniya Russkogo arkhologicheskogo obshchestva. Archaeological Society. Saint Petersburg.
ZDMG	- Zeitschrift der Deutschen Morgenländischen Gesellschaft. Berlin Magazine of the German East Society. Berlin.