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**ISLAMS  
JŪDEOKRISTIĀNISKAJĀ TELPĀ**

**Islam and Christianity after the  
11<sup>th</sup> of September**

## Palestīnas kristieši: zeme un taisnīgums

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Izraēlā dzīvo aptuveni 85000 arābu kristiešu<sup>1</sup>, tā ir minoritāte, kura bieži netiek pamanīta. Viņi jūtas atstumti gan no rietumu kristiešiem, gan saviem tautas brāļiem musulmaņiem. Lai izprastu viņu problēmas, tiek aplūkoti atšķirīgi arābu kristiešu un ebreju viedokļi, - Naima Atīka (*Nairn Ateck*), Ranas Elfaras (*Rana Elfar*), Lisas Lodenas (*Lisa Loden*) u.c. Tāpat problēmas rada jau sen pastāvošais antagonisms starp visu arābisko, īpaši, ja tas saistīts ar islamu un rietumiem, kas to rada kristietības un Bībeles kontekstā.

Tad tiek apskatīti Vecās Derības norādījumi par gerim (svešinieku), tā statusu un attiecībām. Šie likumi ir izsakāmi vienā teikumā - mīli svešinieku, kas dzīvo pie tevis. Vecā Derība garantē taisnīgumu, ja pilda likumus un norādes, kas attiecas uz svešinieku. Praviētis Jehezkēls runā par principiem, kā sadalāma zeme: "Piešķiriet to mantojumā gan sev, gan arī svešiniekiem, kas pie jums dzīvo." Miers bez taisnīguma nav iespējams.

Raksturvārdi: Palestīna (vai arī- Palestīnas kristieši); taisnīgums (Vecā Derība un taisnīgums); cionisms; Svētā zeme (vai arī - zeme); miers; kristiešu-musulmaņu attiecības (vai-attiecības).

### Palestīnas arābu kristieši un Vecā Derība

Savdabīgie apstākļi, kādos jau vairāk nekā piecdesmit gadus dzīvo arābu kristieši, rada tiem grūtības objektīvi aplūkot Vecās Derības rakstus. Dažiem ir radusies neuzticība Vecajai Derībai, jo tā ir ebreju grāmata, pilna amorāliem stāstiem, tādēļ to ir grūti saistīt ar svētu Dievu. Savukārt citi Veco Derību vairāk saista ar seno izraēliešu mitoloģiju, kura ir paralēla šunieru, babiloniešu, ugaritiešu, asīriešu un citu seno (semītu) civilizāciju mītiskajiem stāstiem<sup>3</sup>.

Rana Elfara (*Rana Elfar*) ir aplūkojusi dažus arābu kristiešu viedokļus par Veco Derību šajā kontekstā. Svarīgi ir saprast, ka arābu kristieši nenoraida Veco Derību kā teoloģijas avotu, bet izstrādā savus interpretācijas (un hermeneitikas) principus. Kaut arī tam nav acīmredzams tiešs iespaids uz teoloģiju, tomēr ir daži faktori, kas iespaido un dara atšķirīgu viņu attieksmi un skaidrojumu. Rana Elfara (*Rana Elfar*) arābu kristīgos autorus iedala trīs grupās: 1) autori, kas aplūko un skaidro vēsturisko vidi, 2) tādi, kas aplūko kulturāli politiskos aspektus, un 3) tādi, kas pārsvarā izmanto personīgo pieredzi. Protams, ir autori, kas analizē ne tikai vēsturisko vidi, kulturāli politiskos aspektus, bet arī no personīgās pieredzes vērtē notikumus Palestīnā.<sup>4</sup>

Diskusijas par vēsturisko vidi ir īpaši sarežģītas, jo trīs monoteistiskās reliģijas - Jūdaisms, Kristietība un Islams - Izraēlas/Palestīnas teritoriju uzskata par Svēto zemi. Un uz šīs teritorijas īpašumtiesībām pretendē gan ebreji, gan palestīnieši. Ebreji atsaucas uz dievišķu apsolījumu, bet palestīnieši uz vēsturiskiem faktiem.<sup>5</sup> Lai gan visi ebreji atsaucas uz Dievu, kas tiem novēlējis Palestīnas teritoriju, tomēr pastāv pilnīgi pretēji uzskati par to, kā realizēt vai kā realizēsies šis, dievišķais, novēlējums. Lisa Lodena (*Lisa Loden*), kas ir Amerikā dzimusi ebrejiete un kopš 1974. gada dzīvo Izraēlā, raksta, ka sākotnēji cionisms ir bijis sekulāra kustība. Vēlāk radīts reliģiskais ebreju cionisms, kura mērķis bija motivēt ebrejus apmesties uz dzīvi okupētajās teritorijās (īpaši pēc 1967. gada). Par galvenajiem šīs kustības inspirētajiem tiek atzīti virsrabīns Avrahams Kuks (*AvrahamKook*) un viņa dēls rabīns Jehuda Kuks (*Yehuda Kook*).<sup>6</sup> Savukārt Menahems Benhajims (*Menahem Benhayim*) raksta: "Tas ir fakts, ka Izraēla valsts radās, pateicoties cionismam, kas jau no tā rašanās brīža ietekmēja galvenokārt sekulārus un pragmatiskus ebrejus. Tieši šā iemesla dēļ no īpaši ortodoksajiem jūdiem ir milzīga pretestība šai kustībai, ko tie uzskatīja par herētisku un par tādu to uzskata vēl joprojām."<sup>7</sup> Ar iepriekš pieminēto ortodokso jūdu viedokli var iepazīties arī vairākās internetā mājas lapās.<sup>8</sup> Tur varam izlasīt 2001. gada 11. februāra *The New York Times* publikāciju "Kāpēc mēs esam pret Izraēlas valdību un tās kariem?" (*Why are we against the Israeli government and its wars?*), kas tapusi ASV un Kanādas rabīnu kongresā." Citēšu pāris teikumus: "Cionisms reprezentē pilnīgu un radikālu attiecību saraušanu ar jūdu tautas ticību un praksi visā tās vēstures gaitā. (..) Tādējādi cionisma galējā herēze ir Dieva providences pār vēstures gaitu noliegums, kas bija kā nenovēršams rezultāts vispārējam Dieva un Toras noraidījumam, ko pārstāvēja kustības dibinātāji; turpmāk šī ekscentriskā ideoloģija ir bijusi vienu vienīgu, nepārtrauktu pret Toru vērstu darbību vēsture."<sup>10</sup> Vēl īss piemērs no citas *intemeta* mājas lapas, kuras lozungs ir-jūdi vienoti pret cionismu (*Jews united against zionism*): "Mēs apliecinām vienkāršo ticību, pie kuras reiz turējās Toras jūdi, - ka jūdu suverenitāte Svētajā zemē pirms pilnīgas cilvēces atbrīvošanas ir nepareiza. (..) Vēsturi raksta uzvarētāji. Cionisms - ar to mēs domājam nevis visu ticīgo jūdu mīlestību pret Cionu, bet politiskas un militāras mahinācijas, lai sagrābtu Svēto zemi, pirms Dievs izlemj atbrīvojot cilvēci - valda ar milzīgu spēku pār pasaules viedokli. (..) Cionisms ir bankrotējis. Tā līderī karo viens ar otru, kā arī ar Arābu pasauli. Gandrīz ar histērisku nepiekāpību viņi pieprasa Amerikas finansējumu un atbalstu saviem neveiksmīgajiem pasākumiem."<sup>11</sup> Tātad ebreju vidū ir liela viedokļu daudzveidība par to, kā atgūt zemi īpašumā.

Turpināšu ar arābu kristiešu skatījumu uz **vēsturisko vidi**. Rana Elfara (*Rana Elfar*) uzskata, ka pirmā lieta, kas kristīgos arābus atgrūž no Vecās Derības, ir vēsture. Straujā islama izplatība septītajā un astotajā gadsimtā Ziemeļāfrikā un Vidējos Austrumos ierobežoja šā reģiona kristiešu līdzdalību teoloģiskajās aktivitātēs vēl jo vairāk tādēļ, ka kristietība bija cieši saistīta ar hellēnistisko pasauli. Pieauga atšķirības starp austrumiem un rietumiem, starp Baznīcu rietumos un baznīcām Vidējos Austrumos un Āfrikas ziemeļu daļā. Vēsturnieks Trimminghams<sup>11</sup> (*Tnmingham*) norāda, ka šajā

laikā Aramiešu baznīcā rodas antagonisms pret Ebreju Bibli un jūdu vēsturi tajā. Plaisu starp rietumu un austrumu kristiešiem padziļināja krustneši, kuri aizbildinājās ar nodomu aizstāvēt kristiešus un viņu svētās vietas Palestīnā no "mežoniem" - arābu musulmaņiem. Sašutušie musulmaņi savus tautiešus, kristīgos arābus, uzskatīja par tādējiem, kas sadarbojās ar Rietumiem, kaut arī paši kristīgie arābi un ebreji cieta no krustnešiem.<sup>13</sup>

No tā laika var runāt par spriedzi *attiecībās starp musulmaņiem un arābu kristiešiem*. Arābu antipātijas pret rietumu kristietību īpaši pastiprinājās, kad Rietumeiropa uzsāka savu koloniālo apspiedēja stratēģiju Tuvajos un Vidējos Austrumos. Rana Elfara (*Rana Elfar*) saka, ka sarūgtinājumu par to arābu pasaule izjut vēl šodien. Pastāvīgo naidu, kas šodien ir pret visu arābisko, īpaši, ja tas saistīts ar islamu, šajā unikālajā ģeogrāfiskajā vietā Rietumi turpina radīt kristietības kontekstā. (Sevišķi, izmantojot VD.) Šie notikumi rada problēmu, kas drīzāk ir saistīta ar vēsturi nekā ar teoloģiju, bet tā ir iesakņojusies katrā arābu kristieša psihē, un tiek celtas daudz barjeras. Kaut arī rietumu kristieši izsaka vēlēšanos palīdzēt un aizstāvēt arābu kristiešus no islama un kaut arī musulmaņi tos uzskata par rietumniekiem, viņi daļās savā arābiskajā senču mantojumā ar saviem musulmaņu brāļiem un māsām, kā arī stāsta par Kristus glābšanu, tāpat kā to dara viņu kristīgie brāļi rietumos.<sup>14</sup>

Otrā lieta, kas arābu kristiešus atgrūž no Vecās Derības, ir **politiski kulturālais konteksts**. Vairākums kristīgo arābu ir ļoti satraukti par Vecās Derības stāstiem, kuri ietver vardarbību Dieva vārdā vai amorālu uzvedību. Arābu kultūra islama ietekmē ir kļuvusi noslēgta un pat stīva, sevišķi, ja ir runa par seksuālām attiecībām, turklāt arābu kristieši apzinās, ka radi un kaimiņi viņu dzīves un uzvedību nemitīgi vērtē islama ētikas skatījumā. Bez tam Vecā Derība arābu kristiešiem atgādina Korānu.<sup>15</sup> Abi šie aspekti sarežģī arābu kristiešu attieksmi pret Veco Derību. Kassaba (*Kassab*) publikācijā žurnālam *Theological Review*<sup>16</sup> raksta, ka Vidējos Austrumos kristiešus attieksmē pret Veco Derību var iedalīt trīs kategorijās: 1) tādos, kas vispār pārtraukuši lietot Veco Derību, 2) tādos, kas lieto no tās atsevišķas daļas, un 3) tādos, kas pieņem fundamentālistu Vecās Derības pravietojumu interpretācijas par mūsdienu Izraēla valsts izveidošanos. Raksta autore arī atzīmē, ka nevajadzētu pārspīlēt Vecās Derības nepareizo lietošanu arābu kristiešu vidū, jo Baznīcas gan austrumos, gan rietumos pārsvarā vispār nerunā par šo ļoti sarežģīto jautājumu. Šie politiskie jautājumi un vardarbība mūsdienu Izraēlā rada lielas grūtības un apjukumu, kad vietējie kristieši Palestīnā, Jordānijā, Sīrijā, Lībijā vai Ziemeļāfrikā lasa Veco Derību. Arī rietumu kristiešu aklums, kas izpaužas netaisnības atbalstā Izraēlas/Palestīnas teritorijā, arābu kristiešus izbrīna un sāpina. Tāpat viņiem nav saprotams un šķiet šokējošs rietumu fundamentālo kristiešu absolūtais mūsdienu Izraēlas atbalsts (ko pārsvarā tie pamato ar Vecās Derības interpretācijām) bez jebkādas sapratnes par arābu kultūru un vēsturi, bez tam, saņemot nepilnīgu informāciju par notikumiem reģionā.<sup>17</sup>

Trešā lieta, kas arābu kristiešiem rada grūtības lietot Veco Derību, ir **personīgā pieredze**. Gados vecākie palestīnieši vēl atceras laikus, kad pār Palestīnas teritoriju valdīja briti, tad karu 1948. gadā un 1967. gadā. Kari Izraēlai ar arābu kaimiņvalstīm

turpinājās no 1968. līdz 1970. gadam ar Ēģipti par Sinaja pussalu, un 1973. gadā *JomKipur* karš ar Siriju. Ebreji jūtas apdraudēti, un jebkurš arābs tiek uzskatīts par ienaidnieku. Arābi tiek padzīti no viņu senču īpašumiem, nami tiek sagrauti, kādi no ģimenes locekļiem nogalināti. Arābu kristieši saka - mēs nebijām kaujinieki, mums nebija nekādu ieroču, bet daudzi no mums tika izdzīti no mājām vai nogalināti. Mūsu nami tiek grauti vēl šodien, tiek pārkāptas visas starptautiskās vienošanās, neievēro nekādas cilvēktiesības. Lai labāk izprastu gan ebreju, gan arābu emocionāli smago pieredzi, iesaku iepazīties ar ebrejietes Dalilas Landau (*Dalila Landau*) atklāto vēstuli, kas publicēta 1988. gada 14. janvārī avīzē *The Jerusalem Post*, un cilvēktiesību aktīvista Basema Eida (*Bassem Eid*) pieredzēto.<sup>18</sup> Arābu kristiešu personīgā pieredze dažkārt ir traucējoša pat dievkalpojumā, to ir mēģinājis paskaidrot Kanons Naims Atīks (*Canon Naim Ateek*): "Kad es esmu baznīcā un kopā ar draudzi dziedu Psalmus, es uz mirkli tieku apstādināts neatbilstības dēļ, kad vārds "Izraēls" nāk pār manām lūpām. Šis vārds atsauc atmiņā šodienas ainu par mazu, Viduseiropas tipa valsti ar ķildīgām politiskajām partijām, stīvu un nesekmīgu ārpolitiku attiecībā pret tās kaimiņiem un nemitīgu apelēšanu pie visas pasaules ebrejiem vai nu sūtīt naudu, vai pašiem braukt šurp."<sup>19</sup> Arābu kristiešiem ir ārkārtīgi grūti lasīt Bibliu un redzēt, ka tās solījumi un teksts tiek izmantots, lai attaisnotu dzīves un zemes atņemšanu arābu kristiešiem. Šo sarežģīto arābu kristiešu situāciju labi raksturo Naima Atīka retoriskais jautājums: "Kā viņi var tikt galā ar savām sāpēm un ciešanām un joprojām palikt uzticīgi sariem Svētajiem Rakstiem un ticībai?"<sup>20</sup>

## Vecā Derība un taisnīgums Svētajā zemē

Zeme pieder Dievam - to neapšaubīs tie, kuri tic viņam. Palestīnas/Izraēlas teritorijā dzīvo divas tautas; trīs reliģijas to sauc par Svēto zemi un, iespējams, tic kādam Dievam. Tādēļ ielūkosimies Rakstos, kuri ir Svētie Raksti gan jūdaistiem, gan kristiešiem - *Tanahā*<sup>21</sup> jeb Vecajā Derībā, kā to sauc kristieši. Vai Vecā Derība var būt taisnīguma garants Svētajā zemē?

Bijušais Izraēlas armijas virsnieks Joēls Lavi (*Yoel Lavi*), kurš tagad cīnās pret arābu diskrimināciju, 1994. gada 8. septembrī intervijā *The Jerusalem Report* sacīja: "Šī ir ebreju valsts. Arābiem, kuri šeit dzīvo, pienākas bibliskais status *gerim*: svešinieks, kam ir vienlīdzīgas tiesības. Bet ir neiespējami, ka arābs justu šo zemi vairāk par savu nekā ebreju zemi."<sup>22</sup> Kā izmainītos situācija Izraēlā, ja visi ebreji, arī tie, kuri ir valdībā, pildītu Toras norādījumus attiecībā par *gerim* (svešinieku)?

Exodus 22:20. **Nedari pāri svešiniekam un neapspied to**, jo jūs paši bijāt svešinieki Ēģiptē!

Exodus 23:9. **Un svešinieku neapspied** - jūs zināt, kā svešiniekam iet, jo svešinieki jūs bijāt Ēģiptes zemē!

Levitikus 19:33. Kad svešinieks piemīt pie tevis tavā zemē, nedari viņam pāri. **34. Lai svešinieks, kas pie jums apmeties, jums ir kā savējais, un mīli viņu kā sevi pašu**, jo svešinieki jūs bijāt Ēģiptes zemē - Es esmu Kungs, jūsu Dievs! **35.**



Nekrāpīties ne pie tiesas, nedz mēros, svarā un skaitā! 36. Lai jums ir pareizi svāri, pareizi atsvari, pareizi beramie un pareizi lejamie mēri - Es esmu Kungs, jūsu Dievs, kas jūs izveda no Ēģiptes zemes. 37. Turiet visus Manus likumus un pildiet visas Manas tiesas - Es esmu Kungs!"

Numeri 15:16. Viena bauslība un viena tiesa lai ir **gan jums, gan svešiniekam**, kas mīt pie jums.

Deut. 10:19. **Mīli ari tu svešinieku**, jo svešinieki jūs bijāt Ēģiptes zemē!

Pravietim Jehezkēlam (vec. tulk. - Ecehiēls) Dieva atklāsmē tiek rādīts nākotnes Izraēls (47. nodaļa.). Tur būs ūdens upe, un, kur tā plūdīs, būs dzīvība. Ik mēnesi ievāks jaunu ražu. Un par šīs zemes sadali tiek teikts:

"21. Sadaliet šo zemi Izraēla ciltīm. 22. Piešķiriet to mantojumā gan sev, **gan ari svešiniekiem**, kas pie jums dzīvo un ir dzemdējuši bērņus, lai tie jums ir tādi kā iedzimtie Izraēla dēli - piešķiriet tiem mantojumu pie Izraēla ciltīm! 23. Pie kuras cilts svešinieks dzīvo, tur dodiet tam mantojumu, saka Kungs Dievs!"

Daudzi arābi zemi bija saņēmuši mantojumā no paaudzes paaudzē. Arābu kristieši, kad tos izdzen no mājām vai tās sagrauj, saka, ka situācija ir tāda pati kā bezdievīgā Izraēla ķēniņa Ahaba laikā, stāstā par Nabota vīnadārzu. Nabots neatdod vīnadārzu ķēniņam, jo dārzs ir viņa tēvu mantojums (1Ķ. 21:3). Un Dieva vārds tiek izmantots, lai attaisnotu slepkavību, īpašumu atņemšanu un citas nelietības (1Ķ. 21:9-16). Pravieši runā par līdzīgām nelietībām arī turpmāk:

Miha 2:2

Tie iekāro laukus

un sagrābj sev,

tad namus -

un atņem tos.

Tie cilvēkam izkrāpj namu •

no vīra viņa mantojumu.

Jesaja 5:8

Posts-jums,

kas iegūstat namu pēc nama,

un lauku pēc lauka,

līdz nav palicis vairs nekas

un esat vienīgie īpašnieki zemē.

Tāpat sociālo netaisnību un svešinieka apspiešanu runā Jeremija 7:1-8 (u.c). Īpaši par sociālo taisnīgumu iestājas pravietis Amos. Arābu kristieši, pirmkārt, vēlas sagaidīt taisnīgumu no mūsdienu Izraēla valsts. Lai ari viņi savā tēvu zemē tiek pielīdzināti svešiniekiem, viņi Svētos Rakstus vērtē augstāk par Svēto zemi un ir gatavi pildīt Jēzus vārdus: "Mīliet savus ienaidniekus un lūdziet Dievu par tiem, kas jūs vajā," un tomēr sagaida, ka arī ebreji pildīs Toras norādījumus par svešiniekiem, kuri mīt pie tiem. Miers bez taisnīguma nav iespējams.

## ATSAUCES UN PIEZĪMES

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<sup>1</sup> Piem., Gen.19:31-36 u.c.

Hooke S.H. *Middle Eastern Mythology*. Harmondsworth, 1973, p. 103-164. (u.c.)

<sup>1</sup> Elfar R. Dealing with the Scriptural past: The Old Testament for Arab Christians Today // *The Bible and the Ijind: An Encounter*/Ed.by: L.Loden., P.Walker, M.Wood. Jerusalem, 2000. p. 95-96.

<sup>1</sup> Loden L. Knowing where we start: Assessing the Various Hermeneutical Approaches // *The Bible and the hind: An Encounter* /Ed.by: L.Loden, P.Walker. M.Wood. Jerusalem, 2000, p. 15-16.

<sup>6</sup> Ibid., p. 18.

<sup>7</sup> Benhayim M. Caesar, God and Oslo // *Seeking and pursuing Peace* /Ed. by S.J.Munayer. Jerusalem, 1998, p. 115-116.

<sup>7</sup> <http://www.jewsnotzionists.org>; <http://www.geocities.com>; <http://www.cactus48.com>; <http://www.gush-shalom.org> u.c.

<sup>8</sup> <http://www.jewsnotzionists.org/crcllfeb01.html>

<sup>10</sup> Sk. 8.piezīmi.

<sup>11</sup> <http://www.netureikarta.org>

<sup>12</sup> Trimmingham J.S. *Christianity Among the Arabs in Pre-Islamic Times*. London, 1979, p. 308-316.

<sup>13</sup> Elfar R. Dealing with the Scriptural past: The Old Testament for Arab Christians Today // *The Bible and the hind: An Encounter* /Ed.by: L.Loden, P.Walker, M.Wood. Jerusalem, 2000. p. 96-97.

<sup>14</sup> Elfar R. Dealing with the Scriptural past: The Old Testament for Arab Christians Today // *The Bible and the hind: An Encounter* /Ed.by: L.Loden, P.Walker, M.Wood. Jerusalem, 2000, p. 97.

<sup>15</sup> Elfar R. Dealing with the Scriptural past: The Old Testament for Arab Christians Today // *The Bible and the hind: An Encounter*/Ed.by: L.Loden., P.Walker, M.Wood. Jerusalem, 2000, p.98.; Loden L. Knowing where we start: Assessing the Various Hermeneutical Approaches // *The Bible and the Lund: An Encounter* /Ed.by: L.Loden., P.Walker, M.Wood. Jerusalem, 2000, p. 20-23.

<sup>16</sup> Ibid., p. 98-99,199; KassabN. A Middle Eastern Christian Approach to the Old Testament // *Theological Review*, 1992. XIII, 1:35-48.

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<sup>13</sup> Awad B. Speaking from the heart: The Palestinians and the Land of their Fathers // *The Bible and the hind: An Encounter* /Ed.by: L.Loden. P.Walker, M.Wood. Jerusalem. 2000, p. 180-182.

<sup>17</sup> Elfar A'. Dealing with the Scriptural past: The Old Testament for Arab Christians Today // *The Bible and the Land: An Encounter*•'Ed.by: L.Loden. P.Walker, M.Wood. Jerusalem, 2000, p. 101.

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<sup>17</sup> *Tanah* ir saīsinājums no *Ketūvrn*, kas ir ebreju Bībeles trīs daļas.

<sup>8</sup> Halevi Y.K. A Match Made in Ramlah // *The Jerusalem Report*. Jerusalem, 1994. IX, 8.

## Summary

In Israel there are some 85,000 Arab Christians. They are a minority and feel themselves ignored by Western Christians as well as by their Arab Muslim brothers.

The specific setting of Arab Christians under which they have lived for the last fifty years makes it hard for them to consider Old Testament writings objectively. To illustrate that, Arab Christian authors, who have written about this problem are cited, including Nairn Ateek and Rana Elfar. The historical setting from Bible times till today will be explored. Abiding antagonism, which has existed for a long time between everything Arabic, especially Arab Muslim, and the West, today is viewed in the context of Christianity and the Bible.

The author also inspects Old Testament instruction in relation to gerim (stranger), which tells us that, "you are to love those who are strangers". The Old Testament would guarantee to assure justice if the law in regard to aliens would be observed. Prophet Ezekiel talks about the principle of distributing land: "You are to allot it as an inheritance for yourselves and for aliens who have settled among you". Peace is impossible without justice.

## Terors un Apokalipse. 11. septembris: Vācijas teologu refleksija

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Pēc 11. septembra terora aktiem arī Kristīgajā teoloģijā aktuāls ir analītiskais jautājums par esošo pārmaiņu raksturu un virzību. Dažādu savstarpēji diskutējošu teologu pieteikumi parāda, ka nav vēl izstrādāts metodoloģiskais pamats šāda veida analīzei. Vispārāzīta ir tēze par notiekošā kauzālu atkarību no domāšanas struktūrām, no pozitīvām vai šajā gadījumā - negatīvām transformācijām tajās, bet tomēr nekļūst skaidrs, kāda ir apziņas struktūru un īstenības savstarpējā mijiedarbe. Kristīgie teologi runā par iespējamo garīgās degradācijas manifestāciju, sabiedrībai atsvešinoties no tas garīgajiem pamatiem un noplotot teoloģiskai izglītībai, un līdz ar to par Rietumu civilizācijas pamatu krīzi un iespējamo bojāejas ceļu, kuru virza patoloģisks varas, spēka un vardarbības kults mūsdienu sabiedrībā.

Pētījuma autors salīdzina divus pieteikumus jaunākajā vācu teoloģijā:

- J. Moltmanns (*J. Moltmann*) savā monogrāfijā *Gals kā sākums* konfrontē katastrofu fenomenu ar" cilvēka apziņā esošajām apokaliptiskajām bailēm un eksistenciāliem jautājumiem, aprādīdams, ka baiļu fenomens nāk no negatīvi transformētām, izkropļotām reliģiskām paradigmām. Moltmanns aicina uz sociāli politiskas un ekonomiskas domāšanas un attieksmes maiņu pasaulē.

- H. Hiršlers (*H. Hirsler*) savā monogrāfijā *Kur bija Dievs 11. septembrī* pārstāv teoloģiski tradicionālu pieteikumu, no jauna mūsdienu kategorijās izklāstīdams *Krusta teoloģijas* pamatus. Hiršlers nonāk pie teoloģiskās izglītības nepieciešamības, mēģinot atbildēt uz dzīves problemātiskajiem jautājumiem.

Salīdzinot šo teologu pieteikumus, tālākai pētniecībai arī Latvijas sabiedrības kontekstā tiek izvirzīti vairāki jautājumi - par katastrofu fascināciju un eventuālo ieinteresētību tajās, par reliģiskā fundamentālisma negatīvajām dimensijām ne tikai praksē vien, un par dezorientāciju un garīgā pamata trūkumu kristīgajā Rietumu sabiedrībā. Īpaši tiek jautāts par starpreliģiju dialoga iespējamību, lietderību un riska faktoriem.

Raksturvārdi: terors; apokalipse; reliģiskās paradigmas; fundamentalisms; katastrofu fascinācija: *theologia erueis*; starpreliģiju dialogs.

Pēc 11. septembra terora aktiem ASV pastāv divi viedokļi par dzīvi "pēc tam":

1) vieni domā, ka līdz ar tiem ne starptautiskajā arēnā, ne cilvēku apziņā un attieksmē būtiski nekas nemainās;

2) citi atkal uzskata, ka pēc 11. septembra nekas vairs nav tā, kā iepriekš bijis: ir pilnīgi mainījusies cilvēku apziņa, dzīves izjūta.

Teoloģiskajā domāšanā ir iespējams arī šāds jautājums, kas nav tikai abstrakcija vien: varbūt pārmaiņas ir visā esamībā, kurā nekas vairs nav tā, kā tas iepriekš bijis. Šīs pārmaiņas pieļauj gan vēsturē vēl nebijušas traģēdijas, gan arī pozitīvas lietas, kuras agrāk nav bijušas iespējamās.

Pārmaiņas visā esamībā, arī cilvēku apziņā savā būtībā ir teoloģiski risināms jautājums - par šo laiku, par esošo un būtisko<sup>1</sup>.

Jautājums ir tikai, vai esošās un nojaušamās pārmaiņas visas pasaules realitātēs nāk no kādu paradigmu maiņas cilvēku domāšanā, vai arī - cilvēku domāšana mainās atkarībā no kādām izmaiņām visā esamībā, un kā 11. septembra notikumi šīs iespējamās saistības dara iespējamās, veicina vai pastiprina.

Nav īsti skaidrs, vai patiešām var runāt par pārmaiņām - iespējams, ka tagad esošās dzīves norises kaut kādu apstākļu dēļ beidzot ļauj cilvēkiem saskatīt šī laika vai laikmeta būtiskākās realitātes, kuras agrāk nav tikušas ievērotas. Iespējams, ka mūsu civilizācija patiešām sāk izsmelt pati sevi, iedama materiālā un nevis garīgā piepildījuma ceļu, un notiekošais ir tikai tās agonijas posms. Tāpat arī jāatceras, ka nežēlīgi terora akti vai šausminošas, lielu upuru skaitu prasošas katastrofas gribot negribot rosina ikvienu cilvēku uzdot eksistenciālus jautājumus, uz kuriem nav iespējams atbildēt ārpus reliģiskām kategorijām.

Ir aizdomas, ka dažādi transformētas, līdz vienkārša cilvēka izpratnes līmenim pieņemtas vai pat pārprastas reliģiskās paradigmas vairāk nosaka dzīvi un visas norises mūsdienu pasaulē, nekā mēs to gribētu pieļaut. Reliģiskais gribot negribot ietekmē attieksmi, domāšanu un rīcību pat tajā sabiedrības daļā, kura apzināti nesaista sevi ar kādām reliģiskām realitātēm. Domājams, ka ikviena cilvēka un sabiedrības zemapziņā ir reliģiskas paradigmas, kas ietekmē visu rīcību, uztveri, attieksmi.

11. septembris tādējādi skaidri parāda, ka atbildība daudzās kropļībās, katastrofās un neveiksmēs jāuzņemas ne tikai no morāli ētiskām normām tālajai sabiedrībai, kas ar savu nedzīvo, nominālo piederību kādai reliģijai dzīvo praktiskas bezdievības apstākļos. Atbildība jāuzņemas arī teologiem. Un vispirms jau tiem, kas ar savu ideoloģiski sašaurināto, neiecietīgo darbību, ar šaurām, ekstrēmi fundamentālām interpretācijām sēj sabiedrībā netoleranci, norobežošanas, bailes un nedomājošu bezierunu paklausību kādam atsevišķam viedoklim, tādējādi veicinot reliģisko paradigmu izkropļošanu, kas kaut kādos apstākļos var izraisīt neparedzamu ļaunumu. Ļaunumu nes šauras reliģiskas, no īstenības tālas interpretācijas, nevis pati reliģija, bez kuras nav domājams cilvēks kā tāds.

Atbildība jāuzņemas arī visai sabiedrībai, kura tīksminās par spēku, varu un vardarbību, kura kultivē primitivitāti un gara trulumu, apzināti atsakoties no teoloģijas skaidrotās, bibliskajā literatūrā atklātās īstenības, to aizstājot ar neizglītotām ezotēriskām atziņām, ar maģisku lietu izpratni vai ar visu iespējamo reliģisko sistēmu visai neizglītotiem kompilējumiem.

Tas nozīmē, ka arī mūsdienu pasaules kontekstā ir aktuāla akadēmiska teoloģiskā pētniecība vairāku mērķi/fs|>y}©sJmāT7 \ - -

Piemēra pēc varētu minēt dažus:

3) lai reāli un objektīvi raudzītos uz īstenību un lai redzētu lietas vai norises to būtībā un pilnā kontekstā;

4) lai konstatētu šo paradigmu izkropļojumus un fiksētu eventuālos riska vai apdraudējuma momentus, ko šie izkropļojumi izraisa;

5) lai prognozētu un pozitīvi ietekmētu nākotnes norises. Jārēķinās ar visās reliģiskās vai politiskās identitātēs labi novērojamu faktu, ka teoloģiskā (reliģiskā) doma šodien ļoti ietekmē nākotni praktiski risas dzīves sfērās - no saimnieciski ekonomiskās līdz pat sociāli politiskajai.

Un šeit ir teologu atbildība: nevis automātiski atbildēt uz sabiedrībā esošo "tirgus vai modes pieprasījumu", kas ietver sevī nepārtrauktas prasības transformēt un pat kropļot kādas lietas, bet gan sniegt sabiedrībai reālu ieskatu pilnā īstenībā. Eiropas kontekstā tas nozīmē akadēmiski nopietnu un no aizspriedumiem vai jebkura ideoloģiska diktāta brīvu un objektīvu Bībeles pētniecību visās tradicionālajās teoloģiskajās disciplīnās.

## Objekts, metode, mērķis

Rēķinoties ar jau minētā "reliģiskā momenta" klātbūtni visās šīs pasaules norisēs, es savā informatīvi salīdzinošajā pētījumā esmu izvēlējis divus teologus, kas 11. septembra traģēdijas sakarā ar atšķirīgiem pieteikumiem ir publicējušies Vācijas akadēmisko teologu pazīstamā žurnālā *Zeitzeichen. Evangelische Kommentare zu Religion und Gesellschaft*.

Internacionāli jau ilgu laiku labi pazīstamais Tībingenas universitātes teologs Jürgen Moltmanns (*furgen Moltmann*) nāk klajā ar analītisku monogrāfiju *Das Ende ak Anfang (Beigas kā sākums)*<sup>2</sup>, kurā viņš mēģina tālākām refleksijām ieskicēt grūto jautājumu par reliģisko paradigmu īstenošanos un par transformētu apokaliptisko baiļu fenomena atdzīvošanos cilvēku apziņā pēc 11. septembra.

Teoloģiski tradicionāls pieteikums, kas izteikts modernās valodas kategorijās, saskatāms pazīstamā vācu teologa, bijušā bīskapa Horsta Hiršlera (*Horst Hirschler*) publikācijā *Wo war Goti am 11. September? (Kur bija Dievs 11. septembrī?)*<sup>1</sup>.

Hiršlers (*Hirschler*) runā par *Deus absconditus* - par "apslēpto Dievu", uzsvērti skatot šo atziņu t.s. "Krusta teoloģijas" gaismā: Dievs ir apslēpts ciešanās. Kristus krusts ir zīme, ka Dieva mīlestība paliek spēkā arī tur, kur mēs to nejutam. Jautājums par Dieva mīlestību un taisnīgumu, pavērsts visiem zināmajā gultnē: "Kā gan Dievs pieļauj ļaunumu, ciešanas un katastrofas, ja reiz Viņš ir labs (?)". savā būtībā ir pārāk primitīvs un implicē sevī neizpratni pārcilvēka stāvokli un šo esamību. Dievam acīmredzot ir arī mums neredzama, nepazīstama un neizprotama dimensija, kura adekvāti var tikt aplūkota vienīgi caur Kristus krusta notikumu. Jebkurš skatījums uz notikušo, ignorējot Kristus notikuma valodu, diemžēl savā būtībā būs tikai ilūzija un īstenībai tāla fantāzija.

Moltmanna pieteikumā pausta pārliecība, ka līdz ar 11. septembri pasaulē nekas vairs nav tā, kā iepriekš. Mainās cilvēku attieksme, domāšana un dzīves izjūta, pie tam negatīvā veidā. Pozitīvi ir, ka cilvēkam ir dotas visas potences šo negativitāti pārvarēt. Tas var notikt, cilvēkam izglītojoties teoloģiskos jautājumos par pamatiem un par būtisko, novēršoties no šaurām un šī laika realitātēm neatbilstošām, līdzcilvēkam bīstamām interpretācijām - arī tad, ja tās tiek pasniegtas kā tradīcija vai "pareizā ticība", un tas attiecas uz jebkuru reliģisko identitāti.

Hiršlers (*Hirschler*) apzināti neskata jautājumu par to, vai ar 11. septembri kas mainās vai nē. Viņš aicina uz visiem it kā labi zināmo, bet notikumu analīzē bieži nepelnīti aizmirsto kristoloģisko diskusiju.

Kāpēc esmu izvēlēties tieši šo abu autoru refleksijas? Tā iemesla dēļ, ka abas ir izaicinoši kritiskas un ļoti koncentrēti un tipiski prezentē tos divus galvenos daudz Vācijas teologu viedokļus, kas atrodami gan sekulārajā presē, gan teoloģiskās publikācijās zinātniskajos izdevumos.

Abu teologu pieteikumi ir ar reālu skatījumu uz notikušo un uz dzīvi pēc tam, jo tie kā teoloģiski aktuālas refleksijas runā par esošo un būtisko, slēdzienos vispārcilvēciski simpātiskā veidā pārvarot reliģisko u.c. tradīciju vilktās robežas. Kaut gan ir jāsaka, ka abām pieejām ir savi trūkumi un tās pat saistās ar klasiskiem aizspriedumiem un pat pārpratumiem teoloģijā. Apskatītajiem jautājumiem ir aktualitāte arī Latvijas reliģiskajās kopienās, baznīcās un arī tajā sabiedrības daļā, kurai reliģisko vērtību nav vispār. Abos pieteikumos labi saskatāms teoloģiski atraktīvs aicinājums sociālā taisnīguma, tolerances un brīvības virzienā.

## J. Moltmanna pieteikums

Redzot pasažieru lidmašīnas, kas eksplodējot triecas debesskrāpjos, vērojot brūkošos Pasaules Tirdzniecības centra Dvīņu torņus, cilvēku apziņā atdzīvojas vienmēr kaut kur zemapziņā klātesošas apokaliptiskas bailes. Cilvēki tiecās šo pasaules vēsturē vēl neredzēto, veselam prātam neaptveramo traģēdiju tvērt kā bibliskās apokalipses elementu.

Moltmanns izvīra izaicinošu jautājumu: Vai 11. septembrī notikušais, gluži kā daudzas citas katastrofas, patiešām var tikt uzskatītas par Bībelē minēto "apokaliptisko" lietu piepildīšanos? Un vai vispār sabiedrības apziņā mītošie tēli par katastrofām, kataklizmām, cīņām, par debesu priekiem un elles mocībām ir tik kristīgi un Bībeles tekstos pamatoti?

Istenībā kristīgi pārliecībai un nākotnes gaidām nav nekā kopīga ar šādiem katastrofāliem, šausmīgiem un galīgiem risinājumiem, jo galvenais ir jautājums nevis par katastrofām un to atpazīšanu kādā no bibliskajiem tekstiem, bet gan par to, kas caur dažādiem notikumiem mūsu dzīvē dzimst un veidojas, kas mainās, kas tiek saprasts. Centrā nav dzīvības bojāeja, dzīves vai pasaules gals, bet gan Dieva klātbūtne, patiesās, mūžīgās dzīvības sākums un jaunradīšanas brīnums - kas, būdams nākotnīgs. tomēr

piesaka sevi jau šodien, jau mūsu dzīves īstenībā, kuru nereti apzīmogo arī nelaimes, katastrofas un ciešanas.

Un nav atkal jāuzdod apokaliptiskais jautājums: "Vai pasaulei ir gals", bet gan - kāpēc par to tiek runāts, it sevišķi pēc kataklizmām un katastrofām.

Priekšstati par "pasaules galu" ir stipri atkarīgi no tā, vai domāts tiek par mērķi (TEXOC.), vai par galu (4>ivic). Mērķa gadījumā "apokaliptiskie" notikumi nozīmē papildījumu, bet gala gadījumā jārūnā par katastrofām, traģiskām beigām un iznīcību.

Gala ideja ir noenkurota arī bibliskajā tradīcijā ( kaut gan tā nav dominējoša, ja izteikumus skata kontekstā un jautā pēc kopējās tekstu liecības!), gan arī eksakto zinātņu atziņās.

Šodien zinātniski pamatotās bailes cilvēces vai dzīvības gala jautājumā ir vismaz četras:

- 6) par bojāeju globālā nukleārā katastrofā, kaut vai datoru kļūmes dēļ;
- 7) par bojāeju vīrusu vai baktēriju izraisītās epidēmijās;
- 8) par bojāeju ekoloģiskā līdzsvara nobīdes rezultātā iespējamās dabas kataklizmās;
- 9) par bojāeju vērtību orientācijas trūkuma, vispārēja haosa vai nekontrolējama terora rezultātā, it sevišķi jaunā globalizācijas pieteikuma apstākļos.

Tāpat arī cilvēku apziņā esošā ačgārnā "apokaliptiskā" bilde nāk no šī jēdziena nepareizas izpratnes: Mēs par "apokaliptiskām" saucam lietas, kas saistās ar šausmiņošanās, lielām katastrofām un kataklizmām<sup>4</sup>, bet sākotnēji, bibliskajā tradīcijā vārds **αττοκοΧυipaiG** nozīmē - "apslēptā, nākotnīgā, pilnas patiesības vai īstenības atklāšana", bez tieša sakara ar katastrofām un bojāeju<sup>5</sup>.

Kataklizmas, šausmas, cilvēku bezatbildība vai nolaidība (nukleārās, ekoloģiskās vai teroristiskās katastrofas) visbiežāk tiek pasniegtas saistībā ar Kristietību, visas ciešanu un vainas problēmas pierakstot Dievam - tā vietā, lai cilvēks pats atbildētu par savas bezatbildīgās, parazītiskās vai noziedzīgās darbības sekām. Cilvēks pats ir vainīgs noziegumos pret līdzcilvēku un visu radību, un nevis Dievs vai Dieva dotās, cilvēkā ieliktais rīcības paradigmas.

Bibliskā eshatoloģija ir pozitīvu, nebijušu potenču pilna un bibliskā apokaliptika ir caurvīta ar pozitīvām cerībām.

Turpretī cilvēces vai pasaules katastrofāla pašiznīcināšanās vai bojāeja nav nekas cits kā "tīrs eksterminisms un praktizējošs nihilisms"<sup>1\*</sup>.

Ne tikai katastrofas vien, bet arī vairākus lielus politiskus notikumus, piem., PSRS un Austrumeiropas bloka sabrukumu daudzi gan reliģiskajās, gan sekulārajās aprindās tulkoja kā Bībeles apokalipses elementu.

Moltmanns šāda veida priekšstatus sauc par "*milleniāriskiem*", kas ceļas no reliģiozā *mūleniārismu* - no priekšstatiem par eshatoloģisko "tūkstošgadīgo miera valsti" (Jāņa Apokalipse 20)<sup>7</sup>.

Šodienas sabiedrībā vērojama šī reliģiozā *millietiārisma* sekularizētās un pārprastās formas, kā, piemēram:

10) Rietumu modernās pasaules un kapitālistiskās saimniecības izpratne, ka tās nu esot "vēstures papildījums", ka kapitālisms esot visai cilvēcei tā labākā, pilnīgākā pasaules kārtība<sup>6</sup>;



- 11) pēdējā laikā tik daudz diskutētā jaunāko laiku kapitālistiskā globalizācija;
- 12) absolūtā ticība zinātniskajam, tehniskajam un informatīvajam progresam.

Vispārīgi aplūkojot pasaules vēsturi, Moltmanns secina, ka tā vienmēr ir cīņa par varu. Mūsdienīgā kontekstā: Kam ir vara un nauda, tas ir ieinteresēts savas vēstures turpinājumā un globalizācijā. Bet, kas ir apspiests, vājš un kas ir ciešanās, tas nav ieinteresēts savas bēdīgās vēstures nostiprināšanā vai turpināšanā, bet domā par bēdu un posta izbeigšanu un alternatīvu, jaunu un labāku esamību.

Pasaules vēsturē neviena ideja nav nesusi tik daudz cerību un ļaunuma vienlaicīgi kā "tūkstošgadīgā valsts" - absurda *milknīāriska* reliģiska ideja par vēstures piepildījumu pašā vēsturē<sup>9</sup>.

Šī reliģiskā ideja ļoti tiešā un pārprastā veidā vairākkārt ir pieteikusi sevi pasaules vēsturē:

13) ķeizara Konstantīna laikā 4. gadsimtā, kad vajātā baznīca pārtapa par "atļauto reliģiju", un vēlāko ķeizaru<sup>10</sup> laikā - par oficiālo visas impērijas reliģiju. Un baznīca Romas impēriju sāka dēvēt ne tikai par "svētu", bet saskatīja tajā eshatoloģiskās "tūkstošgadīgās valsts" īstenošanos, kurā valda pats Kristus un tiesā visas tautas. "Svētie" kristīgie ķeizari izprata sevi kā apustuliskas majestātes, kuru uzdevums bija nekristīgu tautu pakļaušana un kristianizēšana. Ikviens iebildums pret šo kārtību tika uztverts kā iebildums pret paša Dieva iedibināto kārtību, jo Romas impērijai tika atrasts bibliskais pamatojums<sup>11</sup>. Ar Romas impērijas kristianizēšanu sākās eshatoloģiskā Kristus valstība, kas sniegsies līdz laiku un pasaules galam;

14) arī mūsdienu pasaules iracionālajā pārliecībā, ka tagad ir epohālie "jaunie laiki". Ari šī pārliecība implicē sevī *millenārisku* ideju par "tūkstošgadīgo valsti" - mūsu "jaunie laiki" seko "senajiem laikiem" un "viduslaikiem"! Skan neparasti, bet "jaunākie laiki"<sup>12</sup> reizē ir arī pēdējie laiki - pēc tiem var nākt tikai vairs gals vai piepildījums.

Jau viduslaiku domātājs Joahims no Fiorē sajuta šo "jauno laiku" tuvošanos, kad pēc Tēva un Dēla valdīšanas laikmeta sāks valdīt Svētais Gars<sup>13</sup>.

Arī 18. gadsimta Apgaismības laika domātāji dzīvoja pārliecībā, ka viņu laikmets ir "jaunais" - trešais, pēdējais, eshatoloģiskais, saistīts ar piepildījumu gara un citās zinātnēs;

15) ASV pašizpratnē, sadzīvē, ekonomikā un pat ārpolitikā, kuru masīvi caurvij neracionāli *mesiāniski* jeb *millenāriski* elementi. Uz ASV 1. Dolāra naudas zīmes rakstīts: *Novus Ordo Saeculorum* - jaunā pasaules kārtība! ASV kārtība nav vairs viena no, bet tā universālā un absolūtā pasaules kārtība, kuru tā visiem līdzekļiem arī cenšas diktēt visai pārējai pasaulei!

Vēl pie pēdējā šīs reliģiskās idejas pieteikuma vēsturē ASV gadījumā: Amerikas kā supervaras pamatā ir aplēpta reliģiska "jaunās cilvēces ideja".

No šīs reliģiskās idejas nespēja atbrīvoties pat ateistiskā Padomju impērija - veidojot jaunu "padomju cilvēku", reliģiskā ideja tika nevis izskausta, bet gan transformēta un izkropļota.

Padomju eksperiments garīga pamata trūkuma dēļ cieta neveiksmi. ASV ir ieceļotāju valsts, tāpēc Amerika ir visas cilvēces eksperiments, kas veiksmīgi turpinās.

Šajā gadījumā pārsteidzošā veidā nostrādā vēl kāda bibliiskā paradigma sekulārā versijā: gluži kā Dieva tauta gaida uz Dieva apsolījumu piepildīšanos, tāpat arī visa pasaule gaida uz Amerikas apsolījumu piepildīšanos pasaulē - kad visi cilvēki (un ne tikai amerikāņi) baudīs vienlīdzību un brālību<sup>14</sup>.

Vai arī - arvien lielāka cilvēces daļa gluži pamatoti apšaubā Amerikas pieteikuma absolūto, universālo un autoritatīvo raksturu un vienkārši ienīst tos.

Kādā veidā pašnāvnieciski terora akti var tikt saprasti kā dievkalpojums?

Par teroristu - pašnāvnieku kļūst tikai (fanātiskas reliģiskas ) pārliecības dēļ, atšķirībā no "parastā terorisma", kur iemesli var būt visdažādākie.

Pašnāvniecisks un apokaliptisks, pārdimensionāls terors nenāk no sociāli izmisuša-jiem slāņiem, bet gan no kādas reliģisko tekstu līdz šim vēl nepazītas, aplamas un ekstrēmistiski fundamentālas interpretācijas<sup>15</sup>.

Kāda varētu būt teroristu - pašnāvnieku motivācija?

ASV jau ilgāku laiku musulmaņu pasaulē tiek skandēta par "lielo sātanu", tāpat kā Rietumu sabiedrība par "neticīgo" vai "samaitāto"<sup>16</sup> - tendence, kas vērojama visās fundamentālistu tradīcijās, ne tikai Islamā vien.

"Lielais sātans" vai "neticīgais" ir apokaliptiskie Dieva ienaidnieki - kas pret tiem cīnās, ir Dieva pusē.

Bet ir arī sociālā dimensija: Rietumu sabiedrība pagājušā gadsimta noslēgumā patiešām bija kļuvusi par pārticīgu sabiedrību<sup>17</sup>. Un ir normāli, ka tādā cilvēki vairāk koncentrējās uz privāto laimi, labklājību un karjeras lietām, aizmirstot citas atbildības. Pasaules ekonomisko un sociālo realitāšu gaismā tas izaicina reliģiskos ekstrēmistus, jo praktiski visas lielās pasaules reliģijas runā par vienu un nedalītu pasauli un cilvēci, kurā ir viens taisnīgums. Tāpat arī reliģisko fundamentālistu acīs nepareiza un kļaidīga izaicinoša ir Rietumu jauniešu brīvā dzīves izjūta meklēt jauko, patīkamo un interesanto.

Kopš 11. septembra ir iedragāta šī brīvās un nebēdnīgās dzīves izjūta - nav vairs personiskas dzīves bez apdraudējuma vai baiļu sajūtas!

Rietumu pasaules lielākā problēma tomēr nav terorisma apkarošana vai katastrofu pārvarēšana. Lielākā problēma atkal ir gluži reliģiska: kristīgā cerība vienmēr, visos apstākļos dod iespēju un spēku sākt no jauna, pārvērtēt savu dzīvi un koriģēt kļūdas. Vēl grūtāk tas ir izdarāms pēc pārticības un veiksmes gadiem.

11. septembris dod zīmi, ka ir pienācis pēdējais laiks cilvēktiesību, brīvības un taisnīguma dēļ pārvērtēt reliģiskajos pamattekstos nebalstītos tradicionālos aizspriedumus, aroganci un pretenzijas un starptautiskā līmenī sākt jaunu un taisnīgāku globalizācijas procesu, kas aptvertu visu pasauli, ne tikai pārtikušās, uz koloniāliem labumiem celtās valstis, un kas nepadziļinātu plaisu starp bagātajiem un nabagajiem.

Tā kā 11. septembra notikumi bija arī trieciens dažādu reliģisku identitāšu mierīgai līdzspastāvēšanai vienā civilā sabiedrībā, Moltmanns atgādina vispārējus 3 pamatprincipus:

16) baznīca un valsts ir šķirtas lietas, tāpat kā reliģija un politika, tāpat kā sabiedriskā un personiskā dzīve;

17) individuālās reliģiskās pārliecības brīvība un respektēšana;

18) sievietes cilvēktiesību respektēšana.

Šie pamatprincipi ir pierādījuši sevi vēsturē - tikai šo robežas pārvarošo pamatprincipu akceptēšana bija pamatā ilgo, bezjēdzīgo un asiņaino ticības karu izbeigšanai 17. gadsimta Eiropā, kas pavēra ceļu jaunās sabiedrības celšanai.

## H. Hiršlera (*H. Hirschler*) pieteikums

Pēc 11. septembra masu medijos visizplatītākie cilvēku teoloģiskie jautājumi bija:

19) "Kā var palikt ticībā, ja redzams, ka ļaunajam, destruktīvajam ir tādas veiksmes iespējas?"

20) "Ja Dievs ir tepat, ieinteresēts mūsu dzīvē, pasaulē, ja Viņš ir mīlestība, ja Viņam pieder spēks un vara - kā tad Viņš kaut ko tādu pieļauj?"<sup>18</sup>

Daudziem kristiešiem grūti pieņemams ir jautājums, ka Dievs 11. septembrī un pēc tam stāv ne tikai nevainīgi bojā gājušo un viņu tuvinieku pusē, bet arī, ka notikušī traģēdija kā tāda atrodas Dieva visvarenības un mīlestības paspārnē.

Un, ja mēs 3 reliģijas - Jūdaismu, Kristietību un Islamu - saistām ar vienu Dievu, tad paliek šī pretruna: Dievs (arābiski: *Allahs*) teroristiem ne tikai ļāva kaut kam notikt, bet gan to gribēja un to izdarīja ar savu ticīgo rokām<sup>19</sup>.

Atšķirībā no Moltmanna, kas aicināja uz toleranci ārpus reliģiskām pārliecībām, Hiršlers norāda, ka nesadzīvošanas bīstamība starp reliģijām palielinās, tolerances vārdā atsakoties no savas pārliecības un nerunājot par Dieva problemātiskajām pusēm ne tikai savā, bet arī citās reliģiskajās identitātēs, jo *tolerare* nozīmē - paciest, panest citam citu, katru savā dažādībā<sup>20</sup>. Tas pieprasa pētniecību un godīgu dalīšanos savā viedoklī.

Problemātiska ir arī nostāja, ka pēc 11. septembra starp reliģijām sakarsētājā gaisotnē labāk ir tomēr izvairīties no starpreliģiju dialoga un visiem koncentrēties uz terorisma apkarošanu, sākot ar tā iemesliem.

Problemātiska ir arī doma ļaut dialogam notikt vai nu pilnīgi ārpus reliģiskām kategorijām, vai vismaz ārpus Kristietības kategorijām. Autora viedoklis ir, ka tas tikai kropļos abu reliģiju attiecības. Iepretī šai nepieciešamībai vecais jautājums par Dieva tainīgumu ir drīzāk nebūtisks, jo atbilde tāpat nevienu neinteresē.

Hiršlers īpaši uzsver, ka 11. septembris un citi līdzīgi notikumi savā būtībā nav skatāmi ārpus kristoloģiskā jautājuma par Dieva klātbūtni un valodu nelaimēs un ciešanās.

Dieva tainīguma jautājums ir viens no cilvēces pamatjautājumiem, fiksēts jau senākajos Bībeles stāstījumos<sup>21</sup>.

Dieva jautājums notikušo šausmu gaismā noteikti nav arī teorētisks jautājums, bet gan praktiska un dzīva attiecību lieta ar Dievu. To pierādīja pārpildītie dievnamī, neskatoties uz daudzajiem loģiskajiem izskaidrojumiem.

Arī attiecību, garīgās pieredzes jautājums virza uz pārdomām par to bīstamību, ko sabiedrībā ienes nekrietnas, ideoloģiskas manipulācijas ar reliģisko domu.

Dvīņu torņi ir šausminoša konkretizācija jautājumam: "Kas gan ir mana dzīve, ja pasaulē vienā acumirkļī notiek tik milzīgas traģēdijas?" Briesmu brīžos uz spēles ir likts mūsu dzīves nozīmīgums un arī Dievs kā mūsu dzīves noslēpums.

Mums neaptveramām lietām aktuāls ir Jēzus jautājums pie krusta: "Mans Dievs, mans Dievs, kāpēc Tu mani esi atstājis!?" (*Mk 15,34*). Tajā ietverta patiesība, ka Dieva rīcība noteiktās situācijās mums nav aptverama, ka pats Dievs un Viņa klātbūtne mums kļūst apšaubāma.

Visās katastrofās, nelaimēs un noziegumos ir vēl kāds paradoksus ietverošs jautājums - par notikušo mums nav sakarīga priekšstata un izskaidrojuma, ja mēs domājam par Dieva klātbūtni. Bet mums tā nav arī tad, ja par Dievu vispār nerunājam.

Tāpat arī Dievu sirsnīgi piesauc pat tie Viņa bērni, kuri kaut kādos apstākļos tikko Viņu ir nolieguši vai vainojuši.

Šie paradoksi noved mūs pie *Krusta teoloģijas*.

Vēsturiskajā Kristus notikumā tas īpašais ir, ka mums tiek atklāts Dievs:

21) kā *Deus absconditus*, kā savā gribā un būtībā, kā ciešanās apslēpts Dievs, kas mūs var mulsināt un biedēt;

22) kā *Deus revelatus*, kā Kristū atklājies mīlestības un piedošanas Dievs, kas īpaši pievērsies cilvēkiem.

Jēzus nāve pie krusta viņa mācekļiem bija šausminošs notikums, kas nesaistījās ar Dieva pieredzi. Jēzus atklāja Dievu kā mīlošu Tēvu, kas pievērsās visiem nelaimīgajiem un atstātajiem. Cilvēki paļāvās uz viņu, bet viņu pašu Dievs atstāja.

Jēzus piedzīvoja to, ka Dievs var nebūt klātesošs, un tas ir pirmtēls visām mūsu pieredzēm, kurās vienkārši neeksistē izskaidrojumi vai mierinājumi.

Traģiskais krusts Lieldienu rīta gaismā nozīmē, ka Dievs tomēr ir klāt tur, kur mēs Viņu nejūtam un nesaprotam. Arī tad, ja Viņu vainojam, apsūdzam vai "izslēdzam no spēles".

Un te ir M. Lutera *theologia crucis* aktualitāte šodienā, 11. septembra un daudzu citu traģēdiju sakarā: Kristū atklājies Dievs paliek arī traģēdijās Kungs pār visu - teorētiski neaptveramā un neatbildamā veidā, bet sirdij saprotamā veidā, ja tik vien pastāv šī dzīvā saite ar Dievu--'.

Hiršlers uzsver, ka vienīgi un tikai šī kristoloģiskā atziņa dod cilvēkam brīvību pēc 11. septembra zaudēto dzīves izjūtu un bailes pārvarēt un aizrautīgi tvert dzīvi, jo mūsu patiesie dzīvesstāsti vienmēr ir saistīti ar Dieva apslēptību.

Facits ir šāds: uz 11. septembra un citām traģēdijām ir neiespējami atbildēt bez kristoloģiski virzīta jautājuma par Dievu - vienalga, vai vainīga ir cilvēku darbība vai nelaimīga apstākļu sakritība.

Kāds labums ir no kristoloģiskā jautājuma, it sevišķi nekristīgai publikai?

Kaut vai tāds, ka vairojas sirsnība, tuvākā un ienaidnieka mīlestība bez ilūzijām un žņaugiem, kas izskauž aizspriedumainas bailes, ienaidu un mitoloģiski idealizētu cilvēka izpratni. Tas vien mūsu pasaulē ir ļoti daudz.

## Saīdinājums un analīze

Manuprāt, **Moltmanna** (*Moltmann*) pieteikumā tālākai diskusijai paliek atvērtas vairākas lietas:

1) Gluži nevar piekrist autora apgalvojumam, ka vēstures turpinājumā nav ieinteresēti nabagie un cietēji, ka tikai viņi pasaules kliezdošās netaisnības un bezcerības apstākļos guva gandarījumu par terora aktiem pret ASV. Patiesība ir arī tāda, ka šie efektīgie terora akti fascinēja daudzus pārtikušās Rietumu pasaules iedzīvotājus. Lielas TV uztvērēju ieslēgšanas kvotas fiksētas tieši laikos, kad raidīti 11. septembra šausminošo skatu atkārtojumi. Cilvēki alkst pēc efektīgām katastrofu ainām. Tad nu jautājums ir - vai arī katastrofu fascinējošo pievilcību patiešām vada kādas apslēptas reliģiskas paradigmas? Nojaust varētu sekojošo: rietumu sabiedrībā cilvēks piedzimst jau gatavā sistēmā, kur jau ir zināmas robežas, iespējas, kur atliek tikai pareizi, glīti un veiksmīgi nodzīvot dzīvi tādā veidā, kā to dara visi un kā tas ierasts. Tā kā katrā cilvēkā ir ieliktas kreatīvas potences, tad varbūt zemapziņā cilvēks šādas katastrofālas ainas tver cerības gaismā, ka pasaules gatavā kārtība varētu mainīties, kas pavērs jaunas, kreatīvas iespējas? To būtu vērts pētīt arī mūsu tomēr intelektuāli un ekonomiski lejup slīdošās Latvijas sabiedrības kontekstā, tās reliģiskā pagrimuma, vērtību dezorientācijas un valdošo aprindu savtīgās un pat noziedzīgas darbības dēļ pieaugot negatīvismam un neapmierinātībai.

2) Attiecībā uz *milleniārismu* pasaules vēsturē - aktuāls ir arī jautājums par tradicionālo un laiku pārdzīvojušo Kristīgās pasaules misijas izpratni: sākot no masveida evaņģelizācijas pasākumiem līdz pat netolerantajai un uzbāzīgajai pārliecībai, ka visi par katru cenu ir "jāatgriež". Šajā ziņā būtu nepieciešama pētniecība par katras reliģijas pamattekstos esošajām prasībām un izpratni, kas visbiežāk tomēr atšķiras no sabiedrības iepriekšpieņēmumiem attiecīgajā jautājumā. Ļaunumu izsauc atsevišķu reliģisku kopienu ideoloģiski sašaurināta īstenības izpratne un tās neiecietīga uzspiešana visiem pārējiem. Bibliskā mācība pasvītro cilvēka brīvību izšķirties. Cilvēks tiek aicināts domāt brīvi, domāt patstāvīgi un domāt kritiski. Bibliskie Vecās un Jaunās Derības teksti apraksta pilnu īstenību iepretī visiem cilvēciskās sabiedrības ideoloģiskajiem un nepilnīgajiem pieteikumiem. Tāpēc izšķiršanās ir katram jāizdara bez piespiešanas un draudiem, starp ideoloģiski sašaurinātajām īstenībām un pilnu īstenību.

3) Runājot par *moderno epohālo mesiānismu* - vai šajā sakarā, it īpaši Latvijas kontekstā, nebūtu jāsāk emocionāli piezemēta diskusija par patriotisko, nacionālistisko un pilsonisko ideoloģiju "ēnas pusēm", jo arī šis fenomens reliģiska tabu veidā pieprasa pareizo attieksmi pret "jaunāko un labāko". Vai daudzas lietas vienkārši nav novecojušas un nepieder sabiedrības izpratnei pirms pēdējā Pasaules kara? Vai mūs drīzāk neapdraud mūsu mitoloģiskā dzīvošana pagātnē, tās gloricēšana un nacionālistiskie aizspriedumi un kompleksi?

4) Teoloģiskām refleksijām interesanti būtu papētīt, kāpēc pat bibliskajā literatūrā blakus piepildījuma domai pastāv vēl cilvēces un pasaules gala doma (Dan 7; Hen

1,7). Genesis grāmatā 9,11 pēc lielajiem "Grēku plūdiem" Dievs apsola Zemi vairs nekad neiznīcināt, un tas teoloģiskā analizē nozīmē Dieva izšķiršanos par cilvēces glābšanu ne anonīmi kolektīvā veidā, ne pēc nacionāliem vai kādiem citiem mums svarīgiem kritērijiem, bet gan glābt individuāli katru cilvēku atkarībā no tā, vai cilvēks klausā Dieva Vārdam un pilda Viņa pavēles, un vai viņš "atrod žēlastību Dieva acīs" (Gen 6,8), rēķinoties ar Viņa klātbūtnes īstenību, esot dzīvās, ne nomināli formālās attiecībās ar Viņu un savu gudrību liekot zem Dieva gudrības<sup>23</sup>. Vai teksti, kas runā par "galu", ietver sevi mūsu zemapziņas slēptās bailes par to, ka mūsu aplamības dēļ Dievs varētu nožēlot Cilvēka radīšanu un izglābšanu un varētu pārtraukt eksperimentu "cilvēks"? Vai šādā kontekstā būtu jāskata arī JD teksti par Dieva mīlestības pilno ieinteresētību pasaulē? Tikai tāds Dievs, kas pasauli tiesā (mūsu bailes!), ir pasaulē ieinteresēts. Dievs, kas vienaldzībā novēršas, pieļauj bojāeju. Tas nozīmē, ka bailes un nedrošība sabiedrībā rodas no analfabētiskas Dieva apsoliņumu neizpratnes un ka pat sekulārās sabiedrības veselībai un labsajūtai šodienā ir nepieciešama objektīva un zinātniski kritiska Sv.Rakstu pētniecība, lai mēs beidzot saprastu Dieva ceļu kopā ar šo pasauli un mums un mācētu sakārtot savu dzīvi un sabiedrību, kurā dzīvojam - kurā, starp citu, trūkst jebkādas izpratnes par to, ko tad īsti saka Sv.Raksti un ko tad tas īsti nozīmē. Tā vietā mēs parasti aprobežojamies ar neinteliģentiem mistrojumiem, kas nāk no cilvēkiem, kas teoloģiju un reliģiju nekad nav studējuši un kas par šīm lietām neko nezina.

5) Galvenais riska faktors ir fanātisks reliģisks fundamentalisms, kas savu interpretāciju absolutizē un ideoloģiski neiecietīgā un vardarbīgā veidā uzspiež citiem. Šeit nav domāta Rietumu protestantiskās pasaules pārliecība par Sv.Rakstu autoritāti: kristīgs cilvēks šādā ziņā ir fundamentālists, ja viņš ņem vērā Sv.Rakstos sacīto kā Dieva vārdu un liek to par pamatu visai dzīvei, pasaules izpratnei un attiecībām. Ar fundamentālismu, kas kaitīgs ne tikai atsevišķai personībai kā tādai, bet arī visai sabiedrībai kopumā, jāsaprot visa veida ideoloģiski pieteikumi, kas nebalstās esošajā, būtiskajā un aktuālajā, bet gan īstenības transformācijās vai sašaurinājumos.

Ļoti apšaubāma man šķiet Moltmanna pieteikumā inkluzīvi saklausāmā pārliecība, ka pret fundamentālismu ir jācīnās vai kādā īpašā veidā jāvēršas. Tas būtībā nozīmētu arī ASV "cīņas pret terorismu" ar militāriem līdzekļiem un ar to saistītās masu propagandas leģitimāciju. Šāda cīņa noteikti izsauca pretdarbību, un šādā veidā nav nekādas iespējas pārtraukt vardarbības apļus pēc nodarījuma un atmaksas principiem.

Cīņa jeb vēršanās pret kaut ko nav arī kristīgs, tas ir, Bībelē pamatots princips. Tā vietā mums ir jābūt "par" - par cilvēcību, taisnīgumu, elementāru Dieva prasību ievērošanu mūsu pašu dēļ. Un arī tas ir saistāms ar sabiedrības teoloģisku izglītību konkrētā reliģiskā identitātē. Liela kļūda, kas atklāj analfabētismu šo lietu izpratnē, ir dažādu reliģisko sistēmu mākslīga kompilēšana un apšaubāma pielāgošana mūsu kulturāli vēsturiskajam un mentālajam kontekstam.

Esmu pārliecināts, ka Latvijas kontekstā cilvēki būtu izglītojami Kristīgā identitātē - tas ir aktuālais, kas veido arī šodienas Eiropas sabiedrību, tās demokrātiju, domāšanu, cilvēka, viņa darba un attiecību jautājumus pašos pamatos.

6) Risks tomēr ir - jo kompleksāka un attīstītāka ir sabiedrība, jo vienkāršāk tā ievainojama ar primitīvu brutalitāti. Vai civilizētajai sabiedrībai ir nevardarbīgas un neievainojošas metodes un līdzekļi, lai ikvienā sabiedrībā vērstos pret šādu reliģisku fundamentālismu - neizglītotu, kropļojošu un ideoloģisku darbību?

Katras valsts līmenī var darīt konkrētas lietas - sākot ar elementāras izglītības nodrošināšanu un postsociālisma kapitālistiskajai sabiedrībai tik grūti īstenojamo taisnīgu sociālo politiku un taisnīgu līdzekļu sadali valstī.

7) Skan šokējoši, bet tomēr: vai nepārtrauktais fundamentālistu spiediens uz citādi domājošajiem savā iedarbībā dažos aspektos nav salīdzināms ar terora aktu iedarbi uz cilvēku apziņu un dzīves izjūtu? Fundamentālisti nemitīgi "apstrādā" cilvēku apziņu, uzskatot, ka nav privātas dzīves bez reliģiskās kopienas kontroles un bez aktīvas, grupas ideoloģijai atbilstošas reliģiskās angažētības. Ir vai nu ticība kā grupas ideoloģiskās pārliecības aktīva īstenošana vai arī neticība. Ikvienu kritiska un patstāvīga domāšana tiek uztverta kā metafiziskā ļaunuma vai grēcīguma izpausme. Tāpat notiek vērsšanās pret cilvēka vēlmi saglabāt privāto sfēru, kurā nevienam nav nekādas daļas vai noteikšanas.

Ir liela kļūda iedomāties, ka šāds fundamentalisms ir raksturīgs tikai kādos reliģiskos kontekstos. Tas var tikpat labi izpausties arī valsts līmenī - ideoloģiskā iedarbē uz sabiedrību par devumu dzimtenei, tautai, valstij, par darba vadošo lomu dzīvē, par privātas dzīves un laimes upurēšanu darba, karjeras vai kopējā labuma dēļ, nejaudājot par paša pieprasītāja nostājas pamatiem, iemesliem, interesēm. Tas ir jautājums par elementāru taisnīgumu un godīgumu, par atklātību katrā sabiedrībā.

8) Varbūt patiešām materiālisma un teoloģiskā analfabētisma dēļ no lielvaru bezatbildīgās, netaisnīgās un koloniālās rīcības greizi apokaliptiskām interpretācijām var rasties jauns, apokabptiska terora fenomēns? Islama pasaulē aina ir nedaudz cita, bet šis varētu būt nopietns riska faktors Rietumu un arī Latvijas sabiedrības nākotnē, ja nemainīsies arī mūsu valsts sociālā politika un izpratne par demokrātiju, "caurspīdīgumu", varas atbildību tautas vēlētajū priekšā, par tiesu un taisnību.

Sagaidāma būtu refleksija par "Jihad" izpratni Islamā - ka būtībā tas nozīmē iekšēju garīgu disciplīnu un iekšēju cīņu pret ļaunumu. "Jihad" kā karš un terorisms nav Korānā pamatots, bet ir drīzāk kapitālistisko Rietumu pasniegts formulējums, kas uzrunā šauras Korāna interpretācijas, tās vispārinot un attiecinot uz Islamu kā tādu<sup>24</sup>.

**Hiršlera** pieteikumā produktīvai diskusijai interesanti būtu šādi jautājumi:

1) Reāls un atraktīvs ir autora pieteikums par atklātu diskusiju, neizejot vai neatsakoties no kāda reliģiskā konteksta. Bet jautājums ir, cik godīga ir iespējama šī dalīšanās ar citas reliģijas pārstāvjiem savā reliģiskajā pārliecībā, vai tomēr strupceļā nenovedīs vienas reliģijas atklātais viedoklis par otras reliģijas problemātiskajiem Dieva izpratnes aspektiem?

2) Hiršleram ir pilnīga taisnība par to, ka diskusija, kas skar kādus reliģiskus jautājumus, nevar notikt ārpus reliģiskā konteksta - no malas raugoties, kā arī no cilvēku viedokļa, kas to visu nesaprot elementāras reliģiski garīgās pieredzes trūkuma dēļ. Reliģiskie jautājumi vienkārši nav saprotami ārpus reliģiskās pieredzes.

3) Aktuāls jautājums Eiropas modernās domas kontekstā ir visa notiekošā izpratnes un jēgas meklēšana Kristus Krusta notikumā. Šeit varētu pavērties Latvijas teoloģiskajai pētniecībai vēl neapgūti lauki.

Un tomēr: Man ir sajūta, ka Hiršlers nav īsti izpratis Jaunās Derības rakstos esošo Kristīgās ticības pašus pamatus, tāpat arī no Rakstiem aizgūto, protestantismā tālāk noformulēto "krusta teoloģiju".

Orģināli šajā ziņā ir M. Lutera (*M.Luther*) teoloģiskie traktāti 16. gs. Vakareiropā.

M. Lutera 1518. gadā notikušajā "Heidelbergas disputā"<sup>25</sup> izvirza 28 tēzes, kurās fiksēti šie Bībelē balstītie kristīgās mācības pamati: cilvēks savā sirdī būtībā ir ļauns un nekrietns, un kā tāds viņš ir ieciklēts uz saviem, nevis Dieva darbiem. Dievs ir pilnīgi citādāks nekā cilvēks, savā ļaunumā un faktiskajā bezdievībā cilvēks nav spējīgs neko objektīvu par Dievu pateikt. To var izdarīt Dievs pats - caur savu Vārdu. Vēlākajā protestantismā, dialektiskajā teoloģijā to sistematizēja skaidrāk, lai gan formulēts tas ir jau Luteram: Vārds ir tas, kas rakstīts Bībelē - gan tieši, gan alegoriski, un, ņemot vērā Rakstu kopējo liecību; Vārds nozīmē Sv.Rakstu pasludinājumu, tas nozīmē arī Kristus notikumu (kas ir zinātniski pierādāms, vēsturisks notikums!) un Kristus klātbūtni<sup>26</sup>.

Tāpēc galvenais jautājums ir par to, vai cilvēks ņem vērā Sv.Rakstos sacīto par Dieva atklāšanos pasaules vēsturē, par Kristus notikumu, par šodienīgo un notiekošo realitāti. Šī Dieva valoda caur Kristus notikumu tad arī nosaka, vai nodarbojamies ar *theologia cruris*, kas lietas sauc īstajos vārdos, vai ar *theologiagloriae*, kas nodarbojas ar mūsu spekulācijām un ignorē Dieva Vārdu, un pastāv mūsu iepriekšpienēmumos, aizspriedumos un ilūzijās. Dievu var saprast tikai, skatoties uz Kristu, uz Viņa vietnieciskajām ciešanām mūsu labā - un tā nav simbolika vai metaforika.

Te ir visas Bībelē balstītās Kristīgās mācības pamats: Kristus ar savām ciešanām un nāvi ir visu izdarījis katra cilvēka labā. Ar augšāmcelšanos no mirušajiem viņš ir klātesošs un dod mums iespēju izkļūt no garīgās verdzības gluži tāpat, kā Dievs izved savu tautu no Ēģiptes verdzības (*Exodus*). Tas, kas "jādara" katram cilvēkam, tas ir - jāpieņem dzīvais un klātesošais Kristus par Kungu un glābēju gan šai dzīvei, gan arī esamībai pēc tam. To nav iespējams izdarīt ar darbiem, jo tie cilvēku ļaunuma dēļ arī ir ļauni un nepilnīgi. Dieva žēlastību iegūst Kristībās, bet glābšanu žēlastībā iegūst, "atgriežoties no grēkiem" - tas ir, pagriežoties savā sirdī, savas dzīves virzienā prom no bezdievības, bezcerības, sirds sekluma un truluma, un ticot Dieva sacītajam un darītajam - ņemot to vērā un darot.

Līdz ar to, manuprāt, liels pārpratums ir runāt par Dieva neizprotamo rīcību pasaules ciešanās, katastrofās un nelaimēs, par Viņa mīlestības klātbūtni netaisnīgās ciešanās, par Viņa "apslēptajām, mums nesaprotamajām dimensijām". Īstenībā, raugoties no bibliiskā viedokļa, problēma nav Dievā, bet gan cilvēkā un visā cilvēku veidotajā sabiedrībā, kura reāli dzīvo no Dieva tālu, garīgi trulu dzīvi ("grēks", kas ir stāvoklis Dieva priekšā un nevis nodarījums), un Dievu vaino visās pašu izraisītās nelaimēs, it kā Dievs cilvēkam būtu ko parādā un Viņam cilvēks būtu jāsargā un jāsvētī arī tad, ja tas praktiski ir pagriezis Dievam muguru un pēc Viņa pat jautāt negrib.

To skaidri mums atklāj *theologia cruris!*



## Rezultāti un talakvirzoša refleksija

Abi autori ir vienisprātis par galveno bīstamības faktoru - par ideoloģiskām manipulācijām ar reliģisko domu<sup>27</sup>.

Moltmanna viedoklis ir, ka starpreliģiju dialogs nav galvenais. Galvenais ir vispārcilvēciski tolerances principi ārpus dažādām reliģiskām pārliecībām<sup>a</sup>.

Hiršlers uzsver reliģiskā dialoga nepieciešamību, katrai diskusijā ieinteresētajai pusei paliekot savā pārliecībā, un toleranti, atklāti daloties ar otru<sup>2m</sup>.

Apskatāmie jautājumi un ar tiem saistītās problēmas skaidri ieskicē teoloģiskas diskusijas nepieciešamību aktuāli notiekošajā un tās praktisko neesamību Latvijas apstākļos. Šai diskusijai un sabiedrības izglītošanas darbam būtu jābāzējas kristīgi teoloģiskā pētniecībā un analīzē, lai mēs labāk varētu saprast arī citu reliģiju kontekstos notiekošo.

## Summary

After the terror acts of the 11<sup>th</sup> of September the analytic question about the character and tendency of the current changes has become topical also in the Christian community. The statements put forward by different mutually disputing theologians demonstrate that a methodological framework has not been devised for such type of analysis yet. There is a commonly recognized thesis about the causal dependency of what is happening on the mental structures, on positive or - in this case - on negative transformations in these structures, and still it is not clear what is the mutual interaction between the structures of consciousness and reality. Christian theologians speak about the manifestation of possible spiritual degradation, with society getting estranged from its spiritual foundation and deterioration of theological education, and subsequently - about the crisis of foundation of Western civilization and its possible way of perishing, that is fostered by the pathological cult of power, force and violence in today's society.

The author of this survey has compared two statements of the latest German theology:

- J. Moltmann in his monograph "Das Ende als Anfang" has confronted the phenomenon of catastrophes with the apocalyptic fear existing in human consciousness and existential issues, indicating that the phenomenon of fear emerges from negatively transformed, distorted religious paradigms. Moltmann calls for a change of socio-political and economic thinking and attitude to the world.

- II. Hirschler in his monograph "Wo war Gott am 11. September?" represents a theologically traditional statement, expounding the foundation of theologia crucis in modern categories. Hirschler, trying to answer the questions of life's problematic points, comes to the necessity of theological education.

By juxtaposing the statements of these theologians, several questions have been put forward for further research also within the context of the society of Latvia - about

the fascination of catastrophes and eventual interest in them, about the negative dimensions of religious fundamentalism not only in practice alone, and about disorientation and lack of spiritual foundation in the Christian Western culture. A special question has been put forward about the possibility, usefulness and risk factors of inter religion dialogue.

## ATSAUCES UN PIEZĪMES

<sup>1</sup> Tā kā jebkura veida "subjektivitāte" vai "objektivitāte" ir tikai mūsu laikmeta domāšanas fenomēns, tad aplūkojamas ir arī izmaiņas mūsu domāšanā un uztverē. Esamību veido gan cilvēks ar savas apziņas, domāšanas struktūrām, gan arī viss esošais ārpus viņa. Citiem vārdiem sakot-gan "subjektīvā", gan "objektīvā" īstenība. Cilvēka domāšana skatāma tikai esošu lietu kontekstā (nevar iedomāties to, kas reāli neeksistē!), un ikvienam cilvēkam ir reliģiski priekšstati, kaut vai tikai jēdzienu veidā.

Ir pašsaprotami, ka pilnu īstenību veido gan "naturālais", gan "supematurālais". Reāls un zinātnisks skatījums var būt tikai tāds, kas rēķinās ar pilnu realitāti, ne tikai ar materiālo.

<sup>2</sup> *Zeitzeichen. Evangelische Kommentare zu Religion und Gesellschaft*, 12/2001, 40.-43. Ipp.

<sup>1</sup> *Zeitzeichen. Evangelische Kommentare zu Religion und Gesellschaft*, 11/2001, 14.-17. Ipp.

\* Visjaunāko laiku Rietumu sabiedrības izpratni par apokalipsi ir stipri ietekmējusi viena no labākajām un psiholoģiski iedarbīgākajām filmām *Apocalypse Now* (rež. F. Copolla), kura vēstī par kādu specuzdevumu Vjetnamas kara ietvaros. Šī filma iespaidīgā veidā nostiprina stereotipisko pārliecību, ka „apokalipse” ir apziņu traumējošas grūtības, kara šausmas, pārcilvēciska psiholoģiskā spriedze. Kopš šīs filmas „apokalipse” vēl tiešāk cilvēku apziņā saistās ar prātam netveramām katastrofām, šausmām un cilvēka noziegumiem - ar nukleārām, ekoloģiskām un teronstiskām katastrofām, kas tiek saistītas ar jautājumu par Dieva taisnīgumu.

<sup>5</sup> Skat. *Theologisches Woerterbuch zum Neuen Testament* /Hgg. von G. Kittel, G. Friedrich. Stuttgart, 1933-1979. un *Exegetisches Woerterbuch zum NT* /Hgg. von H. Balz, G. Schneider. Stuttgart/Berlin/Koeln, 1992, 3. sējums.

Specifiski izpratnes lietas arī pie Conzelmann H., Lindemann A. *Arbeitsbuch zum Neuen Testament*. Tuebingen, 1988, 43.-45. Ipp.

Moltmann, 42. Ipp.

<sup>7</sup> Moltmanns šeit patiešām ievieš jaunu terminu, jo līdzšinējā teoloģiskā pētniecībā pazīstams ir apzīmējums *chiliasms* (no grieķu "*c.hilioi*" -*tūkstotis*). Šī termina klasiskais izklāsts Jāņa apokalipses sakarā: Selge K.V. Vom fruehchnstlichen Chiliasmus zur saekulaeren Welterneuerung //Gasper H., Valentin F. *Endzeitfieber*. Freiburg i. B.: Herder Verlag, 1997, 12. Ipp. Šķiet, ka Moltmanns pielāgojas modernās sabiedrības sekulārajam, masu medijos neprecīzi lietotajam jēdzienam *millennium*.

<sup>5</sup> Runājot par šo reliģisko fenomenu mūsdienu pasaulē, Moltmanns ievieš papildu jēdzienu *modernais epohālais mesianisms*, kas kaut kādas sociāli politiskas vai saimnieciskas struktūras dēvē par ilgi gaidīto cerību piepildījumu.

- Senie kristieši gaidīja "Kristus miera valsti", romieši - kadu „zelta laikmetu", bet modernais cilvēks gaida ko līdzīgu „vēstures piepildījumam" - brīvu un pārtikušu pasaules stāvokli.

" Keizaru *Theodosius* un *Justinian* laikā.

<sup>11</sup> Dan 7: Bestiāliskas valstis viena pēc otras veidojās no haosa, taču laiku piepildījumā no debesīm nāk Cilvēkdēla valstība, kas nes visām tautām mieru un laimību. Cilvēkdēla valstība, neapšaubāmi, bija Romas impērija, kas veidojās no Babilonijas, persiešu un grieķu bestiāliskas valdīšanas.

<sup>12</sup> Faktiski mums vairs nav korekta apzīmējuma šim laikam, kas nāk pēc modernajiem un postmodernajiem laikiem!

• <sup>3</sup> Souther R.W. *Kirche und Gesellschaft im Abendland des Mittelalters*. Berlin /NewYork: Walter de Gruyter, 1976, 19. Ipp.: Joahims no Fiorē prata sakatīt un noformulēt šis gaidāmās pārmaiņas, kas tomēr izrietēja no sociāli ekonomiskajiem un reliģiskajiem apstākļiem 10-11. gadsimā.

<sup>14</sup> Fiksēts arī Amerikas Neatkarības deklarācijas pamatlikumā.

<sup>15</sup> Kaut kas līdzīgs parādās 11. gadsimta Assisiņu tradīcijās.

<sup>16</sup> Parasti kā iemesli tiek minēti brīva un kitiska domāšana, liberālisms, reliģijas sekularizācija, materiālisms, pornogrāfija, narkotikas, sieviešu emancipācija utt.

• <sup>7</sup> Rietumu sabiedrību mēdza dēvēt pat par "narcisma" vai "ego" sabiedrību.

" Faktiski jau ir arī bailes, ka līdz ar teoloģisku šī jautājuma nostādni varētu tikt relativēta noziedznieku atbildība.

Tā ir sekulārās, neticīgās sabiedrības nostādne. īstenībā Islamā un arī Jūdaismā, un Kristietībā šis jautājums šādā veidā - ārpus reliģiskā konteksta uzdots, ir absurds. Gluži tāpat kā ASV rīcība Afganistānā, kas ir tāla no "taisnīga miera" realitātes. Diskusija vai militārā spēka lietošana attiecīgos apstākļos ir vai nav ētiska, atrodama pie Haerle W. *Wenn Gewalt ethisch geboten ist. Das Vorgehen der USA und die christliche Vorstellung vom „gerechten Frieden"*. Heidelberg, 2002, publicēts arī: *Zeitzeichen* 02/2002., 30.-33. Ipp.: Haerle piekrīt, ka ir situācijas, kurā ir reliģiski korekti un arī ētiski izmantot militāru spēku. Nav taisnības bez miera, bet nav arī miera bez taisnīguma.

<sup>20</sup> Ikvienā latīņu vārdnīcā, piem., *Langenseheids Taschen Woerterbuch Latein*. Berlin/Muenchen/Leipzig, 1998, 525. Ipp.

<sup>21</sup> Jautājums parādās jau stāstījumā par to, kā Dievs pieņem Ābela upuri, bet Kaina upuri atraida. Vai arī - ījaba grāmatā par Dieva norunu ar sātanu, kad Dieva taisnīguma jautājums ir praktiski galvenā sarunu tēma starp ījabu un viņa draugiem.

<sup>22</sup> Protestantiskās pasaules dogmatiskos pamatus Krusta teoloģijas jautājumos skat. Hrrsch E. *Hilfsbuch zum Studium der Dogmatik*. Stuttgart, 1986, 69. Ipp.

<sup>21</sup> Westermann C. *Getiesis I-II*. Darmstadt, 1976, 77.-80. Ipp. un sīkākā izklāstā komentārā Westermann C. *Genesis*. BK 1966, 276. Ipp.

<sup>21</sup> Tworuschka M. un U. *Der Koran. Das Heilige Buch und seine umstrittene Aussagen*. Duesseldorf, 2001, 100.-120. Ipp.

<sup>24</sup> Luther M. Heidelberg Disputation/ZLz^/jtr;; *Werke*. Bd I. 125 Ipp.

<sup>26</sup> Barth K. *Kirchliche Dogmatik. Prolegomena*. KD I / 1 +2 un *Gotteslehre*, KD II / 1 +2, kā arī *Versoehnungslehre*. KD IV /1-4. Specifiski par Dieva Vārda izpratni pie Lutera un modernajā protestantismā: Barth K. *Kirchliche Dogmatik I / L*, §5 *Das Wesen des Wortes Gottes: Das Wort Gottes als Rede Gottes*, 136.-148. Ipp. un *Die Rede Gottes als Tat Gottes*, 148 Ipp.

<sup>27</sup> Hirschler, 15. Ipp.

<sup>25</sup> Moltmann, 42. Ipp.

<sup>27</sup> Hirschler, 14. Ipp.

**DIENVIDĀZIJA UN  
DIENVIDAUSTRUMĀZIJA:  
RELIGIJA, KULTŪRA, SABIEDRĪBA**

**Southern and South-East Asia: Religion,  
Culture, and Society**

## Rabīndranath Tagore and the Upanisads

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It is high time to start doubting the validity of Rabīndranath Tagore's confession that his mental climate was constituted from Upanisadic and Vishnuitic elements, for the poet devotes much attention only to the one fundamental Upanisadic thought that Brahman and Ātman are united, rejecting, interpreting in his own way or theoretically ignoring almost all others, including the defence of vama system, the religious validity of the notions of karma, rebirth, samsāra, ascetic renunciation and others.

**Key words:** Tagore, Rabīndranath Tagore, Tagore and Upanisads.

There is no doubt that being an Indian Rabīndranath was profoundly indebted to his country's fabulously rich cultural heritage, which cannot be separated from religion. The Upanisads in this connection are mentioned most often. And seemingly unquestionably so because the poet's father was very much immersed in those religiously philosophical writings and he himself at various stages of his long life has repeatedly stated that his mental climate was constituted from Vaishnava and Upanisadic elements. Tagore has confessed that since his early youth almost every day he used to recite the Upanisadic slokas (10; vol.20,422). And there is no denying that he refers to the Upanisads during all his life, that some of the poems at certain periods of life look like commentaries on themes derived from the Upanisads.

As this paper is not written only for people who have studied South Asia profoundly enough, let me remind briefly of what the Upanisads are - writings, which have a very special place in the traditional Hindu thinking and even in all ancient literature.

Those works mostly are dialogues between a very clever spiritual teacher and his attentive pupil. They are almost contemporaneous with the creations of the great minds of the 6<sup>th</sup> century B.C. like Pythagoras, Confucius, Buddha and Zoroaster. No connection between Plato and the Upanisadic seers has been established, yet some very basic ideas of Plato sometimes look like having been borrowed from the Ganga valley thinkers. As to India, the Upanisads have furnished the basis for much of Indian philosophy up to our time, still remaining only as a fundamental background source for the elite, mainly for Brahmins. The usual date of the oldest Upanisads (they number thirteen), of which Brihadaranyaka and Chandogya are the most volu-

minous and perhaps most often cited, is assigned as the 7-6<sup>th</sup> century B.C., prior to the rise of Buddhism, which owes to them more than the thesis that it is absolutely necessary to suppress all desires to reach the highest happiness.

One cannot say that those writings, belonging to sruti, which is the most sacred Hindu literature, represent similar views on all subjects discussed, as they had many authors and they were written (but not written down, in India all sruti literature was transmitted orally from generation to generation) during at least several centuries. Yet the stress is on the primal entity Brahma (or Brahman) in union with Ātman - a spark of Brahma in any human heart or even in any living being is considered to be the principal idea of all Upanisads. The universal Ātman is also the sun, the wind, space, water, earth and the great Rigvedic nature gods. Consequently, the notion of Brahman and Ātman covers all existence.

Among other important notions developed in the Upanisads one should mention the concepts of māya (which is usually translated as "illusion" - an illusion meaning that real are only Brahman-Ātman), dharma, karma, the division of people into four higher and lower varṇas since birth, saṃsāra, intuitive knowledge as the only means to know Brahman and thus free oneself from almost eternal and always painful re-births in this world, yoga as the means of achieving mokṣa. From this enumeration one can see that almost all of the most fundamental notions of Hinduism are already present in the Upanisads. But they certainly are also great literary monuments of ancient humanity in general and have always been highly evaluated by many of the best European minds since the end of the 18<sup>th</sup> century. Yet no unbiased researcher can state that those most respectable works could once or can today serve as a source of inspiration or a kind of instruction if one wants to improve one's own worldly existence or achieve greater social equality. Rabīndranath often mentions the Upanisads as an important part of his land's great philosophical, cultural and religious heritage and, understandably, is proud of them as any Indian should be, knowing that those works have greatly contributed to the creation of the unique Indian culture and its survival throughout thousands of years and many merciless foreign invasions. Perhaps the greatest merit of the Upanisads for their time was reducing the enormous number of sacrifices a person had to make and clearly indicating that there is only one Absolute.

I am trying to look deeper into this theme of Tagore and the Upanisads, because almost all researchers find it unnecessary to answer the question whether, indeed, we can speak of great influences of works which are at least 2500 years old on such a very much forward-looking 20<sup>th</sup> century man as Rabīndranath Tagore.

There is no reason to doubt that the great soul of India is present in his works and that his country's religious and philosophical ideas find expression in them. This was one of the reasons why the poet could become the unofficial ambassador of his land after receiving the Nobel Prize and why he could find so many eager listeners to his lectures in different countries. Yet, reading what some very knowledgeable Sanskrit scholars say, one is forced to ask whether the poet's attitude to the Upanisads was

like to sacred books. Moritz Winternitz, who spent a year at Sāntiniketan as a visiting professor and enjoyed a genuine respect of the poet, cautions: "He (Tagore - V.I.) refers in his discourses to the passages of the Vedic hymns and the Upanisads, which he quotes in the original and interprets. Yet a philologist would go astray if he relied on his interpretations. He puts into texts a sense which he wants to find in them" (13, 26). The authoritative V. S. Naravane indicates: "In many of his philosophic essays Tagore has cited Upanisadic stanzas and has given radically different versions of the same stanza in the course of the same essay"(1,71).

There are many Upanisadic expressions, which Tagore includes in his essays and poetry. In "Brihadaranyaka Upanisad" we read: "That Self is dearer than a son, is dearer than wealth, is dearer than all else, since this self is nearer" (11, 83). The poet agrees:

It is said that what is dearer than a son,  
Is dearer than wealth, is dearer  
Than everything one's own in the world-  
This is my innermost Ātman. At his feet  
I want to place my heart (10, vol.8, 61)

As a man's soul possesses this Eternal Truth (because of the unity of Ātman with Brahman) the world, indeed, and we are theoretically one. Therefore the poet is sure: "In fragmentation is extreme ugliness- in One is beauty; in fragmentation is toil, in One- peace, in fragmentation- enmity, in One- welfare, just like death is in fragmentation, but immortality is this One" (10; vol. 13,367). It is especially easy to continue quoting similar expressions from his essays and addresses, written in English and therefore best known to his readers outside Bengal. The poet seems to have been sure that he can serve India and the Western world better by explaining in his very many lectures abroad traditional Indian values than by discussing his own sharp criticism of asceticism, of caste rules, of the humble role woman was given both in traditional Hindu writing and in reality and so on. Therefore it is not entirely without Rabīndranāth's own contribution that for many people in the West he became a prophet from the East instead of a wonderfully good poet and a person mostly preoccupied with worldly matters and the bettering of human conditions in India and elsewhere.

During all his life the poet was not ready to forsake the division of humanity into the East and the West, introduced and supported by Westerners, juxtaposing Eastern preoccupation with spiritual and Western- with material interests. Those terms were accepted by his great friend Tagore, as well as by a genuine lover of India, Romain Rolland, and are used even now by those who hope to teach Indian spirituality to the commercialised West. For contemporary orientalist East and West are mainly geographical notions and they are seldom used, being rather void of content. Yeats best expresses Tagore's attitude in his reply to a speech on July 10, 1912 at the first reception in his honour in London. Then Rabīndranath confessed: "I have learned that, though our tongues are different, and our habits dissimilar, at the bottom our hearts are one... East is East and West is West- God forbid that it should be other-



wise- but the twain must meet in unity, peace and understanding; their meeting will be all the more fruitful because of their differences; it must lead both to the wholly wedlock before the altar of humanity" (2, 14). That is, for the poet more important was the unity of mankind than its being two hemispheres of the same brain, as Romain Rolland thought.

Rabīndranath's tendency to unite and harmonize everything under the sun usually is attributed to the influence of the Atman- Brahman unity notion. But in India this idea could always have very practical roots, as there lived many nationalities representing all kinds of customs and beliefs. What could be more significant than finding ways for their peaceful and friendly coexistence? What could be more important in Rabīndranāth's political activities than striving for Hindu- Muslim unity?

Therefore, being a shrewd observer of life tendencies, the poet only for some rather short periods of time presented the Hindu values as the values of the whole country. His school at Sāntiniketan (established in 1901) only during its first years was modelled on the ancient India forest schools. The main task of Visva-bhārati University (officially opened in 1922) at first was to realize the fundamental unity of the different civilisations of the East, to study all Indian cultures in their great variety. A few years later this very broad perspective was widened and Sāntiniketan became a place to which outstanding Westerners were invited, including the famous orientalist Moritz Winternitz and Sylvain Levi. The English missionary Charles Andrews was Gandhi's personal friend and he became one of the closest friends of Tagore. The poet did not join the Non-cooperation movement, because of its stress on non-cooperation with the British rulers at the same time when he did his utmost to promote cooperation between India and the West. In 1906 Tagore left the anti- British Swadeshi movement, whose great ideological inspirer he had been only a year earlier, because its political leaders failed to involve the Muslim population. The poet's own political platform concerning Swadeshi was amazingly far-sightedly exposed in the novel 'At Home and in the World' (Ghare-bāire, 1915-1916), in which Swadeshi mistakes are ruthlessly exposed and a secular approach to politics is put forward. The poet was perhaps the first famous Indian who called for such approach not only in this novel, but also in a series of extremely far-sighted essays and speeches written between 1906-09. Today's India is not yet ready to do in practice what Tagore proposed almost a century ago.

After his disagreement with Gandhi as to the ways the anti-British movement had to proceed became publicly known, the poet wrote in 1925: "Obviously, if the Hindu and the Muslim united in real friendship, a long stride towards the attainment of swaraj (self-rule) would have been taken. The trouble is that they do not unite... To the Hindu the Mussulman is impure; for the Mussulman, the Hindu is an infidel. With all their longing for swaraj, neither get away from this illusion" (8. 278). Eight years later, commemorating Rām Mohan Ray's one hundredth birth anniversary at a meeting in Kolkata, the poet expressed his conviction that in a country like India, where many nationalities live, where people believe in different gods and are divided in

many castes and sects, the problem of unity- unity from the inside- is the most fundamental. Concord among various groups of people for Rabindranath was so important that even in 1904, at the height of his patriotic publicist activity, he acknowledged: "The main benefit from the English imperial rule is that it has united the diverse nationalities of India" (10; vol. 3,559). To soften the tone of the statement, the poet hastened to add that even if the British did not want this, the process of rapprochement was going on: it may seem to a river that it divides a country, but vice versa happens - it links one bank with another, it bears trade and creates market places. "In a disunited country a reign of foreign ruler is such a connecting bondage. In India the well-wishing gods have handed over this divine grace to the British" (ibid).

Still, at least purely theoretically, behind a united and harmoniously arranged world Tagore saw one, all-embracing divine force. In 1905 he wrote: "God is not far away, nor is he in church, he is within us. He pervades imperceptibly life and death, joy and sorrow, sin and piety, union and separation. This world is his eternal temple... In it there is no motionlessness, everything is constantly changing and yet its vast unity, its reality and its abiding character is never destroyed, because in this mobile diversity an Eternal Truth is manifested" (10; vol. 457). The collection of poems "Chitrā" (1895) - one of the very best in all respects that Tagore published- expresses excellently "the rhythmic throb of the soul life of the whole world" that he felt in his heart. Indeed, as, according to the Upanisads, man possesses Ātman - a particle of the world soul Brahman - our surroundings and we are theoretically also one.

At the end of the 19<sup>th</sup> century and a few years later, when Tagore was very much enchanted by everything traditional and when he could see some positive kernel even in the varna-caste social structure, which he had sharply criticised before, he almost regretted that those very ancient times had gone by, when a person could not clearly differentiate between a stone and another person, between a cloud, the moon, the sun, the river and the mountain. Yet further development of scientific knowledge again leads to obscuring the borderline between them. Therefore the poet concludes "...From unity to opposites and from opposites to unity and ultimately science one day will declare in a voice similar to the Upanisadic rsis: "Everything throbs with life" (10; vol. 8,393). Introducing his "Chitrā", Tagore acknowledged in the same vein: "I am being accused of disseminating the sentiments of joy and goodness, and deep attachment to the Upanisads, thus neglecting what people practically say to one another, and reducing the level of their actual relations. If they considered my poetry in its totality, they perhaps would realize that they are unjust to me. I believe that in my verse and prose I am guided by these words:

Myriad are Thy manifestations in the world,  
O Thou with myriad forms (10; vol. 4,20)

In this collection we find a threefold unity - that of the outer world and the man's soul, of the finite with the infinite (where the finite are concrete things and phenomena around man and the infinite- the Highest Reality), of many and the One.

The sense of companionship with the surrounding world is best expressed in Tagore's attitude to what we call today nature. The long poem "The Earth", published in mid nineties, begins with an appeal of the lyrical "I" to Mother Earth, to take him back into her lap. Together with the morning light he wants to spread himself over forests and hills, to kiss every flower, to hug the mild grass, to dangle over streams in joy. At night the "I" of the poem would like to walk silently among the sleeping animals and birds and caress them with his eyes.

... On countless days and nights,  
 During ages I have been accustomed  
 That within me grow your herbs, heavily  
 Your flowers weigh, aroma showers  
 From your leaves, flowers, fruits (10; vol. 3,136)

In the small, sonnet-like poem entitled "I am continuous" we read:

I am submerged in the universe,  
 Opening the eye I behold myself (10; vol.7, 200)

In Tagore's publicist writings, which were published in English during his lifetime, we sometimes find references to the connection of romanticism with India. He points out that Shakespeare failed to recognize "the truth of the interpenetration of human life with cosmic life of the world. We observe a completely different attitude of mind in the later English poets like Wordsworth and Shelley, which can be attributed in the main to the newly discovered philosophy of India which stirred the soul of Germany and aroused the attention of the Western countries." (4,61).

India's influence on European and American romanticists was great beyond doubt. But let us remark here that "the interpenetration of human life with cosmic life of the world" in Europe began not only, or perhaps not mainly, as an Indian influence, but as one of the main features of romanticism and even of pre-romanticism, as Rousseau's works show. The poet also does not stress later what he wrote at an early age in his essay "Why Bengalis are not poets", namely that they deserved criticism for what Rabindranath later reproached Shakespeare. And it is fully understandable that in the beginning of the 1880ies he rightly did not see any signs of the unity of man with nature in contemporary Bengali poetry, for in the very religious Middle Age India nature, to which also human body belonged, clearly was *māyā*- the unreal reality and therefore hardly respectable. With its temptations it could only hinder man's journey towards moksa. In other words, the depiction of nature as the person's dear friend and companion in Indian literature could appear very much along the same lines as in Europe. Practically it was a return to the times, depicted in "Sakuntalā" and even earlier epochs. Therefore in other works I am trying to show that Bengali romanticism did not need to originate as a predominantly Western influence, but could find inspiration in native traditions. In this connection one can also mention the very high role romanticists attributed to the poet (artist) and arts. The early European romanticists hardly knew it, but it is a fact that many of the most widely worshipped Hindu

gods are connected with arts: Siva is a master dancer and the patron of the theatre, Krsna plays the flute so well that all women lose their senses listening to it, Brahmā beats drums and Sarasvatī plays the vīnā.

At the first sight only a poet like Tagore, who felt he to be a part of the environment could write a poem like "The sweet death". For the lyrical "I", and, almost without hesitation one can say, for the poet himself at the age of thirty five and in good physical and psychological health, with satisfaction doing his duty as the manager of the family estates on the Padma river at Shileida and writing very good literature, death is not only sweet, but it has spread that immense and gentle bed which is the green earth. To death belongs the play of rains on the ground and on water, quietness and grace.

It seems that without the unity with you  
I am extremely small in the universe.  
With tranquil, sad eyes, with gracious lips  
You address me through things alive and lifeless (10; vol. 5,46)

One can remark that it is easy to find examples also in the works of European romanticists where death is the one, which redresses all contradictions and joins opposite forces. For Novalis in his famous "Hymnen an die Nacht" the joining of life and death, the idea that death is life after death, is particularly characteristic.

Speaking of his early short verse drama "Nature's Revenge" (Prakritir pratisodh, 1884) the poet mentions another aspect of joining the ideal and the real. He acknowledges that it introduces all his following poetic works. "It seems that this is the only subject of my poetry. One can call this subject: an arduous attempt to unite the finite with the infinite" (10; vol. 17,430). If the infinite maybe another word for Brahman, the finite is by no means Ātman, for in the play a proud ascetic, who believes that he had conquered the world and can treat the mundane life with contempt, is brought back to it by love of an orphan untouchable girl.

Anyway, the terms "infinite" and "finite", as well as "unity" and "infinite unity" are often used by the German romantic philosopher Schelling to express the fundamental relation between the ideal and real world very much like we see it in Tagore's "Nature's Revenge". Schelling uses the phrase "imagining the infinite and the finite in absoluteness" (3; Bd. 2,66). Elsewhere the philosopher indicates: "Where unity is divided the finite is meant as the finite, consequently only the direction from the finite to the infinite, the unity of finite with the infinite is possible" (3; Bd. 5,452). A student of Tagore knows that through his concept of "the deity of life", as well as discussing art in general, Tagore raises the poet's role to divine heights. Schelling, in turn, in 1800 stresses that the artist- the creator of each single real thing - is a godlike being himself and "in addition to what was his obvious intention and as if by instinct seems to have put into Iris work a kind of infinity, which no finite reason is able to develop" (3; 619).

One can indeed attribute the sense of unity, Tagore so strongly preached, to the Upanisadic influences or to the demands of Indian reality. But the same attitudes were prevalent in the early German romanticism. Schelling advocates the abolishment of all

distinctions between art, religion, philosophy and myth. Friedrich Schlegel, speaking about the future mental development, uses terms *Symphilosophie* and *Sympoesie*. One can think that this happens not only because, at least in Germany, almost everyone who was a somebody in intellectual circles at the turn of the 18<sup>th</sup> and 19<sup>th</sup> centuries was carried away by the newly discovered Sanscrit literature, especially Kālidāsa's great play "Sakuntalā". The closest possible unity of man and nature, of life and mythology, of religion and philosophy, of several kinds of art, of subject and object are features of all very ancient thinking and, therefore, the most ancient writers for Friedrich Schlegel were most romantic. This oneness and concordance are very strongly expressed in Novalis' novel "Heinrich von Ofterdingen", in which man and nature, life and mythology, past and present, East and West are glorified as united and harmoniously existing. The words "whole", "organism" became magically important in Germany since Herder and the early Goethe.

Returning to Tagore, one can say that in his writing and life we can find much, which testifies to his being hilly outside any basic Upanisadic attitudes, which, by the way, also can be contradictory enough. Tagore reminds us: "As everything throbs with life, everything is joy, that is also said in the Upanisads" (10; vol. 8,394). And: "In whatever is appearing he manifests himself in the form of joy, of immortality" (ibid., 399). Again: "From joy are born all creatures, by joy they are sustained, towards joy they progress, and into joy they enter" (7,171). Let us leave aside the view of many sanskritologists that those expressions cited by Tagore do not represent the most essential side of Upanisadic thought, which tends to treat this world and human body as rather despicable than enjoyable. I personally could not find in the Upanisads the notion of "joy" (usually the word "bliss" is used) exactly in the sense Tagore uses it. Close to the poet's interpretation seems the following expression: "For truly, on getting the essence one becomes blissful. For who indeed would breathe, who would live, if there were not this bliss in space! For truly, this essence causes bliss" (11, 287). The essence can be only Brahman and he is the source of bliss (joy).

But let us read what the poet once said on a visit to the USA: "... The infinite is not a mere matter of philosophical speculation to India; it is as real to her as the sunlight. She must see it, feel it, to make use of it in her life. Therefore it has come out so profusely in her symbolism of worship, in her literature. The poet of the Upanisads has said that the slightest movement of life would be impossible if the sky were not filled with infinite joy" (10,25-26). Joyful is everything because Brahman is present in everything. But here, in our view, more important is Rabīndranāth's reference to "the poet of the Upanisads" - someone like an ordinary creator of belles-lettres. I ask pardon from the growing number of Indians who bring Tagore closer and closer to Hinduism, but it seems to me: it is almost possible to say that all most authoritative religious sources, even the Upanisads, except for some relatively short periods of his life, were treated by the poet only like a dictionary of maxims from where one takes something and does not pay any attention to the rest.

It is also obvious that in Tagore's poetry, short stories or novels the reality is pleasant only in exceptional cases: when it is idealised, like depictions of nature or

when presenting as naturally possible love and marriage between young people often without even mentioning their caste and without reminding the reader that such marriages were not possible. But if one reads Tagore carefully one will easily see much sadness and even despair behind outwardly optimistic endings. Even nature can be cruel in poems like "The Sea Waves". In this work, where a devastating storm is depicted, we hear words: "God you don't exist, you don't have compassion, you don't have life". One can say that sadness and disbelief, even in the possibility of philosophical joy or despair, become the main features of such very different collections of poems as "Naivedya", "Ferry-boat" (Kheya), "Pūrabi". And has the poet written any play in which there would be even a semblance of revealing the principle "everything is joy", ascribed by him to the Upanisadic view of the world? Perhaps the only exception is "Nature's Revenge", which we already discussed. In "The Post Office" (Dākghar) the young Amal is slowly approaching his death without even having really seen the world around him, "Rājā" ends with a humiliation of the wife before her divine husband (usually the poet staunchly defends the dignity of women, denied to them by the sacred books and life), in "Sacrifice" (Bisarjan) the sacrifices of living beings at temples are mercilessly denounced, "The Free Current" (Mukta dhārā) and "The Red Oleanders" (Rakta karabi) are highly abstract depictions of how some mystically powerful forces representing nature and natural way of life ruin the efforts of those who stand for the new, mechanised and gold-oriented civilisation. In the plays, anyway, it is difficult to trace any Upanisadic ideas. To do that is even more difficult in the more than a hundred short stories the poet wrote.

Vivekānanda stresses: "Our books teach renunciation as the highest ideal to which man can aspire" (12, 116). The Upanisads certainly do. But Rabīndranath strongly confesses "Freedom through ascetic renunciation is not for me" and even laughs at those who proudly renounce the world in many of his poems, stories, and in the novel "Four Chapters" (Caturanga). Seeing a mendicant ascetic- the most highly respectable person from the point of view of the Hindu sacred books, including the Upanisads - the poet asks: "Why don't you... try to do something for those unfortunate villages, afflicted with hunger, disease and wrong-doing" (5,327).

In the Bengali variant of his famous lectures "The Religion of Man" (Mānus'er dharma, 1933) Tagore remembers: "... There was a time when I was about to sink in meditation in the manner of self-dissolution in accordance with the ancient sāstras. I experienced a wish to flee and it was not so that I didn't obtain peace. It was simple to get liberation from unrest... Yet one day again I accepted all. I found that I am a part of the play on the stage of humanity" (10; vol. 2020, 431). This confession is extremely interesting and, to my knowledge, nowhere else the poet allows us to have a closer glimpse at the situation when he was ready "to sink in meditation in the manner of self-dissolution". This could have happened probably in the years 1911-1912 when he was ill, most depressed and was even thinking of suicide. We should not doubt that something had induced the poet to think of leaving the world of day-to-day activities. In his vast literary and publicist heritage we will easily find deliberations

about realizing Brahman, but nowhere appears agreement with the way the Upanisads recommend to do it: "When he has become disgusted both with the state of childhood and with learning, then he becomes an ascetic (muni). When he has become disgusted both with the non-ascetic state and with the ascetic state, then he becomes a Brahman" (11,112)

Indian tradition, including the Upanisadic teachings, is indifferent to real time and history. For centuries literature and art and even scientific findings were transformed from age to age anonymously. Who, for instance, are the real founders of all philosophic systems? Which works were indeed written by the greatest Sanscrit poet and playwright Kālidāsa (lived in the 5<sup>th</sup>-6<sup>th</sup> centuries) and which are only ascribed to him and what was his personal life like? If time develops not linearly but circularly, everything will come back again and again. If a person is reborn thousands and even millions of times the significance of one particular life - one moment in his/her almost eternal existence - cannot matter much and is not worth even being recorded. Tagore, on the other hand, since his early life when he already began attacking the British authorities and started contemplating how to improve the woman's lot, had an urgent sense of history. If he used the words "yuga" and "kalpa" (not yet described in the early Upanisads, but introduced several centuries before our era) denoting the Hindu mythological time, they were mainly convenient poetic means of expressing his genuine and largely romantic interest in infinity or were used to describe a very long period of time.

The poet is a historian not only of Bengali literature and folklore, but also of India, making careful use of rather scanty material then available. Before 1912, when he left for Europe, one may almost say, to get the Nobel prize, he had already written much about India as the place to which the Aryans came, about conflicts within Hinduism, about social and economic problems presented in "Mahābhārata" and "Rāmājana", the ethnological diversity of the Indian people, about the epoch of Mughals, about Sikhs, Marathas, and Rajputs. In his essays at the beginning of our century, trying to awaken the slumbering self-esteem of his compatriots, Tagore sometimes digressed from his usual very selective attitude of what is worth praising and what is not in his country's traditional life and thinking. He, for instance, could utter phrases that could be understood as support for the vama-caste system, sharply criticized by him before and later. At that time the poet could speak, referring to *isā* Upanisad, about the poison of worldly life if we do not comprehend that God envelops it. In 1902 in the essay "The coming of the rainy season" (Nababarsa), dismissing what he had written earlier about the history of India, he eulogises the way his land was supposedly existing: "Free from desire of action, from the influence of people's associations or incitement over success drive, the whole of India is established on the Brahma's way towards the highest freedom without fear and grief- immortally. What is called "freedom" in Europe is extremely feeble...The people of our country have been genuinely freer than the rest" (10; vol.18, 376).

But only a few years later Tagore's most important novel "Gorā" was published. By introducing the character of Gorā in it he mercilessly laughs at his earlier wish to

implant the dim and largely mythological past in the living present. This character most ardently defends all traditional Hindu values, walks dressed in the way Brahmins used to walk in ancient times. He is a very good man and an educated person, his aims are great- by bringing back the traditional Indian way of life it must become possible to enable the country to firmly stand on its own feet again. Tagore uses a rather devilish device to make the reader disbelieve in what Gorā says in many of his ardent talks- he informs us soon after the beginning of the novel that the very proud Brahmin Gorā is only a secretly adopted son of a Brahmin family and that his real parents are an Irishman and an Indian woman of unknown caste.

The novel, full of ardent discussions about India's future, ends in a way Tagore, the prophet of harmony and reconciliation wants it. Having discovered that he is only a religious outcaste, Gorā feels himself free from society's fetters and asks Pares? - a character who conscientiously has raised himself above all social restrictions long ago: "Make me your disciple. Give me the mantras of a god who is the god of all - the Hindus, Muslims, Christians and whose temple is open to all castes and nations and never shut to anybody" (10; vol. 6, 571). As a matter of fact, the author leads us to this clearly Utopian ending also by other developments of the plot. The Hindu Binay marries Lalitā, who belongs to "Brahma samāj", Gorā gets closely acquainted with Sucharitā, who belongs to the same society, before the secret of Gorā's birth becomes known.

Studying the long life of Tagore and his vast heritage, which by the Bengalis are rightly called "the culture of Rabīndranath", one becomes convinced that it should be characterised by the mantra "Forward, forward!" and not by keeping to the directions of any source, be it Indian or European. Personal freedom to decide what to do and what to praise or criticize was his most highly worshipped God and that caused him a lot of trouble both at home and abroad. Even belonging to "Brahma samāj" - the faith established by Rāmmohan Ray and very actively supported by the poet's venerable father Debendranāth Tagore - became shackles to the poet by 1911 and he quit it, never more allying himself with any religious body. And "Brahma Samāj" was largely based on the Upanisads. Indeed one can say that caste regulations, the above mentioned Upanisadic notions - samsāra, rebirth, dharma, karma, yoga, renunciation of worldly life and others - do appear in Tagore's writing, but as parts of poetical images, neutrally mentioned or even rejected. Towards the end of his life Tagore in his poetry started paraphrasing some of the utterances of the Upanisadic rsis, at the same time retaining the closest interest in what was going on in India and elsewhere. In 1936 the lyrical "I" - almost doubtlessly Tagore himself - declares:

My pūjā was completed  
Outside all temples,  
Not in heaven  
But in the abode of man (10; vol. 20, 406)

The poet's world-outlook is well characterized by his attitude to bāuls- the Bengali folk singers and outcasts from Hinduism. They acquired almost a respectable status,



thanks to his interest in them and, one can say, are respected artists now. Rabīndranath praised the hauls for not having images, temples, scriptures or religious ceremonies. What particularly appealed to him in the bāul songs was that they sung of the divinity of man. Tagore was sure that there was a link between the bāuls and the Middle Age poet, Muslim weaver Kabir, who strove to unite Hindus and Muslims. Not by chance Tagore did become the translator of Kabir's songs into English. Most surprisingly, the poet even finds that the bāul utterance "seek in the heart the Man of the heart" is the expression of the Upanisadic principle by an illiterate person untaught in scriptures (10; vol. 20,406). It is possible that the last major Tagore's religious work called "The Religion of Man" got its name from bāul beliefs. They are also quoted in it.

But we know that bāuls were worlds apart both from the teachings and aims of the Upanisads. As people socially belonging to lowest levels of society they also were worlds apart from Rabīndranath Tagore as a person. To see the gulf separating them it is enough to look at the house the poet built for him not so long before the lectures "The Religion of Man" were delivered in Oxford in 1930 and the huts where bāuls live near Sāntiniketan. Finding the presence of the Upanisadic Ātman in the bāul beliefs gives also some insight into way the poet treated the Upanisads.

Whatever we can say about the Upanisads or, for that matter, any other very ancient writings, they give little place to human individuality. The unity of Ātman with Brahman outwardly makes any person potentially divine, for we are able to realize the Highest within us even within one lifetime, fulfilling very harsh vows, the aim of which is to kill all our wishes, all likes and dislikes, all personal love and hatred. One can say that such is the main advice of the Upanisads for anyone who desires to be liberated from eternal rebirths, which also means - from eternal suffering. But is this teaching compatible with Tagore's life effort - to improve the person's - first of all the downtrodden person's - lot in this life without bothering for the next one or moksa?

Expressing his highest esteem for the Upanisads, Tagore at the same time cherishes human personality, sometimes very much like European romanticists were doing, of course within the limited possibilities of Indian reality - the country was under foreign domination, the continuous existence of its rigid caste system (strongly defended by all sacred books, including the Upanisads) gave little freedom of choice for man, especially in social contacts when a person of a low caste or a Muslim was concerned. But when the poet sometimes speaks of individuality he is outside all religiousness; "This world, which takes its form in the mould of man's perception, still remains as a partial world of his senses and mind. It is like a guest and not like a kinsman. It becomes completely our own when it comes within the range of our emotions. With our love and hatred, pleasure and pain, fear and wonder, continually working upon it, this world becomes a part of our personality" (6,19).

To conclude, one should recall what the poet wrote in his essay "The Religion of an Artist", the last revision of which took place in 1936, that is a few years before his death: "My religion is essentially a poet's religion. Its touches come to me through the same unseen and trackless channels as does the inspiration of my music. My

religious life has followed the same mysterious growth as my poetical life" (6,42). Is it then possible that "the problems of Rabīndranāth's philosophy can be unlocked by the master key of the Upanisads" (9,34)

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## Kopsavilkums

Neviens autors, kurš veic nopietnu pētījumu par Rabīndranatu Tagori, nevar apiet jautājumu par viņa attieksmi pret indiešu svarīgākajiem senajiem reliģiski filozofiskajiem avotiem, kuri līdz pat mūsdienām lielā mērā veido simtiem miljonu cilvēku pasaules uzskatu. Dzejnieks pats vairākkārt ir teicis, ka viņa domāšanu ļoti lielā mērā ir ietekmējusi Upanišadas (senākie un svarīgākie dialogu veidā sacerētie darbi ar šādu nosaukumu ir radušies 7.-3. gs. p.m.ē) un višņuītu dzeja, kuras svarīgākā daļa Bengālē ir sacerēta, sākot ar 16. gs. Runājot par Tagori un Upanišadām, tikai pāris pazīstamu tagorologu un tikai, it kā garāmejot, ir izteikuši domu, ka vienu no sava laika gaišākajiem un uz nākotni virzītajiem prātiem, kurš turklāt kopš 1911.gada nejutās saistīts ne ar vienu reliģiju, nevajadzētu vērtēt ciešā sakarībā ar tik senām hindunostādnēm.

Šķiet, neraugoties uz to, ka Tagore ļoti augstu vērtēja savas tautas seno reliģisko kultūru un bieži atsaucās uz Upanišadām, būtībā ir tikai viena - vissvarīgākā - šajos sacerējumos aizstāvētā doma, kas nerunā pretī gandrīz visam, ko darīja un radīja dižais bengālis: ir vispasaules Absolūts Brahmins, un tā dzirksts Atmans ir cilvēka

sirdi, potenciāli visās citās dzīvās radībās, ieskaitot kokus un augus. Tēze par Brahmana un Atmana vienotību Tagorem bija pieņemama, jo tā teorētiski jebkuru cilvēku padara par dievišķu un ļauj visu uz šīs pasaules aplūkot ciešā saistībā. Bet viņam bija nepieņemamas praktiski visas pārējās Upaniṣadu pamatdomas: askētisms kā vienīgais līdzeklis, lai sasniegtu atbrīvošanos no karmas un saplūšanu ar Ātmanu-Brahmanu, vamu kārtības ievērošana, visu pasaulīgo vēlmju pasludināšana par šķērsli ceļā uz mokšu (atbrīvošanos), noteiktu dzīves normu ievērošana, cerot uz labu nākošo piedzimšanu u.c. Askētiskais un Upaniṣadās vienīgais minētais ceļš uz atbrīvošanos ir pakāpeniska cilvēka individualitātes izdzišana, bet Tagore ar visu savu dzīvi un daiļdarbiem ir pierādījis, ka viņa galvenā rūpe ir cilvēka laimīgāka dzīve šajā pasaulē. To par atzīstamu vērtību nepadara Upaniṣadās lietotie apzīmējumi: karma, samsāra, atkalpiedzimšana, kaut arī tie tieši attiecas uz cilvēku.

Tādēļ tēma **Rabindranats Tagore un Upaniṣadās** joprojām ir nopietnas iedziļināšanās vērtā.

# Religion & Traditional Political Conduct in the 19<sup>th</sup>-20<sup>th</sup> Century South-East Asia

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Models for political conduct offered by religion are models where alternative actions are subtly balanced and where a profound tolerance towards contradicting ethical values rather than an absolute morality is the ultimate prescription. Even recent politics of Indonesian and Filipino leaders display a lot of symbolic manoeuvring. Philippines' case is exemplary in the sense that the rural population, when free from superimposed political institutions, create a "liturgical state", whose paradigm is the same as the "Theatre State" of Bali, described by Clifford Geertz.

**Key words:** South-East Asia, Indonesia, Philippines, anthropology, political culture, ritualism

## INTRODUCTION

Insular South-East Asia provides a good vantage point from which to study the changes of worlds of thought, for the archipelago's topography and variable exposure to major religions, and central state power have made for a great variety of belief systems. At the same time, there is enough similarity between the cultural traditions and historical experience of a great part of South-East Asia so that we can learn what is common on this extensive theme.

The basic structure of belief through which we arrive at an understanding of the universe we usually call religion. At the same time, in the European culture it is accustomed to think that the "religion" reflects the norms of morality, telling us about our obligations towards fellow man and God. This kind of approach is peculiar to the post-Kantian philosophy, where religion was considered to be only a part of the greater system of culture. Certain societies (viz. primitive, in a certain degree - classical Confucianist and Hinduist) make no distinction between religious and secular activity, ritual and the day-to-day.

Modern society greatly depends on the value system of secularised Christianity, not very accurately called "atheist", or "secular". Medieval Europe didn't know the distinction between religious and secular activity: the problems of that society were solved according to the religious prescriptions.

Ruth McVey has stated, that Religion inevitably has political significance, for it locates us in a social as well as moral universe. No matter how otherworldly the faith,

in decreeing how we must behave towards our fellow man it sets the basis for community and thus defines what is legitimate and illegitimate power. The conjuncture between system of belief and system of power is politically critical; it is the basis of ideology, the legitimation of domination and resistance, hierarchy and redistribution.<sup>1</sup> But we must say even more: religion has definitely shaped the forms of political constitution of the respective society i.e. - its polity.

The primitive forms of the respective society are the most convenient models for the scholar. In certain areas such as Bali, Lombok, East Java we can see a sort of archaeological layering of religious systems, representing historical choices made over hundreds of years ago and expressed in still-living cultural groups. Ancient religion of Bali, Lombok, in lesser degree - East Java exposes the grammar of the religious structures of the Insular South-East Asia as a whole.<sup>2</sup>

## **Ancestors' worship in *Wayang***

Indigenous ancestors' cult and shamanistic belief system which, probably, is of continental descent, merged, forming various Indonesian creation myths with a similar inner structure. At the same time the ancestors' cult is the main component in the synthesis. We may guess that the ancestors' cult was quite influential before the age of Buddhism in Indonesia (ca. 500-1000 C.E.), but during the Hindu Age (before 1500) lost its importance. These formal historical suggestions do not reflect the inner meaning of the Indonesian religious situation. Deeply structured religious perceptions cannot be completely suppressed: they form the grammar of the culture, peculiar to a definite (in this case Malayan) cultural circle.

The ancestors' cult is represented in wayang. Numerous analyses have been set forth to explain the provenance of the wayang. A great number of scholars assume that the wayang has its origins in India or at least under Indian influence in Java.<sup>3</sup> However, there are a number of points to be made in favour of the autochthonic Javanese wayang. First, the shadow theatre as a Javanese phenomenon is very old. The reference in *Arjuna-wiwaha* indicates the existence of a highly developed shadow play in Java in the eleventh century A.D., which would indicate that it would have been there already a considerable period before that.

Brandes has argued that there are a number of technical terms associated with the peculiar apparatus necessary for the performance of the wayang: wayang, kelir, blencong, dalang etc. All of these terms are ancient and etymologically obscure Javanese terms; none of them has Sanskrit roots. If the shadow play had been introduced from India, like many other things were, one would certainly expect technical terms to have been introduced with it.

Even for present-day Javanese people the performances of the wayang are much more than entertainment. They have for many people ritual and spiritual significance. People attach spiritual significance to the performance of particular lakons

(stories) on particular occasions, like the planting or harvesting of rice, a wedding or the need to overcome some evil influence. The characters of the wayang performance are considered to be ancestors.

Sometimes local ancestors are introduced into the story by the dalang. The re-enactment of a particular event by the ancestors in the wayang is understood to assure the successful and safe performance of a similar kind of event by their progeny".

It is not insignificant that in many parts of the Indonesian archipelago (viz. Central West Kalimantan) to this day people make carved wooden likenesses of their deceased relatives in order to encourage them to remain nearby and accept the kindnesses of the living in exchange for their goodwill and aid.<sup>3</sup> The projection of the image of the deceased relative onto a cloth screen gave any such enacted involvement of the ancestors a much ethereal quality. The continuing ritual character of the wayang and related performances even today is usually clearly marked by appropriate invocations and offerings of food and/or flowers for the spirits of the ancestors at the beginning of each performance<sup>4</sup>.

## **Ancestors' worship in Buddhism, Hinduism, and Christianity**

After 500 A.D. the coming of Buddhism caused little change in ancestors' worship. The new religious ideas sunk into the indigenous cultural layer. The magnificent Buddhist temple of the Borobudur, being built on a hill with terraces, seems to have been inspired by aboriginal ideas of a terraced hill with a flat top as the appropriate place to offer worship to the ancestors of the race. Perhaps the Buddhist builders of Borobudur identified the Bodhisatva with their own divine ancestors. Thus already in the Borobudur we see signs of the javanization of Buddhism.

After approximately 500 years of Buddhism, when hinduization of Indonesia was going on, nothing special happened: Hinduism was re-interpreted in the terms of ancestors' worship. Prambanan group of Shivaistic candi (shrines) has the same peculiarities with Borobudur.

Upon closer investigation of the Shiva Candi it becomes apparent that the face of Shiva carved there is not the standard face of Shiva; it is rather the face of the king buried there represented as Shiva. The idea here is the indigenous Javanese one that the king is the incarnation of a god, in this case of Shiva. Here Shiva worship is directly linked to ancestor worship. In fact, the Shiva statue not only has the face of the dead king, it has the aspect of a corpse, a mummy, with eyes closed, feet placed tightly together, and hands placed on its chest holding a round object something like lotus bud. Clearly this statue is a representation of the deceased king.'

J.-F. Gueronprez in his analysis of the 14th century Balinese chronicle Babad Buleleng, argued that "the conservative Hindu-Javanese linguistic code hides the 'dchinduized' value system", i.e. the cult of ancestors.<sup>4</sup>

In the forms of cultural borrowings, viz. Buddhism and Hinduism in Java it is clear that aboriginal ideas are at work. We do not have here a case of a foreign religion being imposed by a foreign power so that the forms are true to those of its place of origin, regardless of the meanings that now become associated with them. Rather we have the voluntary borrowing of the forms of a foreign religion, which are then reshaped after the character of the world into which they have been brought, in order that they might give expression to the deepest aspirations of the people of that world.

The religious situation in Philippines is less expressive, but it marks the same cultural grammar: the majority of the lowland Filipinos were converted to Spanish Catholicism. But like other regions of Southeast Asia which "domesticated" Hindu, Buddhist, Islamic influences, the Philippines, despite the fact that Catholicism was more often than not imposed on it by Spanish missionaries, creatively evolved its own brand of folk Christianity with ancestors' worship incorporated.

Ancestors' cult, in spite of its considerable strength in front of the competing religions, is a primitive system, which hardly has any inner source for a refined philosophical and/or theological speculation. Because of this, Hinduism has played a certain social as well as political role, shaping the ancestors' cult to the idea of reincarnation without mentioning dharma and thus maintaining political and social status quo in Indonesia. Christianity in the Philippines has done the same work. Besides, D.B. Miller argues that the ancestors' cult was the real 'agent' which provided Hinduism with the necessary religious infrastructure. Wayang, which originally had been the form of worshipping ancestors, became a powerful tool of the Hinduistic indoctrination.

We can assume that Indonesian (and probably Indian) scholars travelled throughout Indonesia, familiar with the philosophical speculation of the time and, in the tradition of Nalanda, preaching not only Buddhist scripture but the more tantric Shaiva-Buddhism as well as Vedanta. How the peasantry reacted we do not know, but we do know that the rulers of Java adopted the teachings in a distinctly Javanese style, interpreting Buddhism, Shaivism and Shaiva-Buddhist doctrines in terms of their own vested interests in ancestor worship and their concern for effective secular dominance.<sup>11</sup>

I.W. Mabbett has argued that Hinduism was not a new grammar, but the new vocabulary for the South & South-East Asia indigenous religion<sup>10</sup>. The same idea is exposed in Hooykaas's study *Agama Tirtha*.<sup>11</sup> Hinduism is a Religion of a loose structure. The different myths, cults and theological schools have a common ground but have no clear borders. Every guru has his own terminology, is introducing more or less his own cult. Therefore it is difficult to classify the Indonesian Hinduism, as it is exposed in Bali, or in Java, or to say in what degree some primitive beliefs found in Southeast Asia are "hinduistic". This writer's point is that Balinese Hinduism's main feature is the stress to puja or ritual, which is easy to grasp unlike the high theology of Shankara.<sup>12</sup> The same is to be said about the Hinduism, Islam, and Christianity of the rest of the region.

## **Ritual as the grammar of South-East Asia Religion: theological approach**

First of all it is necessary to make clear what ritual is. We may use R. Pertiera's definition:

By ritual is meant a set of formal, often institutional actions whose performance involves the use of symbols referring simultaneously to expressive, regulative and instrumental ends. The ritual constitutes the social structure. By social structure are meant a system of technical, normative and expressive practices reproduced through communicative exchanges. Ritual plays a central role in the constitution of social structures by transforming contexts through the performative use of language and their symbolic practices. In ritual, cognitive, moral-practical claims create and reproduce social relations and hence social structure. While rational and practical actions also help constitute social structure, ritual is particularly effective in generating and constituting those aspects of structure characterised by a tight articulation of technical, normative and expressive elements. By limiting symbolic and prepositional content in favour of deontic force and performative efficacy, rituals generate and convert affective states into ideological positions, the desirable into the obligatory, force into law and necessity into conformity.<sup>13</sup>

Following the works of anthropologists<sup>14</sup> we now have clearer understanding of how social relations are restructured through discursive and symbolic practices spanning both sensory states and cognitive goals, or, in other words, how rituals help construct authoritative speech, action and practice.

Before we examine how the ritual works in the polity, it is necessary to look for the inner, theological meaning of ritual behaviour. Ritual grows out of the necessity to establish religious relations between man and God. According to Shivaist-Buddhist beliefs the Absolute exists in the several elements which, having flowed from the Absolute itself, make up the universe. Thus the universe is a macrocosm not different from the Absolute itself. The Absolute is said to pervade all reality. Man, too, is a part of the universe and his soul (atman) is identical with the Absolute. Or, as Javanese Mahayana Buddhist would have it, man, though not having himself a soul, is yet the abode of the Absolute. And that in a special sense, for in man all of the elements of the universe are present. If the universe is the macrocosm, man is a microcosm. But because of birth as countless individuals, man is in misery bound to the wheel of reincarnation.

Islam belongs to a very different type of religion. The ritualistic behaviour is of no value any more, because the individual ethics should overshadow all the rituals belonging to the old type of religion. God in Islam is absolutely transcendent and man has no part in divine substance. Man has to surrender to Allah. He is God's slave. There is a tremendous distance between man and God. This is not the case with Indonesia.



That is the Islamization of the Indonesian mysticism what is going on. It does not mean the change of the grammar of the Indonesian (and South-East Asian) Religion, but the introduction of new vocabulary.<sup>15</sup>

Indonesian Islamic Mysticism reveals that though these Muslims refer to the Divine as Allah, and apply to this God all the attributes of Allah taught by orthodox Islam, it is obvious that the God of Indonesian Islamic mysticism is very different from the God of Mohammed and the ulama, the traditional teachers of orthodox Islam. The Allah of these mystics does not have a will apart from the ebb and flow of the forces of the universe.

This God is immanent, present in all creation. Creation does not happen *ex nihilo* as taught in orthodox Islam; it is rather the bringing into manifestation that which is already existent in the primal, absolute, divine being. Man is the fullest and most complete manifestation of the divine essence. He is even called an intermediary between the Absolute and the rest of creation even as water is the intermediary between a wave and the sea. The perfect man is the one who is fully aware of his essential identity with the Absolute. That not every man is perfect is the result of carelessness, which obscures one's sight. The remedy for this situation itself - knowledge through which one discovers that there is no object of worship.

In his analysis of Javanese Islamic mystical teaching as expressed in the *Serat Wirid*, Hadiwidjono discovers more forthright expression of these concepts. (*Serat Wirid* ostensibly contains the original doctrine of the wali compiled systematically by order of Sultan Agung. Walis are mythic "apostles" of Islam in Java.) Proper understanding of God is the starting point and it discovers the Javanese conceptions of the Ultimate Reality:

The innermost essence of man, *atma*, which corresponds to *atman*, is identical with God as the Absolute. The identity is such a character that God does not see, hear, and so on, except through man. Properly speaking man is God who becomes flesh.

The manifestation of God as the Absolute is therefore in reality the manifestation of man.../.../God is in man, because man is in reality God himself.

The liberated man /.../ is the man who is conscious of his real existence, the man who knows his origin and destination' (*sangkan paran*) by getting insight or knowledge into his own existence /.../.

As the realisation of God the liberated man or perfect man shares in all the attributes of God. He is the creator and the redeemer of the universe. He is the Almighty, the most High and most Holy. Everything is possible for him, because everything is subjected to him. Any law does not bind him he himself is a law.

As the realisation of God, the liberated man or the perfect man is also able to roll up his own existence in order to 'come home' to his origin, when the time of his departing from the world comes. He is the self-redeemer, although he is not the redeemer of mankind. Having come back to his own origin the liberated man or perfect man, like God himself, pervades all beings and all manifestations.<sup>16</sup>

That is more that can be said about the ancestors or any god. However one views the world of the Indonesians, humankind is at the centre. Theologically speaking any activity of humankind then obtains divine significance. Human is the emanation of God and his activities are Godas activities. But Godas work is not chaos, but divine order - dewaraja. For this reason rituals are needed and symbolic behaviour is inserted in everyday activities.

Only ritually significant work is of value. Time is full when one is sibuk (occupied) with gawe, ritually meaningful work. One is most resistant to mishap or misfortune when one is engaged in this way. When one is putting on a slametan or a wayang, one is said to punya kerja (have work). Traditionally, of course, a great deal of the work of village people - ploughing, planting, harvesting - was viewed as ritually meaningful work. A second, lower level of fullness comes in busying oneself with work that is not ritually meaningful. Empty time is when one is not involved in any kind of meaningful employment. Finding oneself in such a state implies a loss of orientation and direction. In this state one is most susceptible to mishap and misfortune, whether in the form of the invasion of an alien spirit or some other form.<sup>17</sup>

## **Mysticism and public ritual**

Man's identity with God is the very core of mystics of any kind. Normally mystical exercises are due to hermital tendencies. Even mystical exercises practised by the Indonesians, as well as Filipinos are often a social affair. Javanese and Balinese art is of a sort with the mysticas concern for disciplined action as a vehicle for attaining interior harmony.<sup>18</sup> Traditionally batik making has been understood as a spiritual discipline, and still serves as a favourite symbol of mystical experience. Thus the Javanese speak not only of mbatik kain, creating of a batik design on a piece of cotton cloth, they also speak of mbatik manah, that is, creating a "batik design" on onens heart.<sup>19</sup>

One of the elaborate forms of the expression of the mystical practice is an elaborate form of social etiquette. South-East Asia social etiquette is a complex and formalised system of predictable social behaviour. Social conflict is not only a sign of spiritual disquietude, it produces it. This system of social etiquette is intended to regulate the whole spectrum of social interaction in order to prevent overt conflict or disruption. The polishing of interpersonal behaviour into a smooth decorum gives everyday social intercourse a spiritual significance.<sup>21</sup>

In the worldview of the Javanese priyayi there is an intense consciousness of status. This sense of status is based on the level of a personas spiritual refinement and is the basis for the priyayi theory of social ethics and organisation. The essential core of reality is present in everyone and in that sense all are equal. At the deepest level there is no individuality; all are of one and the same essence. However the deeper the level of spiritual insight a person has attained the more genuine fellowship and sympathy he or she has with others. A personas level of spiritual attainment

corresponds to his or her proper place in society. Of course, cultural and genealogical heritage helps determine one's propensity and capability for the pursuit of spiritual refinement.

One's inner emotional economy should be cultivated with a strong view to keeping things in order. Associated closely with this is the underlying view of religion as a phenomenological science (*ilmu*) and of ascetic practice as an applied science (*ilmu*). Religion is thus concerned with gaining a knowledge of the essential order of things and getting oneself in tune with that order. The same term, *ilmu*, is used with regard to mystical knowledge as well as all of the natural and social sciences and technologies.

Theologically speaking the Javanese, Balinese, as well as Filipino worldview with its fundamentally monistic outlook is basically devoid of any basic distinction between creator and creation, or between the human and the divine. It is therefore utterly devoid of a concept of transcendence. Certain social consequences grow out of this monism.

The distance between God and man is a theological/philosophical precondition for the development. The idea about distant God makes clear that man has a linear time and space to move into. The idea of the absolute perfect quality of the Supreme Being makes man feel inadequate in a way and this is a first motive towards changing the existing order of things. The most developed religious cultures of Indonesia, such as Balinese and Javanese, display a peculiar understanding of time which is not digital, but taxonomic, due to Geertz's definition.<sup>21</sup> There is a time and a direction for commencing journeys, for negotiating marriages or building houses, in this sense time is not seen simply as a neutral duration in which any activity may be commenced - time as a gap, a void or neutral continuum within which an action can be contained is not the prevailing view.

In Zamora (Philippines), as in Bali, time is as much a quality of an action. There are days of the week such as Friday and Sunday, which have distinctive qualities. Friday is generally seen as unpropitious to initiate major projects but is otherwise normal. Sunday is usually propitious for most activities except those directly related to death such as burials and novenas. Ritual specialists in Zamora have complex ways of determining the suitability of a time or a day for any important activity such as departing for a long or important journey, christening a child, planning a wedding or commencing the planting season. Omens and portents have to be considered and the appropriate precautions taken during these occasions but the proper choice of the time is the best guarantee for success. Apart from the cycles lasting a day, a week, a month or a year, there is also combination of days or times with specific qualities. The 3rd, 9th and 40th days are common examples.<sup>22</sup> In South-East Asia time is as much a quality of an action as it is an instance of it. Every action has in a sense its appropriate time.

The most remarkable example of taxonomic understanding of time in South-East Asia polity is presented by one of Sukarno's public orations:

1959 occupies an especial place in the history of our Revolution. A place, which is unique! There has been a year, which I named "A Year of Decision". There has been

a year, which I called "A Year of Challenge". But for the year 1959 I shall give another title... 1959 is the year to be called the year of "Rediscovery of our Revolution". It is for this reason that the year 1959 occupies an especial place in the history of our National Struggle, a place, which is unique!<sup>23</sup>

The circular and taxonomic perception of Time in Sukarno's 'Liturgical State' was an obstacle to create a planned economy in Indonesia in 1950s and 60s. The National Planning Council, founded in 1959, produced in 1960 a vast document containing an Eight-Year Plan of Indonesian Economic development. The planners, however, were more concerned with the ritualistic importance of the plan than with its implementation. The document contained 5,000 pages divided into 17 volumes, and 8 books, containing exactly 1,945 paragraphs. The implication, of course, was that the plan was based on the spirit of 17-8-1945. Naturally the execution of the plan turned out to be impossible.

The kinship system contains very much the same idea of un-expanded reproduction of mankind, since the dead person is re-incarnated in the same family as a grand grandson/daughter.<sup>24</sup> The genealogical amnesia in Bali, described by Geertz means that a person has no personality. He has a function. In the social context he himself is a function. This, in turn, presupposes, that a person should act and live according to prescribed roles in society in order to preserve the divine dewaraja. There is no place for innovation, based on individual's own decisions and incentives.

The traditional decision-making in Bali takes place during the demonophany, when a person in trance is pronouncing the will of a god. Gods will never goes beyond the ritually prescribed actions; it contains no traces of the slightest innovation.<sup>25</sup> Traditional polity of South-East Asia is another example of the ritually prescribed functions, which are symbolically meaningful, according to prescribed model of kerajaan, the worldly image of dewaraja.

Geertz in his *Person, Time and Conduct in Bali* (1973) argued that Balinese conceptions of the person and of social action result from a static/cyclic/punctuate notion of time. Experience of time in ritual generates and reinforces conservative and hierarchical views of social order, because the myth actualised in the ritual produces circular/taxonomic/permutative system of time, but not digital one. Existing inequalities are justified and reproduced through the manipulation, in ritual, of an experience favouring the status quo. Rituals pre-decide which validity claims have to be accepted, or raised in relation to whom, when and why. and thus fail to render explicit the potential reasons and interests of acting subjects. It is in this sense that rituals provide conceptually set frameworks for thinking and feeling, as well as constraints and channels for action. To engage in a ritual is to participate in the construction of a world of meaning whose framework has already been given, or in other words, rituals are both the process and the framework for the constitution and expression of subjectivity.

As Mircea Eliade has shown, ritual is shaped by archetypes, by the "first gestures" and dramas from the beginning of time, which must be re-interpreted again in

the ritual and reexperienced by the participants. It is easy to stress the imaginative and mythic aspect of these dramas, and to ignore their significance specifically as bodily enactments. In ritual, people voluntarily submit to their bodily existence and assume very specific roles with highly patterned rules-rules and roles that confirm the self to all others who have embodied these 'typical' roles in the past. To contact reality, in short, the conscious self must sacrifice its individual autonomy, its freedom in fantasy to 'be' anything. The self is not utterly unique and self-generated, and it cannot control life as it wishes. This is no doubt one of the deepest reasons for the common resentment of ritual: it locates and imprisons us in a particular reality whose consequences can no longer be avoided.<sup>20</sup>

History of Bali has preserved state rituals of a considerable size labelled by Cl. Geertz the "Theatre state":

So far as the theatre state was concerned, /.../ it was in the court rituals that the *negara* came alive. The ideas carved onto *padmasana* relieves or laid in royal compounds became - in the temple consecrations, the tooth filings, and the cremations - great collective gestures, mass enactments of elite truths. The throngs of lookers-on and joiners-in that turned even a minor state ceremony into a kind of choreographed mob scene gave to the *negara* an expressive power that neither palaces as copies of the cosmos, nor the kings as icons of divine authority, could themselves produce.<sup>27</sup>

Geertz's investigation of the Balinese political culture discovers that the political priorities were highly ritualistic'. The prime mover of political activities seems to be prestige and competition in the very specific field, because the traditional Balinese political organisation does not reveal a neat set of hierarchically organised independent states, sharply demarcated from one another and engaged in "foreign relations" across well-drawn frontiers. Still less it reveals any overall domination by a "single-centred apparatus state" under an absolute despot.

Political power inhered less in property than in people; was a matter of the accumulation of prestige, not of territory. The disagreements between the various princedoms, as recorded in edicts, treaties, and legends, or as remembered by informants, were virtually never concerned with border problems, but with delicate questions of mutual status, of appropriate politesse /.../, and of rights to mobilise particular bodies of men. even particular men, for state ritual and, what was really the same thing, for warfare.<sup>21</sup>

From theological point of view the Theatre state of the 19th century Bali, described by Geertz probably had no idea about the theatre as a separate sphere of life.<sup>29</sup> State ritual was the top activity in a ritualistically determined life. Its producer was king - the icon of supreme God. The state itself is an icon of the cosmic order which should be maintained by symbolic behaviour, viz. participating in so to say 'theatre state'. The model of the ideal state was easy to derive from *wayang* stories. The traditional court chronicles *babads* provided the additional source of ancestors' tradition. Using the Greek word, kingdom represented the macrocosmos. The order of existence in the ideal kingdom in Indonesian tradition is conceived of in terms of

three concentric squares. The central square is the kraton, (puri, - in Bali) the palace of the raja or king.<sup>30</sup> Political eminence is correlated with spiritual refinement and finds its culmination in the immobile king, the incarnation of Visnu or Shiva, meditating in his castle at the centre of the universe.<sup>31</sup> This view of the place of the king is symbolised by the kind of names they took for themselves, such as, Pakubuvovo, which means "nail of the world", or Hamengku Buwono, "he who holds the world". These titles reveal Shivaistic and in deeper perspective - basic ideas of ancestors^ cult, where the "pivot" symbolises Shiva, (or his icon), Shunya, Great Ancestor (hyang), or the shamanistic "pivot of the world".

The distinctive feature of "Indie" kingship in South-East Asia is inevitably said to be its "divineness" - a hazy formulation. Kings here do not represent God, Christ or someone else. They were not Defenders of the Faith, Vicars of God; they were incarnations (Hindu, Buddhist, or mixture of the two) of the Divine Substance as such. The rajas, maharajas, devarajas, and so on were so a many hierophanies; sacred objects that, like stupas or mandalas, displayed the divine directly. They were icons of the Holy. If a state was constructed by constructing a king, a king was constructed by constructing a god.<sup>32</sup> One of the titles of the president of Indonesia Sukarno was Paku Alam (The pivot of the world). His political activities were not symbolic in appearance, but they reflected the inner understanding of the polity as a ritual.

It should be remembered, that wayang characters are not necessary good or bad. The Pendawa are not the heroes of absolute good, nor are the Korawa absolutely evil. Semar is the most crude hero but inwardly he is the most refined of the whole wayang cast. The concept that brings these sets of contrasting categories together is the *cocok* concept. What is important in the *cocok* concept is not the absolutisation of contrasts or opposites, but rather to discover, know and live by the knowledge of the intrinsically right relationship of things to each other; to be able to arrange things in order; to be able to strike a harmonic chord and avoid dissonance.<sup>33</sup>

## **Liturgy State: Philippines' case**

The term liturgy is derived from the Greek leitourgia, which refers to an act or work (ergon) performed by or for the people (laikos). In the Greek city-states the term often had the technical political sense of referring to the obligation placed upon wealthy citizens to undertake tasks relating to the common good (building a monument, outfitting a ship, helping to supply an army). It could also be used in a wider sense to refer to any service that one person performed for another. Related to this more general sense of service, liturgy acquired a new technical meaning within the cultic sphere of a service performed for a deity, especially among the mystery cults of Eleusis, Isis, and so on.

On the basis of the historical background, it seems appropriate to use the term liturgy to designate a system or set of rituals that is prescribed for public or corporate

performance. Liturgy, using the symbolic means actualises culturally important cosmological conceptions and values with persuasive emotive force, thus unifying individual participants into a genuine community. Thus, the technical source of the liturgy is the cosmological myth. For a State Liturgy ("Theatre State") the crucial element is the figure of God, or The Ancestor, Cultural Hero, inserted into the cosmological myth.

The Filipino analogue of wayang is *pasyon*. *Pasyon* reveals the same structural elements as Indonesian mysticism, but it uses Christian vocabulary. *Pasyon* plays the role of the basic myth of the Philippines' Tagalog society. It begins with an account of the creation of the world and concludes with a glimpse of the Last Judgement based on the Apocalypse of St. John. In its narration of Christ's suffering, death, and resurrection, and the Day of Judgement it provides powerful images of transition from one state to another, e.g., darkness to light, despair to hope, misery to salvation, death to life, ignorance to knowledge, dishonour to purity, etc.<sup>34</sup> The *pasyon* was one of the few literary works available to the rural population, and therefore could not fail to shape the folk mind. Its impact derived from the fact that, in course of time, it coopted most of the functions of traditional epics.<sup>35</sup> Fray Diego de Bobadillans 17th century account tells us what these functions were:

All the religion of those Indians is founded on tradition... That tradition is preserved by the songs that they learn by heart in their childhood, by hearing them sung in their sailing, in their work, in their amusements, and in their festivals, and, better, yet, when they bewail their dead. In those barbarous songs, they recount the fabulous genealogies and deeds of their gods, of whom they have one who is chief and head of all the others. The Tagalogs call that god Bathala mei Capal, which signifies "God the Creator,".. They are not far from our belief on the point of the creation of the world. They believe in first man, the flood, and paradise, and the punishment of the future life.\*

Ileto, an author of the extensive research of *Pasyon* argues, that the Gospel story, understood in quite a pantheistic manner, was functioning in a liturgy-like manner still in early 20th century. According to his description during the Holy Week the old people forbade their children to sing or read a book other than the *pasyon*. Everyone was obliged to read it. People sang every phrase about Christ's life. One hardly could find a boy or girl, man or woman, who did not know how to sing *pasyon*. In some towns the *pasyon* was sung for 24 hours over deceased person's body.<sup>37</sup> Even the outer appearance and the rôle, taken by *pasyon* in everyday life resembles wayang performance:

The widespread use of the *pasyon* not only during Holy Week but also on other important times of the year insured that even the illiterate tao was familiar with the general contents of the *pasyon* text. The common reading session called for people to assemble in a house, where a little altar was set up around which two or three individuals sang alternate stanzas. If the gathering was considerably large, the owner of the house provided a temporary tent outside which could accommodate practically

the whole barrio population. The pasyon singers, who knew the complete text by memory, were divided into an even number of pairs, half in the house and the rest in the tent, and the singing would alternate back and forth between them. Another way of the representation of the pasyon text was performance near the church (sinaculo). A stage was erected and a cast of characters, dressed to represent pasyon figures, acted out the different episodes, reciting or singing their lines from memory. Somewhat complementing the sinaculo was the estacion, a Good Friday re-enactment of the via dolorosa of Christ. Through the town streets and the surrounding fields, a penitent carried a heavy cross, periodically jeered and tortured by others dressed in Jewish or Roman garb.<sup>38</sup>

The story of Christns life, his image of a man of sufferings and resurrection became the ideological vocabulary in Fihpinosa first attempts to fight for their national state and to establish the primitive government in the 1896-98 Revolution. Peasant leaders of the revolutionary years and later were establishing their "governments" and ruling their communities of rebels according to pasyon scenario.

The armed uprising against Spain in 1896 was initiated by a secret society called Katipunan. In reality the uprising consisted of a number of rebel groups, conceitedly turning against the symbols and representatives of Spanish rule. It was during this time that the religious brotherhood based at Mount San Cristobal underwent a tremendous expansion. It attracted many peasants who had fled to mountains and forests of southern Luzon in order to escape the bloody reprisals being inflicted by the Spanish army upon the populace at large. The Colorum Society, as the brotherhood came to be called, soon became involved in the revolution largely through the efforts of a native pastor named Sebastian Caneo. He was primarily responsible for interpreting separation from Spain as a sign that the world was about to undergo substantial change, for which his brotherhood must prepare through prayer and participation in the struggle. The word spread around that Caneo was a prophet whose devoutness and concern for his fellowmen resulted in miracles revealed by God. People gathered around Caneo not only because of would-be miracles, but also because of his "gentle and good manners". He instructed them in the ways of leading a pure and devout life, and to strengthen themselves through prayer and join the revolt against Spain. According to Santiago Alvarez, a prominent Katipunan leader who provides us with the information about the Colorum participation in the revolt,<sup>39</sup> the Spaniards would be forced to surrender without a fight by means of the following stratagem.

They would all march to the Spanish garrison at Tayabas, the provincial capital, each of them bearing a piece of rope, about a yard long, tied around their waists. As they approached the quartel of the guardia civil, they would throw these pieces of rope at the Spaniards, who would be miraculously tied up. Their real weapon would be intense prayer. Caneos assistant, Juan Magdalo, wrote to all the pastors in the vicinity, asking them to gather all the brethren, men and women alike, at the foot of Banahaw. Before about five thousand people who were immediately assembled, Juan Magdalo announced that they had been commanded by Santong Boces (Holy Voice) to fight for



their countryies kalayaan (blissful state) and that their strongest weapon would be prayer.<sup>41</sup>

At the dawn of 24 June 1897, a huge procession of men, women and children, all praying in unison and carrying lightened candles, entered the town of Tayabas. The older pilgrims wore long white robes, similar to the attire of Christns apostles. In the middle of the procession was a *caro* (a platform upon which a saintis statue is borne during processions) on which stood Juan Magdalo dressed in the attire of John the Baptist. As they neared the soldiersa quarters, the guardia civil opened fire upon seeing the devotees reach for the ropes around their waists. At the first volley, scores of men and women of all ages fell dead or wounded.

When Sebastian Caneo brought up the subject of the massacre before the Santong Boces on the mountain, the reply was: "They did not have enough faith, and during the time of the battle those who died or sustained wounds had failed to utter my name." When Caneo repeated these words to the brethren, they regained their serenity. Alvarez notes that "this explanation was sufficient, and all were happy with the continuation of their devotions, without even feeling sadness and loss at the death of their brothers, spouses, children or parents."<sup>41</sup> They brought candles which they arranged along the banks of a deep stream, on the slopes of the mountain, believing that the souls of the departed pass through there on their way to heaven (Cf. Ricarte Artemio, *Memoirs of General Artemio Ricarte*, Manila: National Heroes Commission, 1963, p. 82-84). The episode of Revolution 1896—98 was not the first and not a last one in Philippines' history.

Similar events took place in 1840 when a religious *cofradia*, or brotherhood appeared in the province of Tayabas. The leader or the movement was Apolinario de la Cruz, born around 1814 of relatively well-to-do peasant parents. At the age of fifteen he decided to enter monastery, but he was refused to, because the natives were not allowed to enter monastic congregations. He seems to have been attracted to mysticism, but the absence of a clear-cut tradition made him pick up scraps of mystical knowledge either by reading or listening to sermons in the Church. Eventually he became an accomplished lay preacher with an ability to move the hearts of the faithful.

His *cofradia* was occupied with purely religious matters: the High Mass was performed on the nineteenth of each month, which was the high point of their ritual activity, after which they would recite the Rosary, listen to letters from Apolinario, and then partake of a communal meal. There was nothing subversive in the brotherhood, but the local authorities became suspicious about the fast growth of the organisation. Repressions followed, which forced those members of the fraternity not arrested to escape to the western slopes of Mount San Cristobal. The barrio of Isabang near Tayabas was selected to make the stronghold of the now outlawed sect.

The first step, taken by the new community of outlaws was *novenario* - nine days of prayer and purification. According to official reports, the *cofradia* was successful in "communicating this fact with incredible speed, and with the prestige of the founder drawing a large number of people of all sexes and ages, and, conditions, converting this solitary place within a few hours into a large and bustling encampment".<sup>12</sup>

After the first military clashes with Spanish military force Cofradia transferred its stronghold to a higher and more strategic position - Aritao. In the centre of the camp was erected a large palm-thatched chapel of bamboo, the inside walls of which were hung with colourful tapestries and religious paintings, where Manong Pule (alias Apolinario de la Cruz) presided over the 'mysterious prayer sessions and ceremonies' of the novenario. The leader was installed in a small house beside the chapel, jealously protected by an honor guard of trusted followers. He allowed himself to be seen by the faithful, whose huts were spread out on either side of his own, only at certain times of day, at which he would hold court with great ceremony.<sup>43</sup> His followers now called him the "King of the Tagalogs".<sup>44</sup>

R.Ileto, who has examined the history of the Cofradia from the perspective of pasyonos culture, admits: "Active membership in the Cofradia was a way in which peasants in the region could make ideal social forms and moral values, as imagined in religious rituals such as pasyon, a permanent condition of their existence"<sup>45</sup>. In other words, the political behaviour of Filipino rebels was expressed in the liturgical form - it was the re-enactment of the basic religious text - the Pasyon.

Before we turn to the inner meaning of the ritualistic behaviour in social organisations and political behaviour, let us recall one Sunday morning 1967, when similar uprising took place in Manila. The society calling itself Lapiang Malaya ("Freedom Party"), armed only with sacred bolos, amulets, and bullet-defying uniforms, enthusiastically met the challenge of automatic weapons fire from government troopers. Scores of several hundred insurgents were shot dead. The leader, or supremo of the Lapiang Malaya Valentin de los Santos, 68, was pretending of being a medium regularly communicating with Bathala and past Filipino patriots, above all Rizal. He linked the attainment of freedom with the Second Coming prophesied in the New Testament, subscribed to ancient beliefs in the magical potency of sacred weapons, amulets and formulaic prayers. His demand in early May 1967, for the resignation of President Marcos was his final act of defiance against the political establishment, which he believed was mostly foreign supported. After the massacre Valentin de los Santos was taken to Mental Hospital where he died under mysterious circumstances.<sup>46</sup> It is fascinating that the several 20th century outbreaks of this kind took place on various other islands - and they differ widely in specific ideologies and purposes (viz. "vocabularies"), but the ritualistic and religious grammar of the political behaviour remained the same.<sup>47</sup>

The story of Apolinario de la Cruz reveals him to be an icon of the key figure in pasyon - Jesus Christ. In fact, he represents, using Ileto's expression "Tagalog Christ". One of important structural elements in power myth of South-East Asia is the idea of the necessity for the founder of a new dynasty to undergo a period of humiliation before he can accede to his new dignity, according to P.E. de Yosselin de Yong.<sup>48</sup> "He can legitimately attain this very special position only by overcoming exceptional adversities; in other words, the period of humiliation is an initiation he has to endure in order to prove himself worthy of, and entitled to, his doubly eminent status". This

was exactly the case with President Sukarno when he explained to Cindy Adams, the author of his interviewed Autobiography the prehistory of his coming into power. His prison term in late 1920s and exile in 1930s could be viewed as an example of *semadi* - the search for spiritual renewal through meditation and humiliation. Legge argues that Soekarno (Sukarno), removed from the world for a time by his imprisonment, - following the example of Arjuno, the hero of the Mahabharata, and Airlangga, before emerging to create his kingdom of East Java, - earned a special authority upon his return. In the eyes of the Javanese it was a mystical authority and Sukarno was quite aware of the role he was playing. He saw his time in Sukamiskin prison as a retreat in the course of which, by meditation, he could draw on supernatural sources of power.<sup>19</sup> In Philippines case this paradigm is expressed even better. R. Iletto observes that

In Christ we are acquainted with an individual who combines in his person the seemingly contradictory aspects of divinity and humanity, and overwhelming strength. He is simultaneously lord and servant, victim and victor. He is described as "unlettered", and yet exceeds all others in knowledge. He is poor, and yet dispenser of all wealth. He washes and kisses the feet of his disciples, and angrily drives away the merchants at the temple. His final victory is attained only through the lonely ascent of Calvary, and death.<sup>50</sup>

Further on R. Iletto displays how, using the characteristic phrases and expressions in his letters, Apolinario quite unconsciously created his own image of the Cofradiarjs Good Shepherd. Apolinario in the beginning of his career was a simple lay brother of the hospital in Manila. Sinibaldo de Mas, who claims to have known Apolinario, when he was confined for a time at the hospital, describes him as a "quiet, sober, unobtrusive young man, exhibiting nothing of the hero or the adventurer".<sup>51</sup> Folk memories of his personality have been shaped in terms of the *pasyon* image of Christ and it, in turn, have fed new political mass movements in forthcoming decades. The Christian eschatology, contrary to the Ancestors' cult, normally is otherworldly oriented. Apolinario's teachings shaped the Christian paradigm according to the common South-East Asia pattern. The extensive use of ritualistic behaviour discovered other than Christian religious and cultural grammar, viz. Ancestors' worship. The *pasyonso* image of Christ strongly resembles the Great Ancestor, or Cultural Hero, whom Apolinario tried to follow. Correctly performed ritualistic behaviour is the source of prosperity in this world. The same is to be said about the traditional political behaviour.

## CONCLUSIONS

Living in a changing world, we shouldn't overemphasize the change and modernisation of the Religion: Ruth McVey argues:

We should be careful not to assume the relationship is a simple matching progression, however, for if we look at any case in detail we invariably discover that the development is much more complex, and by no means always in the same direction;

some apparently primitive or archaic social systems turn out to be recent reinventions along the traits of ancient tradition, while modern ideologies can be understood by their adherents in ways quite different to what we might imagine. The evidence makes clear that religion not only reflects but also determines social forms, change it not always in one direction, and belief is a weapon of the weak as well as the powerful.<sup>52</sup>

Ancestors' worship is the basic component of the Southeast Asia Religion. This ancient form of religion has developed its cult using rituals of foreign religions, which invaded the region during the Middle Ages and later. The ability of the Cult of Ancestors to absorb cultural elements deriving from many sources and to re-shape them according to its own cultural grammar is called syncretism. Actually what happens is the borrowing of new elements into the old system in order to overcome its shortcomings.

In case we consider that the change towards modernity is the proper goal of the world's development, then the Ancestors' worship should be considered an unsuitable ideology. The philosophy of Ancestors' Cult is the transference of the "glorious past", the model of behaviour of the Great Ancestor, or Cultural Hero in genuine, non-changed form. The means of the cultural transference is ritual, which activates the divine and cosmic forces, allied with ancestors' spirits. In other words, by religious festivals, ritualistic performances, Gospel stories and dynastic chronicles etc. it reinforces the standard and unchangeable models of social behaviour.

The fusion of native Cult of Ancestors and Hindu and Buddhist beliefs changed little of the indigenous religious grammar, but enriched the vocabulary of culture in a considerable way. Concerning the political culture - the king projected himself as a reincarnation of divinity, and the earthly focus of the mysterious "life force" animated in ancestors. In this way, Indian culture must have flooded many indigenous communities with fresh life and vitality, and probably, as Geertz believes, made "kings out of chiefs, towns out of villages, and temples out of spirit houses". The resulting metamorphosis gave culturally most advanced places of South-East Asia an enduring social and political legacy through enshrining ideas, attitudes and values that have persisted into the present.

The cultural idiom of Hindu or Buddhist descent is static and timeless in its inner sense. It re-asserts the parallelism and even merger of the harmony of the terrestrial order and of the cosmos. Models for human behaviour offered by wayang are models where alternative actions are subtly balanced and where a profound tolerance towards contradicting ethical values rather than an absolute morality is the ultimate prescription. Even recent politics of Indonesian and Filipino leaders display a lot of symbolic manoeuvring.<sup>53</sup>

The advent of Islam and Christianity to the South-East Asia meant that the local culture had received a sort of criteria, a judge and an absolute standard to decide what is right or wrong. Acceptance of these ethically shaped religions makes a person free

from ritually prescribed social roles. His only criteria become the moral law and independent reasoning. In theory, the change of the ritualistic religious system to ethical one would result in growing incentives towards modernity and development both in economy and politics. This was not the case.

The new ferment in Islam, i.e. modernist movement, which has tried to accommodate Islam to the modern world, is one part of the story of Indonesians re-awakening. On the other hand -traditional rural society accepts Islamic "vocabulary", but not the "grammar".

Philippineso case is exemplary in the sense that the rural population when free from superimposed political institutions create a "liturgical state" whose paradigm is the same as the "Theatre State" of Bali, described by Clifford Geertz.

#### ATSAUCES UN PIEZĪMES

- <sup>1</sup> Ruth McVey. Redesigning the Cosmos. Belief Systems and State Power in Indonesia// *MAS Report*, 14, 1993, p. 4.
- <sup>2</sup> The high level of sophistication of the religious perceptions and the intense culture, which covered the whole life of Balinese, was a bulwark against Islam intervention. Balinese religion *par excellence* has preserved the ancient political ideas, dominating South-East Asia's political thinking even today. There is certain evidence that Balinese society still preserves the basic forms of the Religion of the Medieval Hindu kingdoms of the South-East Asia. (Cf. Kulke H. *The Devaraja Cult*. N.Y., 1978).
- <sup>3</sup> One of the reasons for this is that many historians have assumed that whatever higher cultural forms may have appeared in Java must have had their origins elsewhere, most likely India (Hageman, Poensen, Vert, mentioned by Mulyono. (Mulyono, Sri, *Wayang, Asal-usul, Filsafat dan Masa-Depannya* (The *Wayang*, its Origins, Philosophy and Future). Jakarta: Gunung Agung, 1978). Rassers argues that the shadow theatre is such a rare ethnographic curiosity - being found only in a few places in Asia and adjoining strip of Africa, except for modern migration - that any explanation of its provenance involving a theory of polygenesis must be thoroughly substantiated (Rassers W.H. *Panji, the Culture Hero*. The Hague: Mārtiņus Nijhoff, 1959. p. 105).
- <sup>4</sup> (Mulyono Sri. *Wayang, Asal-usul, Filsafat dan Masa-Depannya* ; The *Wayang*, its Origins, Philosophy and Future). Jakarta: Gunung Agung, 1978, p. 42f.
- <sup>5</sup> Yoder L.M. *The Introduction and Expression of Islam and Christianity in the Cultural Context of North Central Java*. Ann Arbor: UMI, 1994, p. 58-59.
- <sup>6</sup> Keeler, Ward. *Javanese Shadow Plays, Javanese Selves*. New Jersey: Princeton University Press. 1987, p. 5, 100.
- <sup>7</sup> Hadiwijono. *Agama Hindu dan Buddha*. Jakarta: Badan penerbit Kristen, 1971, p. 105-106.
- <sup>8</sup> Guernonprez J.-F. Rois divins et rois guerriers. Images de la royauté a Bali *UlAlHomme*, 1985, 95, p. 43.

" Miller D.B. Hinduism in Perspective: Bali and India compared' / *Revue of Indonesian and Malayan Affairs*, 1984, vol. 18, p. 43.

Mabett I.W. *A Survey of the Background to the Variety of Political Traditions in South-East Asia*. - Patterns of Kingship and Authority in Traditional Asia. London-Sydney, 1985.

<sup>1</sup> Hooykaas Ch. *Agama Tirtha. Five Studies in Hindu-Balinese Religion*. Amsterdam, 1964.

The arrival of *Shaiva Siddha* to Indonesia is, probably connected with the growing influence of highly monotheistic and theological teachings of Shankara in India. *Shaiva Siddha* at the beginning of the second millennium lost ground in India and went to the Malay world, which was ready to accept it, because of the common grammar of the inner Religious structures. *Siddha* is a term applied to certain yogins who have acquired the "eight *siddhis*" or super-normal faculties and have thus reached a state of spiritual perfection. Historically they are the successors of the ancient *munis* and *rsis* who sought to overcome disease and death and to become immortal. The adept *siddha* attains liberation whilst living (*jkvan-mukti*), his ordinary body being transformed into a perfect one which death cannot touch. Hence a yogin has always been considered by many to be a *mahāsiddha*, a possessor of occult powers, a "magician".

<sup>2</sup> Pertierra Raul. Trust and the Temporal Structure of Expectations in a Philippine Village // *The Australian Journal of Anthropology*, Special Issue, 4, *Politics of Ritual*, Sydney, 1992, 3:3.(205), pp. 205-206.

E.g. Geertz Cl. *Interpretation of Cultures*. New York, 1973; 1980; Kiefer Th.M. *The Tausug: Violence and Law in a Philippine Moslem Society*. New York, 1972, etc.

<sup>3</sup> In Java, the version of Islam, which spread from the 14th century onward, was mystical. It was accommodated into the pre-Islamic religious heritage of Java, and produced a religious culture, which Javanese considered to be Muslim but at its philosophical roots were more Hindu-Buddhist than anything else. This quasi-Islamic religious tradition became the dominant religion of Java and remains so to the present. In the 20th century a reform of Javanese Islam has made very considerable progress but still can claim only a minority standing. (Ricklefs M.C. *Modern Javanese Historical Tradition. A Study of an Original Kartasura Chronicle and Related Materials*. London: School of Oriental and African Studies, 1987, p. 2).

\* Hadiwijono, 1967, pp. 150-151.

• Geertz Cl. *The Religion of Java*. Glencoe, 1960, p. 39.

<sup>4</sup> Cf. Belo J. Balinese Childrens Drawing // *Traditional Balinese Culture* /Ed. by J.Belo. New York-London: Columbia Univ. Press, 1970.

Voder. 1994. p.226.

<sup>5</sup> Cf. Geertz, 1960. pp. 233, 238.

<sup>6</sup> Cf. Geertz Cl. *Person, Time, and Conduct in Bali: An Essay in Cultural Analysis*. New Haven: Yale University Press, 1966.

<sup>7</sup> Pertierra, pp. 208-209.

Legge J.D. *Sukarno. A Political Biography*. London: Penguin Press, 1972, p. 1.

The Zafimaniri, a group of shifting cultivators, living in eastern Madagascar, numbering approximately 20,000, has the same teknonymic system, which reveals the common approach as far as the Austronesian culture is concerned.

Any person to whom a child has been bom, whether this child survives or not, will always be called by a teknonym unless a most deliberate and serious insult is intended. The teknonym will mostly commonly refer to this first child but if the person has other children they may occasionally be addressed by teknonyms referring to these other children. Even after death, on the rare occasion when an ancestor will be referred to by name, as, for example, when blessing is asked by the descendants in the ancestors house, the original teknonym will be used. Thus, as far as names are concerned, the birth of your child transforms you irrevocably. Thus for most people the name that is given them at birth is totally abandoned as soon as child is bom to them. (Maurice Bloch. *Birth and the Beginning of Social Life among the Zafimaniry of Madagascar // Coming into existence. Birth and Metaphors of Birth* /Ed. by Göran Aijmer. Göteborg: IASSA, 1992, p. 85. As a consequence a Person in a way is annihilated in order to become a Function of the society.

In Islands of Tuvalu in the Pacific for the first-born son, and the first-bom daughter, names are chosen from the grandparentsa generation. If the person after whom the child is named is still alive, then each is addressed by the name followed respectively, by either *malua* - the elder - or *foliki*, the younger. (Barbara Liiem. *Birth Rituals and the Reception of Newcomers. A Comparative Exploration of Cultural Integration in Tuvalu and East Java // Coming into Existence. Birth and Metaphors of Birth I Ed.* by Goran Aijmer. Gbteborg: IASSA, 1992, p. 103.

Cf. Bateson G. *An Old Temple and a New Myth // Traditional Balinese Culture.* New York, 1970.

Evan M. Zuesse. *Ritual // The Encyclopedia of Religion I Ed.* by Mircea Eliade. N.Y.: Collier Maemillan, 1987, p. 406.

Geertz, 1980, p. 116.

Geertz, 1980, p. 24.

Cf. Lansing S. *The Three Worlds of Bali.* New York, 1983, p. 10.

Cf. Lansing, 1983, pp. 20-21.

Cf. Hooykaa's Ch. *The Balinese Sengguhu-Pnest, a Shaman but not a Sufi, a Saiva and a Vaisnava // Malayan and Indonesian Studies: Essays Presented to Sir Richard Winstedt.* Oxford, 1964.

Cf. Geertz, 1980, p. 124; Lansing, 19S3, 33ff.

Geertz, 1960, p. 31.

Ileto, 1979, p. 19.

Ileto, 1979, p. 25.

*Relations of the Philippine Islands* / n.d. Blair E.H. and Robertson A. (Eds.) // *The Philippine Islands, 1493-IX98.* Mandaluyong, Metro Manila: Caehol Iermanos, 1973, vol. 29. pp. 282-283.

Ileto. 1979. p. 25.

\* Ileto, 1979, pp. 26-27.

Quoted by Ileto, 1979, pp. 95-98.

•<sup>1</sup> Ileto, 1979, pp. 95-98.

<• Ileto, 1979, pp. 95-98.

•<sup>2</sup> Sweet David. The proto-Political Peasant Movement in the Spanish Philippines: The "Cofradia de San Jose" and the Tayabas Rebellion of 1841 *I/Asian Studies*, (Quezon City: Univ. of Philippines), 8, 1970, p. 107.

« Sweet, 1970, p. 109.

« Ileto, 1979, p. 74.

Ileto, 1979, p. 76.

<sup>16</sup> Sturtevant David. Contemporary Revitalization Movements in the Philippines *I/Agrarian Unrest in the Philippines*. Athens, Ohio: Ohio University Center for International Studies, 1969, p. 22 ff.

<sup>17</sup> Cf. Sweet, 1970, p. 113.

<sup>45</sup> Yossehn de Yong P. E., de. *Ruler and Realm: Political Myths in Western Indonesia*. Amsterdam, etc.: North-Holland Publishing Co., 1980, p. 4.

<sup>49</sup> Legge, 1972, p. 123; cf. Sukarno. *An Autobiography as Told to Cindy Adams*, Indianapolis, etc. Bobs-Morrill, 1965, pp. 98, 112-113.

<sup>50</sup> Ileto, 1979, p. 63.

Ileto, 1979, p. 39.

=<sup>2</sup> McVey, 1993, p. 4.

<sup>53</sup> Hans Antlöv has emphasized in his recent study of local leadership on Java that

Authority and leadership must be enacted within a cultural framework, which makes sense to the society's actors. Power and domination must be embedded within cultural framework of meaningful figures and symbols, which prevent them from being public issues, a framework of enchanted commands and gentle hints. (Antlöv, H. *Village Leaders and the New-Order // Leadership on Java: Gentle Hints, Authoritarian Rule I* Ed. by Hans Antlöv and Sven Cederroth. Richmond: Curzon Press, 1994, p. 94).

The religious-philosophical descent of the *enchanted commands and gentle hints* is of no doubt. They are the derivatives of the principle, named *halus*, displaying the inner spiritual refinement of the acting politician.

## K o p s a v i l k u m s

R. Makveja (R. McVey) pamatoti atzīmē, ka politiskās uzvedības likumsakarības ir meklējamas dziļākos kultūras slāņos, proti, reliģijas struktūrās. Īpaši tas attiecas uz tradicionālo Āzijas, tajā skaitā Dienvidaustrumu Āzijas (DAA), salu pasauli, kur Bali, Lomboka salā, Javas austrumu daļā vērojams socioantropoloģiskais materiāls glabā visas DAA tradicionālās politiskās uzvedības kodu. Reliģiski determinētu politisko uzvedību sauc par **politiju**.



DAA kā kultūru recipients ir uzņēmusi vairākas pasaules reliģijas un izveidojusi tā dēvēto "reliģisko sinkrētismu". Lai noteiktu DAA reliģisko dominanti, vispirms nepieciešams izanalizēt politisko uzvedību veidojošos elementus vēsturiskajos DAA reliģijas slāņos.

Malajas arhipelāga reliģiskā sinkrētisma atslēga ir vietējais senču kults, kurš ir lielā mērā absorbējis vēlākās reliģiskās mācības - budismu, šivaismu, kristietību (Filipīnās). Tomēr senču kultam nav nepieciešamās filozofiskās doktrīnas, kas nepieciešama politikas veidošanai. To Indonēzijai, Malajai piešķīra hinduisms, bet Filipīnām - katolicisms.

# **Classification of Ingot Money Forms of Malay Peninsula, Kra Isthmus and Menam Valley**

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Chronology and typology of ingot money forms originated in Malay Peninsula and Menam Valley states are presented. Ingot types are grouped by shape-produced commonly used type title, variety subtype title, area of origin and/or circulation, legends and/or marks, metal of manufacturing, and size and/or weight. Samples of most of ingots are pictured. Typology includes money forms published in primary researches, but not reported by later cataloguing. Recently discovered series of Ming dynasty styled Crab, Cockerel, Fish, and Tortoise shaped ingots with Chinese inscriptions are also presented, although author considers them more likely to be modern fantasies than Malacca Sultanate produced ingots.

Key words: primitive money, ingot money forms, numismatics, economic anthropology, Southeast Asia.

## **INTRODUCTION**

Southern Indochina and Malay Archipelago since early times were under strong influence of India, which strongly influenced flat coinage of this region [Guehler], and originated first forms of native primitive money. During Chinese presence in the region, Chinese ingots came into circulation, and new forms of ingot currency were developed.

According to Mitchiner [p.172], first primitive form of native money - "namo" - appeared on the Malay Peninsula Kra isthmus Hindu Kingdom of Kalah in the early 8<sup>th</sup> century. This was called "namo" because of the symbol "na" shown on the coins. "Namo" coins were changing significantly with time, and, according to Mitchiner [p.207], they became the prototype for bullet coins, which appeared in Malay isthmus in early 14<sup>th</sup> century. Wicks, however, considers that "namo" appeared much later than the 8<sup>th</sup> century because "they do not reproduce early features of bullet coins, but later ones" [p. 227, footnote 45]. Oliver [p. 22] gives an explanation for the shape of the bullet coins saying that it might be an attempt to imitate the cowry shells, which circulated widely in this area. This statement implies an independent development of the bullet money form, and does not support Mitchiner's hypothesis that Namo money was the precursor of bullet money. However, this explanation could be easily applied to the origin of Namo currency as well. Oliver also insists [p.21] that bullet money appeared in the North

Menam Valley, while Mitchiner refers [p. 207] to Kra Isthmus as a probable place of bullet money origin. Money appearing in Kra isthmus was of a base metal, and is classified by Oliver as Kud money [p. 21]. Kud money could be considered a related money form (may be even a transition form) between cowry shells and bullet money.

Bullet money was circulating in the kingdoms of Sukhothai, and later Ayuthia, and Thon Buri, as well as in Siam during early Rattanakosin. Oliver refers to bullet money of Chiangmei (i.e. Lannathai Kingdom) as well [p. 21], saying, however, that this is rare. Bullet money is a unique form of money and could be found only in Menam valley and Kra isthmus. Bullet money (called Pot Duang) is shown in the supplementary table as a fact of their existence; no supremacy for classification of Pot Duang shapes is made here. Classical work on bullet money of Thailand remains that of Le May, although, some analysis of bullet money is given in every work on Thai numismatics. The launch of bullet money is usually attributed to the reign of Ramkhamheng (1275-1317) [e.g. Oliver, p. 20; Le May, p. 13], however, it is often stressed that samples of this coinage are found from 12<sup>th</sup> century [Oliver, p. 20; Le May, p. 15]. Nevertheless, Wicks [p. 146] refers to as late as 1512-1515 as the definite date when bullet money was in circulation.

Ingot money is supposed to have appeared in Menam Valley for the first time in early 14<sup>th</sup> century in Lannathai Kingdom [Mitchiner, p. 202; Oliver, p. 16]. First there was the bracelet money of different shapes issued by cities of Chiengmai, Chiengsen, Nan, and Sak. Until the Lannathai Kingdom was overrun by Burmese in 1556, other ingots appeared. Called "broken bracelet", this money was more common, and it was produced in Chiengmai, Chiengsei, Chiengrai, Fang, Han, and Sak on the North, and Lakhon, Prae, Saw, and Nan on the South of the kingdom. Bracelet money variety is found south to the Menam valley as well, in the Kra isthmus, now known as the Kedah area [Mitchiner, p. 178]. Most of the bracelet and broken bracelet money series carry textual inscriptions. With the exception of the sample found in Kra isthmus, the inscriptions are made in Thai. The Kedah bracelet money carries an Arabic inscription. Lannathai Kingdom produced some other forms of ingots, which are difficult to attribute to any specific time period. These ingots as well as ingots produced by contemporary Lam Charng Kingdom (Mekong valley) are covered in the table.

Early 16<sup>th</sup> century produced ingot currency originating from the Malay Peninsula [Groeneveldt, p. 124]. First tin pagoda or pyramid shaped ingots appeared in Selangor, Perak, Pahang, and to a lesser degree, Kedah and Perlis. Other shapes of money were developing as well, and besides varieties of primitively formed tin ingots, various animal shaped ingots appeared in early 18<sup>th</sup> century (however, some authors date first animal shaped ingots, supposedly originating in Malacca, in early 15<sup>th</sup> century [Chiew]), but this information is confirmed neither by Malaysia Numismatic Society [Saran], nor by Scott Semans [personal communications 1, who is a known specialist in ingot money, and therefore, I would argue that these pieces, shown on plate B, Nos. 2, 6, 9, 11, are modern fantasies rather than "ingot money"; they are mentioned in this review because a considerable quantity of them appeared on the market in recent years).

Primitive money classification

Type	Subtype	Area of Circulation	Legends and Marks	Metal	Measure	Plate/ Picture	Notes
Animal money	<b><i>Kura Kura</i></b> , or <b><i>Tortoise</i></b>	Central Malay Peninsula	No, or pattern imitating tortoise	Tin	Min. 9 g	B1	See note in the text about ingot shown on B2
	<b><i>Gajah</i></b> , or <b><i>Elephant</i></b>		No	Tin	100 g - 1.1 kg	B3	
	<b><i>Buaya</i></b> , or <b><i>Crocodile</i></b>		Pattern imitating crocodile	Tin	Up to 3 kg	B4	
	<b><i>Ayam</i></b> , or <b><i>Cockerel</i></b>		No, or pattern imitating cockerel	Tin	Min. 6 g	B5	See note in the text about ingot shown on B6
	<b><i>Belalang</i></b> , or <b><i>Grasshopper</i></b>		No, or pattern imitating grasshopper	Tin		B7	
	<b><i>Ikan</i></b> , or <b><i>Fish</i></b>		No, or pattern imitating fish	Tin		B8	See type Fish money for silver and silver alloy fish shaped ingots; See note in the text about ingot shown on B9
	<b><i>Kambing</i></b> , or <b><i>Goat</i></b>		Pattern	Tin		BIO	
	<b><i>Crab</i></b> ( <i>fantasy money?</i> )		Picture of crab	Tin		B11	See note in the text about this ingot

Table (continuation)

Type	Subtype	Area of Circulation	Legends and Marks	Metals	Measure	Plate/ Picture	Notes
Bar money	<i>Tiger tongue</i> , or <i>Hoi money</i>	Mekong valley	Three stylized markings of "na", other symbols also appear	<i>Surface</i> : silver; <i>Inside</i> : silver, silver alloy, bronze, copper	Two major sizes	A1	In 1940s still in use in some districts of Mekong valley and Northern Menam valley
	<i>Leech money</i> or <i>Lat money</i>	Mekong valley; North Menam valley	Two to four markings: elephant necessary in center, wheel or star in addition; other marks are	<i>Surface</i> : silver alloy (on copper samples), silver (on silver alloy pieces); <i>Inside</i> : copper,	Four main sizes [Oliver, p. 19], three main sizes [Wicks, p. 143]	A2	Used as smaller denomination of Hoi money in bargaining sessions
	<i>Canoe money</i> , or <i>Lat Hoi money</i>	Mekong valley	seldom Usually no markings; few samples known shown star markings	impure silver Bronze, seldom silver		A3	Used as well as symbolic offerings to spirits
	<i>Hang money</i> , and <i>Tu money</i>	Mekong valley	on the ends In <i>hieroglyphic</i>	Silver alloys		A4	Later type
Bracelet money	(Circular cross section)	North Menam valley	<i>Vietnamese</i> , various	Silver	about 5 x 5 cm about 60 g	A5	
	(Rectangular cross section)	North Menam valley	Elephant and floral markings <i>Early coins</i> : chakras and wheel markings, geometrical design; <i>Later period coins</i> : In <i>Thai</i> : inscription showing the city of origin, numeral showing denomination (4), "na"	Silver	5 x 5 to 6 x 6 cm about 60 g		Similar to circular cross section <i>bracelet money</i>

Table (continuation)

Type	Subtype	Area of Circulation	Legends and Marks	Metal	Measure	Plate/ Picture	Notes
Bracelet money	(Quadrilateral cross section)	Kra isthmus	In <i>Arabic</i> : Al Adil, floral and geometrical design	Silver with minor addition of copper	about 3 x 4 cm about 15 g	-	Similar to circular cross section <i>bracelet money</i>
Cieng money		North Menam valley	In <i>Thai</i> : inscription showing the city of origin, numeral showing denomination (4), floral and geometrical design, sun, wheel, chakras, "na" markings	Impure silver, copper, zinc	2.5x2.5x2.5 cm to 3.5x4x3.5 cm, 61 to 65 g fractional (three main denominations) 1.2x1.5x1 cm to 3x3x1.5 cm, 3.3 to 9.5 g	A6	Also called <b><i>Broken bracelet money</i></b>
Fighting cockerel money	(Fighting cockerel perched on different amount of vertical rings)	Malay Peninsula (Kedah)	Pattern imitating cockerel	Tin	(size of cockerel) 3.2x1.8 cm	B12	Different number of remaining rings 1
Fish money		North Menam valley	Pattern imitating fish	Silver, silver alloy			Rare; Found together with Leaf 1 money
Flower money		North Menam valley	Flower like pattern	Silver	(diameter) 1 to 4.5 cm	A7	Imitate coriander blossom (Oliver), or cowry shell (Kneedler)
Leaf money		North Menam valley	Leaf-like lines design	<i>Surface</i> : often silvered; <i>hisiclc</i> : brass, copper, never silver		A8	Also known as <i>Line money</i> ; Believed to be one of the earliest Lannathai ingots

Table (continuation)

Type	Subtype	Area of Circulation	Legends and Marks	Metal	Measure	Plate/ Picture	Notes
Lump money	" <i>Namo</i> " money	Kra isthmus	<i>Early coins:</i> "Na" symbol on obverse, reverse bullet shaped; <i>Later period coins:</i> "Na" symbol on obverse flower, chakras, shell, temple markings	Gold, copper, minor silver additions	(Diameter) 0.5-1.1 cm 0.8-2.5 g	A9	Appearing obverse and reverse terms, the classification of later "namo" coins as primitive money is questionable
	<i>Kud</i> money	Menam valley, South of Menam valley	Chakras, elephants, shells markings	Stone, tin-lead alloy		A10	
	<i>Pot Duang</i> money		Chakras markings	Gold, silver, silver alloy, copper, bronze	Usually 1-60 g; Generally up to kilograms	A11	Circulated extensively since early 14 <sup>th</sup> century until the late 19 <sup>th</sup> century
Sycee money	<i>Saddle</i> money	Menam valley, Mekong valley, Irrawaddy valley	In <i>Chinese</i> , (various)	Silver	Up to kilograms	A12	Chinese originated form of ingots
	<i>Shoe</i> money					A13	
Tampang money	(Hollow)	Malay Peninsula (Pahang)	In <i>Arabic</i> , <i>Jawi</i> , <i>Chinese</i> , (various)	Tin, silver (?)	2.8x2.8x0.8 cm to 9x9x3.2 cm, 13 to 218 g	B13	Also known as <i>Tin hat</i> money

Table (rmHriHitiDi)

Type	Subtype	Area of Circulation	Legends and Marks	Metal	Measure	Plate/ Picture	Notes
Tampang money	(Solid)	Malay Peninsula (Perak)	Ornamental flower design	Tin	3x5x3.5 cm to 4.5x11x5 cm 900 g - 1.1 kg	B14	Also known as a form of <i>Pyramid/Pagoda money</i>
Tin ingot money	<i>Mound shaped</i>	Malay Peninsula (Perak)	No	Tin	200 g - 2.5 kg	—	Semispherical irregular form ingots
	<i>Conical/Cylindrical shaped</i>		No	Tin	160 g - 1.1 kg		Conical or cylindrical more or less regular form ingots
	<i>Chandi, or Mountain shaped</i>		No	Tin	2x3x10 cm to 4x9x40 cm 600 g - 1.7 kg	B15	
	<i>Sugar-Loaf shaped</i>		No	Tin	5x6x11 cm to 6x7x13 cm 3-4 kg	B16	
	<i>Bidor, or Pagoda shaped</i>		No, or ornamental design	Tin	5x3x2.5 cm to 12x5x7 cm 400 g - 3 kg	B14, B17	
Tok money	<i>Nan Tok money</i>	North Menam valley; Nan	No	Silver, silver alloy, copper, bronze; silver was poured with egg yolk or chicken blood when manufacturing	1 to 4.5 cm	A14	In 1940s still in use in some districts of Northern Menam valley and Mekong valley



Table (the end)

Type	Subtype	Area of Circulation	Legends and Marks	Metal	Measure	Plate/ Picture	Notes
Tok money	<b><i>Chiengmai Tok money</i></b>	North Menam valley; Chiengmai	Chakras, symbol drawing, "na", deer markings; two or three markings on ingot; markings on sides usually are mirror	Silver alloy poured with egg yolk or chicken blood when manufacturing	1.5 to 5 cm	A15	Both, hollow and not hollow variations appear
	<b><i>Pig mouth money</i></b>	North Menam valley	No	Silver		A16	Hollow
	<b><i>Horse-Hoof money</i></b>	North Menam valley; Chiengmai	Chakras and symbol drawing markings	Silver alloy	about 60 g		Hollow; Similar to Tok money of Chiengmai, however space inside is smaller

The form of animal shaped ingots originated both, in Hindu traditions (e.g. elephant), and in China (e.g. tortoise). Besides having a monetary function, these ingots carried a religious value. It was a common practice for Chinese miners to guarantee that the new tin opening would be lucky by making an animal sacrifice before indulging in the celebration [Doyle, p. 21]. Animal shaped ingots were widely produced in Perak. A variety of ingot money (fighting cock ingot) was circulating in Kedah and Pedis in the middle of the 18<sup>th</sup> century. Another variety of ingots appeared in Pahang, based on the pagoda and pyramid series. They were shaped in the so-called "tin hat" form, including a hollow pagoda under the tin carcass. This form of ingots is the first known to have originated in Malay Sultanates and carried a legend. According to Saran [p. 136], the first known tin hat shaped ingot appeared in 1819.

Besides the sources described above, a Kneeder survey is used for compilation of the supplementary table; the wedding charms reported by Kneeder are not included into the classification.

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## Kopsavilkums

Rakstā tiek piedāvāta hronoloģiskā un tipoloģiskā Malakas pussalas un Menama upes ielejas cirkulācijā bijušo stieņu naudas analīze. Stieņu naudas veidi tika sagrupēti pēc formas producētā, vispārpieņemtā nosaukuma, apakštipa variācijas nosaukuma, cirkulēšanas rajona, leģendas un/vai simboliskām zīmēm, izgatavošanas metāla un izmēra un/vai svara. Lielākā daļa no analizētiem stieņu naudas tipiem arī tika parādīta fotogrāfijās. Tipoloģijas analīzē tika iekļauti arī stieņu naudas veidi, kas ir publicēti primārajos avotos, bet vēlāk katalogizācijas procesā netika uzskaitīti standarta katalogos. Jaunatklāti dinastijas stilā izgatavoti krabja, gaiļa, zivs un bruņurupuča formas stieņi ar ķīniešu valodas uzrakstiem arī tika iekļauti analīzē, toties autors uzskata tos drīzāk par mūsdienu fantāzijas naudu nekā par Malakas sultanāta laikā izgatavoto stieņu naudu.

## **Women say. Do they tell? Arundhati Roy's "The God of Small Things"**

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Article "Women say. Do they tell? Arundhati Roy's "The God of Small Things" focuses on phrases uttered in direct speech by four one family women depicted in Arundhati Roy's novel "The God of Small Things" with an aim to compare how much their opinions and positions are narrated by themselves and what can the reader learn about these women from the narrative information. This difference between the said and untold is viewed as a specific narrative technique strongly linked to the construction of the novel.

The information in direct speech leads to conclude that there is no common foundation to build a dialogue between the daughters and mothers, the amount of information said in direct speech reveals inner tensions within women.

Key words: untold, dialogue, stage.

The focus of this paper is on four women in Arundhati Roy's novel "The God of Small Things". Arundhati Roy being the first Indian woman writer to win the Booker Prize with her first and, until now, the only novel in 1997 is also the first who raised the problem of woman's position in the Indian social system in the revealing light of modern literary prose and with that stirred many discussions and much controversy. The novel weaves around four generations of a Keralese Syrian Christian family with women being central in it. It is important to note that the women play in the novel due to the role. I have selected them for the analysis and the term "role" is one of the keys to understand the tragic nature of a woman in the novel and the society it represents. Arundhati Roy said in an interview that, "This is a novel of love above all..." [1; 78] and knowing the large number of critical essays on "The God of Small Things" discussing the social problems in the novel, speaking for or against the political opinions voiced in the novel and scrutinising various feminist aspects of the novel, it is my intention to analyse the novel as a play, as a sort of game, a show, a performance, or a stage version of life with the narrative of the novel being the script for this show. Arundhati Roy has an excellent episode of staged life towards the middle of the novel - when Sophie Mol arrives at Ayemenem - and this is what sparked my interest in the "staged life" or the script "for the life show" in the novel.

As any play, "The God of Small Things" has its cast - the Ipe family in four generations, but the current article will focus on the grandmother from the 3<sup>rd</sup> generation - Mammachi, the mother - Ammu from the 2<sup>nd</sup> generation, the daughter - Rahel from the 1<sup>st</sup> generation and on Baby Kochamma - Rahel's grand-aunt, Mammachi's sister-in-law also from the 3<sup>rd</sup> generation. G.D.Barche deconstructing "The God of Small Things" implies in his article, that the visual representation of the family in a graph is the key to appreciating the architectural design of the novel [2; 68].

To explore the play and to appreciate the role of each character, of course, the text that they actually say is of the utmost importance, therefore, I would like to narrow the scope of analysis to the direct speech in the novel and refer to it as to the "direct voice" of the four one family women, to attempt to highlight the implications of the voice and to use the narrative information as the reason, or grounds for what is said directly.

The relations among Mammachi, Ammu and Rahel - a grandmother, a mother and a daughter, the three women in the family, and Baby Kochamma - Rahel's grand-aunt are intricate and very well depicted in the novel. The relationship among Rahel, Ammu and Baby Kochamma are no less important.

Mammachi's and Baby Kochamma's opinions are essential in characterising the generation of women in India who submit to the norms of patriarchy. The intermediate generation of Ammu defies these norms and dares to love outside the boundaries of her role on this social stage. Rahel represents the contemporary generation of women and she does not have much in common with the performance in the generation line before her, though it greatly influences her life.

When I set out to analyse the language of the "actresses" in the "The God of Small Things" to my great surprise I learned that they say very little and - to borrow the words of Arundhati Roy herself - "only the small things. The Big Things ever lurk inside unsaid." [4; 288]. Unsaid by the characters, but said explicitly by the narrator.

Mammachi, almost never speaks in direct speech. The information on her, however, is quite extensive. She is described "as almost blind", once a talented violin player, maybe even "concert class". She is an owner of the Pickle Factory who "started her business unintentionally", while the readers of the novel also know about the Pappachi, her husband's, habit to beat her with a brass vase as a "compensation for the public jealousy his family was subject to, since Pappachi was the most urbane and polite man with everyone in public". It is mentioned in the text of the novel that Mammachi "often said the Chacko [her son] was easily one of the cleverest men in India" [4; 57]. She loved to "tell the story (Chacko's story) of how one of the dons at Oxford had said in his opinion Chacko was brilliant and made of prime ministerial material. It is only towards the very end of the book when Mammachi's opinion is rendered directly, as spoken - there are three episodes in all in the novel when Mammachi speaks in direct speech and in two instances her dialogues are related to Chacko. She voices her opinion for the first time in defence of Chacko with regard to the special entrance to Chacko's room for the servants of the factory. ""Me can't help

having his Man's Needs", Mammachi said primly" [4; 168]. Then the next phrase, that is quite symbolic if viewed as Mammachi's thinking about the world around her, "Cut the cake and give everybody a piece" [4; 182]. The most miserable dialogue in direct speech where Mammachi is involved - again with Chacko - is when Chacko interrupts half way her "Welcome Song to Sophie Mol", performed welcoming her granddaughter's arrival; and Mammachi without thinking and objecting at all, carefully places her violin in its marvellous case repeating to herself reassuringly "'Enough's enough," she murmured, "I think I'll stop now," as though the idea had suddenly occurred to her." [4; 183]. When the shocking news are revealed about Ammu's romance with Velutha - an outcast, a paravan - Mammachi is said to have "lost her bearings, and she spewed her blind venom, her crass, insufferable insults, at a sliding-folding door, made years ago by Velutha" [4; 185] that was not to blame, of course. Soon this mistake "is corrected" by Baby Kochamma and her evil is redirected towards the "right" culprit and Mammachi continues her tirade, "And everybody who heard this outburst was mystified where an old lady like her - who wore crisp ironed saris and played the Nutcracker Suite on the violin in the evening" - had learned foul language that she used towards Velutha. "Out!" she screamed. "If I find you on my property tomorrow, I'll have you castrated like the pariah dog that you are! I'll have you killed!" And then Mammachi spit into Velutha's face. Thick spit." [4; 284].

The "script information" on Ammu is more detailed - she is the column of the family house that is the first to refuse to carry on the inhumanly heavy weight of it. She is beautiful, but a woman. Her father thought it to be an unnecessary expense to send her to school and so she had to stay at home after her years of schooling and get domesticated. She marries not out of love, but after having weighed all pros and cons of living with her parents or marrying a stranger. Her husband's addiction to alcohol makes her return to her parent's house some day with her two twins with no expectation and the feeling that the "Life had been lived. At the age of twenty six." [4; 10]. But in contrast to Mammachi, Ammu speaks to the twins, her children, directly in the novel, educates them, reads from "The Jungle Book" to them at night and asks questions to Rahel and Estha to teach them "principles of living". The peculiarity of Ammu's part in the play "The God of Small Things" is that Ammu speaks in two languages in the novel - it is the language that she uses to her children and other characters of the book both directly and indirectly that is important to understand the nature of this woman, but it is also the metaphoric language of her body that speaks for her and "the body to whom she speaks and that her children talk to" [3; 44]. Ammu's speech uttered directly again refers to the small things in the life only. She says to Rahel a paralysing truth that "if a person is offended by someone whom the person loves, this offender is loved a little less" [4; 50]. She quarrels with her brother Chacko and snaps at his hypocrisy in the car when a Marxist march passes by their car. She calls him "comrade" ironically and also mentions that the society they live is Chauvinistic. Her children can learn from her that one cannot trust anyone, because even

your best friend may turn against you and even Estha could turn into "a Male Chauvinist Pig" [4; 50] when becoming an adult. In fact, Ammu sees and feels almost with the precision of a litmus paper the ailments of the play around her, the painful aspects of being a part of this "Male Chauvinist Game", but she can only escape this game at the cost of the life of her beloved, the cost of the un-lived childhoods of her twins and at the price of her own death in a lonely hotel room forgotten by her family.

Rahel - the one who sees most of the things happening on the stage is the viewer of the game on the stage, who often is tempted into the game, because she loves her mother so much, and she likes to be loved by her - it seems that there is no other way for her but to stay in the game. Rahel speaks a lot in the novel as a child, but utters only the name of her brother: "Esthappyachen Kuttapen Peter Mon", she whispers lying in her yellow T-shirt on his bed. In the whole play of "The God of Small Things" Rahel has only a small part to play, as she realizes upon arrival of Sophie Mol. "She was just a landscape. A flower perhaps. Or a tree. A face in the crowd. A townspeople" [4; 186].

Comparing the number of words said in the novel - to extend the metaphor of the novel being a stage version of life - Baby Kochamma has the longest lines and one could say that in this sense she is the main character, because the main characters always speak the most. Baby Kochamma - whose real name was Navomi Ipe and who became Baby Kochamma when she was old enough to be an aunt - disregarding the quantity of the direct utterances she makes in "The God of Small Things" is probably best characterised by the narrative information, which tells us that "In her mind Baby Kochamma kept and organized, careful account of Things She'd Done For People, and Things People Hadn't Done For Her" [4; 8]. She usurped the power she had yearned for in the Ayemenein house by outliving everyone else in the family (except Estha and Rahel) and living her life backwards, as Rahel put it, can be considered one of the best and by far the most ardent. The problem is that Baby Kochamma with her unfulfilled love desires, with her broken heart that she, in fact, has broken herself, is so much into her role, that in case she were an actress, she'd be confident that it is the theatre dressing room and not her home where she belongs. She is the one in the play who, due to this deviate and for some reason distorted feeling of duty "to play well and obediently" destroys her own life and adds a good drop of evil to the lives of everyone else in her family. Baby Kochamma in this sense is also the most appalling of all the actors on the stage of "The God of Small Things". She is so obedient an actress that she does not realize that the life she dreams about is attainable. Even though she has the courage "to play within the play", to enact her little charity shows catching a child and washing the poor when her beloved Father Muligan comes to visit her father, Baby Kochamma does not have the courage to admit that she would like to live her life differently from the way it is prescribed. Therefore she despises both Ammu and Rahel. or as Arundhati Roy puts it, "Baby Kochamma resented Ammu, because she saw her quarrelling with a fate that she, Baby Kochamma herself, felt she had gra-

ciously accepted. The fate of the wretched man-less woman. The sad Father Mulligan-less Baby Kochamma. She had managed to persuade herself over the years that her unconsummated love for Father Milligan had been entirely due to *her* restraint and *her* determination to do the right thing" [4; 45].

Speaking of love, of sexuality, I think that eroticism and sexuality revealed in the novel are often referred to as "a daring novelty in the context of socially accepted Indian traditional modes of behaviour" [3; 30]. I propose to view these things in each character as the degree of candidness towards themselves. Of course, this candidness also determines both the personal life of each character and their relationships in the family. Mammachi, of course, never speaks nor is known to have any thoughts that could be termed as sensual or erotic. The only instance when she demonstrates her knowledge on this issue is when the truth about Ammu's relations with Velutha becomes known. When Baby Kochamma had rekindled the flame of fury, the only thing Mammachi could think of was how her daughter looked during the act of sex. "Mammachi's rage... was redirected into a cold contempt for her daughter and what she had done. She thought of her naked, coupling in the mud with a man who was nothing but a filthy *coolie*. She imagined in it in vivid detail: a Paravan's coarse black hand on her daughter's breast. His mouth on hers. His black hips jerking between her parted legs. The sound of their breathing. His particular Para van smell. *Like animals*, Mammachi thought and nearly vomited. *Like a dog with a bitch on heat*" [4; 257-258]. The first line spoken by her in the novel, as mentioned earlier, referred to the sexual needs of her son and "Her tolerance of "Men's Needs" as far as her son was concerned, became the fuel for her unmanageable fury' at her daughter and that made "Mammachi loose her control. Because everyone would know she lost control" [4; 258].

Baby Kochamma is more open with regard to sexuality as far as her personal thoughts are concerned. But since her inner world is so distant from what she does and what she says, nobody would think that Baby Kochamma's sensuality and her nature are closer than the North and South Poles. The instance with which she gives herself away is the same as that of Mammachi - when romance between Ammu and Velutha is discovered - but she does not doubt the situation as Mammachi did. To savour the situation, Baby Kochamma made Vellya Paapen repeat his story, stopping him every now and then for details and then - "Then she shuddered her schoolgirl shudder. That was when she said: *"How could she stand the smell? Haven't you noticed? They have a particular smell, these Paravans"* [4; 257]. Nothing else - just about the smell. No need to mention those years after the death of Father Mulligan the first line in her diary still was "I love you, I love you, I love you!"

As already mentioned earlier - Ammu pays for her breach of the norms of her role with the death of her beloved, ruined childhood of her children and later her own death. At the same time she is also the only one in the novel who demonstrates awareness of her body as her property. At a point she even shrugs off her children, because "she wanted it. She wanted her body back" [4; 222].



Sexuality is not a question for Rahel, to put it bluntly. Yes, she's been punished in her teenage years at school for willing to learn whether breasts hurt, but later in the novel, when she and her brother meet in Estha's room she just puts her arms around him. She "drew him down beside her... There is very little that anyone could say to clarify what happened next. Nothing (in Mammachi's book) could separate Sex from Love. Or Needs from Feelings... But what was there to say? Only there were tears.... Only that they held each other close, long after it was over. Only what they shared that night was not happiness, but hideous grief. Only that once again they broke the Love Laws. That lay down who should be loved. And how. And how much" [4; 328].

Therefore I think it is very important to note that the play on the stage called "The God of Small Things" is an earnest and honest one in the sense that it reveals aspects of human nature by a most successful combination of content and form, thus attaining a larger credibility of the presented acts. Hopefully, it is an enlightening excursion into a human soul, too - something that makes the reader to realise the power of the individual. No doubt - in life this play is staged as if for the advantage of other characters in it, it is meant to be beneficial, but it is unfortunately disadvantage to the actors themselves. Hopefully, having read this piece of drama the "viewers" can form opinions inspired by this piece of art. Hopefully the play becomes a success. Provided the audience does not have expectations for artificiality.

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## Kopsavilkums

Rakstā "Women say. Do they tell? Arundhati Roy's "The God of Small Things" (Sievietes saka. Vai viņas pastāsta? Arundhati Rojas "Mazo lietu dievs") tiek analizēts četrū romānā "Mazo lietu dievs" darbojošamies sieviešu teiktāis tiešajā runā, un galvenā uzmanība tiek pievērsta starpībai starp to, ko viņas saka un kas paliek nepateikts, bet izpaužas viņu rīcībā un tiek atspoguļots stāstījumā.

Romānā centrālo lomu spēlē četrū paaudžu vienas ģimenes sievietes - vecmāmiņa Mamači, viņas vīra māsa Mazā Kočamma, māte Ammu un meita Rahele. Mamači un Mazā Kočamma ir tās Indijas sieviešu paaudzes sievietes, kas bez ierunām pakļaujas

patriarhālās sabiedrības normām. Ammu ir pirmā, kas cenšas izlauzt ceļu uz sevi, uzdrīkstas iemilēt vīrieti, kas "viņai neatbilst" saskaņā ar sociālās kārtības diktātu. Tomēr cena par šo uzdrīkstēšanos ir traģiska viņai, viņas iemīļotajam un viņas bērniem. Rahele, kas romāna darbībā ir gan 7-gadīgs bērns, gan 31 gadu veca sieviete, nemaz nepievērš uzmanību tādiem viņas vecmāmiņas un Mazās Kočammas paaudzū sievietēm neaizstājamiemjēdzieniem kā likumi, ar ko satikties, ko mīlēt un cik daudz saskaņā ar likumiem drīkst mīlēt. Pretrunas ģimenes sieviešu raksturos un likteņos spilgti atklājas viņu teiktajā. Sieviešu sacītais tiešajā runā atklāj dialoga neiespējamību starp meitām un mātēm, savukārt stāstījuma informācija par varonēm salīdzinājumā ar viņu sacīto tiešajā runā precīzi atklāj sieviešu iekšējās pretrunas. Tieši šī atšķirība par sacīto un nepateikto ļauj dēvēt romānu par "dzīves spēlēšanu", par dzīves teātri.

Pastāv viedoklis, ka erotika un jutekliskums ir romāna autores uzdrīkstēšanās. Šajā rakstā uzmanība pievērsta četrus minēto romāna galveno varoņu attieksmei pret erotiku. Gan prāta, gan miesas mīlestība rakstā tiek pasniegtas kā sieviešu atklātība pašām pret sevi un arī citiem, kas ir papildu pamatojums apgalvojumam, ka saruna starp paaudzēm ir nepārvarami apgrūtināta.

## Apziņas kontrole Vipassanā un hesihasma

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Raksts skar komparatīvās reliģijzinātnes lauku. Pētījumu objekts ir Theravādas Budisma meditācija *Samatha-Vipassanā*, kuras pamats ir Būdas mācītā astoņpakāpju ceļa priekšpēdējā fāze. Tās galvenais princips ir t.s. *sati* (Pāli) jeb *smṛti* (sanskṛ.), ko tulko kā paškontrole, uzmanība. Kaut arī Theravādas meditācijas tehnika ir uzskatāma par unikālu un nevienai citai reliģijai nepiederošu, tās metodes piekopj arī kristīgie kontemplētāji. Paškontroli praktizē gan grieķu un krievu hesihasti kristīgajos Austrumos, gan mūsdienu jezuīti Rietumeiropas klosteros. Raksturvārdi: Budisms; Theravāda; Samatha; Vipassanā; jezuītu meditācija; hesihasms.

V. N. Loskīš grāmatā par Austrumu Baznīcas mistisko teoloģiju ir rakstījis, ka kristīgā mistika nepastāv bez teoloģijas. Svarīgākais tomēr esot tas, ka teoloģija neeksistē bez mistikas.<sup>1</sup> Loska teiktais attiecībā uz Kristietību pilnībā skar arī citas klasiskās reliģijas. Neviena nopietna reliģiskā sistēma nepastāv bez mistikas. Tā izsaka reliģijas visdziļāko būtību, kamēr doktrīna ir mēģinājums ielikt dzīvo pieredzi tveramo kategoriju veidolā. Arī morāle nekad nav izteikusi vissvarīgāko reliģijā. Budisms uzsver, ka tā ir tikai sagatavošanās solis mistiskai dzīvei jeb meditācijai. Arī pareizticīgo kontemplatīvā tradīcija uzskata tikumus par bezkaislības un mistiskās lūgšanas priekšgājējiem.

Kamēr Kristietības sirds ir lūgšana, Budismā tā ir meditācija (Pāli *jhana*, Skt. *dhyana*). Atšķirība starp šiem diviem jēdzieniem slēpjas priekšstatos par Dievu. Ja ir visaptverošais Dievišķais pirmsākums, kuru turklāt iztēlojas kā ar gribu apveltītu Personu, tad var runāt par Tā uzrunāšanu jeb lūgšanu. Turklāt lūgšana nenozīmē tikai to, ka kāds ir spējīgs ar Dievu sarunāties, iztēlojoties Viņu savā priekšā. Lūgšana ir daudz plašāks jēdziens. Mistiskajā augšupejā tā obligāti paredz dzīvā Dieva žēlastības klātbūtni, kas kopā ar cilvēka piepūli padara par iespējamu mistisko iedziļināšanos dievišķajos noslēpumos un dievišķošanu (0etooic - grieķu vai., *deificatio* - latīņu vai.). Šāda veida sadarbību Hesihasma teoloģija sauc par ouveapvei (grieķu vai.) jeb divu (Dieva un cilvēka) enerģiju sadarbošanos ceļā uz lūdzēja dievišķošanu.

Klasiskais Theravādas Budisms, kurš vispilnīgāk pārstāv paša Būdas mācīto, nepazīst ne lūgšanas, ne sinerģijas ideju, jo tam nepiemīt priekšstats par Dievu. Budisms ir bijis diezgan kardināls, noliedzot Brahmana ideju kā kārdinājumu piekerties savam ierobežotajam priekšstatam par augstāko realitāti. Kaut arī tas nenozīmē, ka Budismam būtu sveša metafizika, Buda ir notiesājis savus sekotājus Nirvānas

meklējumiem ar saviem spēkiem<sup>2</sup>. Lai apzīmētu cilvēka paša piepūli uz pašiedziļināšanos, mēs lietojam vārdu *meditācija*. Tiklīdz Budisma tradīcija Mahajanas un Vadžrajanas veidolā sāk operēt ar budu un bodhisatvu jēdzienu, aktuāla kļūst arī lūgšana.

Rietumu kristīgajā misticismā meditācijas jēdzienu izmanto tieši ar nolūku uzsvērt dievišķo noslēpumu apceri ar dabiskās piepūles palīdzību, kad Dieva žēlastība tajā vēl nepiedalās. Līdz ko pievienojas Dieva žēlastība, kas atraisa cilvēka garīgo redzi, runa vairs nav par meditāciju, bet gan par *kontemplāciju*. Savukārt Austrumu kristīgā tradīcija nelieto meditācijas terminu vispār, dodot priekšroku vārdam *npa&c* (grieķu vai.), lai apzīmētu lūgšanu ar dabisko piepūli, un *uetopia* (grieķu vai.), lai izteiktu Dieva žēlastības iekļaušanos lūgšanas procesā.

Kristiešu priekšrocība izmantot palīdzību no ārpusē gan nenozīmē, ka budistiem ir liegta garīgās redzes atraisīšana. Arī viņi pazīst divas meditācijas fāzes, kad runa ir par dabisko pašiedziļināšanos (atbilst septītajam astoņpakāpju ceļa posmam, ko sauc par *sammā sati*) un pārdabisko tās posmu (astoto astoņpakāpju ceļa fāzi, kas ir saukta par *sammā samādhi*). Tiesa gan, otrajā meditācijas fāzē budisti nesaskata neko pārdabisku, vēl mazāk viņi uzticas Dieva žēlastības jēdzienam, tomēr spontāno lūzuma punktu meditācijā, ko Dzen budisti sauc par *satori*, viņi nespēj un arī negrasās noliegt. Budisti atzīst, ka garīgo redzi var atraisīt ar cītīgas meditācijas palīdzību, bet var arī iegūt gluži negaidīti, spontāni. Tā kāds budistu skolotājs Ačaans Budhadasa no Taizemes dod priekšroku metodei bez īpašas piepūles, pamatojot to ar piemēru no Būdas dzīves: "Ir skaidrs, ka neviens neizmantoja kādu organizēto piepūli, kad pirmie pieci Būdas mācekļi ieguva pilnīgu apgaismību, dzirdēdami pamācību par "es" absenci; vai tad, kad to ieguva tūkstoš vientuļnieku, kuri tikko noklausījās Uguns Sprediķi. Šajos gadījumos apgaismība notika gluži dabiski."<sup>3</sup>

Lai izprastu budistu pieeju šim jautājumam, ir jāprecizē terminoloģija. Budismam nav nosliece uz "pārdabiskā" jēdziena noformulēšanu, un viss neparastais, ko esam raduši attiecināt uz metafizikas sfēru, ir budistu uzskatāms par dabisku. Tādēļ tas, ko kristieši sauktu par Dieva žēlastības sfēru, pēc budistu domām, ir visdabiskākā cilvēka prāta eksistences forma, kad garīgo aci nekas neaizsedz. Savukārt mūsu parastā dzīve ciešanās, kad cilvēka prāts ir kaislību un neziņas aptumšots, Budismā ir uzskatāma par nedabisku. Arī piepūle pirmajā meditācijas fāzē nav gluži dabiska, jo prasa no cilvēka striktu prāta disciplīnu, kas mēdz būt ne tikai apnicīga un nogurdinoša, bet arī sāpīga.

Precizējot meditācijas jēdzienu Budismā, ir jāatzīmē, ka tas ir tikpat plašs kā lūgšana Kristietībā. Tripitaka sauc par *dhjanām* 8 *samādhi* pakāpes, kad prāts jau ir atbrīvots no šķēršļiem un paceļas pa mistiskās pieredzes kāpnēm. Cilvēks pilnīgi izolējas no apkārtējās pasaules un zaudē jebkādas cilvēciskus atribūtus. Tomēr tas vēl nav viss, jo visas 8 ekstātiskās apziņas formas tikai sagatavo pieredzes kulmināciju, kas ir *Samatha-Vipassanā* stāvoklis, kad viss esošais parādās tāds, kāds tas ir: nepastāvīgs (Pāli *anicca*, Skt. *anitya*), bez *es* (Pāli *anattā*, Skt. *anātman*) un ciešanu pilns (Pāli *dukkha*, Skt. *duḥkha*). Šādas Gudrības iegūšanas rezultāts ir ieešana Nirvānā.

Ir būtiski paskaidrot *Samathas* un *Vipassanas* jēdzienus atsevišķi. *Samatha* (Pāli, Skt. *Samatha*) ir maksimāls prāta miera stāvoklis jeb nekustīgums, kad nekas nespēj iztraucēt meditētāju no koncentrēšanās. *Vipassanā* (Pāli, Skt. *Vipasyana*) ir iekšējā redze (angļu *insight*) jeb Gudrība (Skt. *prajña*, Pāli *pañña*), kas ļauj ieskatīties eksistences patiesā būtībā. *Samatha* un *Vipassanā* viena otru papildina, jo bez uzmanības noturēšanas patiesība spēj cilvēkam atklāties tikai uz mirkli. Lielais tibetiešu svētais un zinātnieks (*Ļie Tson-ka-pa*, *Gelug-pa* sektas dibinātājs, īpaši uzsvēra abu stāvokļu savstarpējo nepieciešamību: "Ja mums ir nediskursīvais samādhi (ir domāta *Samatha*), kad prāts nenovēršas uz citiem objektiem, bet nav gudrības (ir domāta *Vipassarū*), kas ļauj izprast esamību tādu, kāda tā ir, mums ir atņemta acs, kas redz realitāti. Tādēļ mēs neuztveram [patieso] esamības stāvokli, cik uzcītīgi mēs nepraktizētu samādhi. Ja mums ir realitātes esības absences izpratne, bet nav noturīgā samādhi, kad prāts ir koncentrējies vienā punktā, mēs nespējam skaidri saskatīt esamības būtību tādu, kāda tā ir, jo diskursīvo domu vējš, kas uznāk bez mūsu vēlēšanās, mulsina [mūsu prātu]."<sup>4</sup> Un citā vietā: "Pateicoties *netraucētam mieram*<sup>5</sup>, prātu pārstāj mulsināt diskursīvo domu vēji līdzīgi eļļas lampiņas liesmai, kura nav vējam pieejama. Pateicoties *iedziļināšanai*", mēs atbrīvojamies no visiem nelabvēlīgo uzskatu tīkliem, un svešinieki (t.i., citu reliģiju pārstāvji) vairs nevar mūs novest no patiesā ceļa."<sup>7</sup> Kā redzēsīm vēlāk, šie divi principi nav sveši arī kristīgajai tradīcijai.

Mūsdienās vārdus *Samatha* un *Vipassanā* lieto attiecībā uz pirmās fāzes meditāciju, t.i., to, ko izpilda ar piepūli. Tās ir divas metodes, kuras izmanto katrs Theravādas budists, ari iesācējs. Pirmā ir domāta kā vingrinājumi statiskās uzmanības noturēšanā, bet otrā kā analītiskā pakāpeniskā, ar dabiskā intelekta palīdzību iedziļināšanās Budisma mācībā. Turklāt *Vipassanā* starp diviem meditācijas veidiem skaitās noteicoša, tādēļ *Samatha-Vipassanā* kompleksu bieži vien dēvē vienkārši par *Vipassanā*. Par tehnisko meditācijas pusi arī ies runa mūsu rakstā, kurš gan negrasās pretendēt uz pēdējo zinātnisko vārdu šajā tēmā. Mūsu uzdevums ir tikai virspusēji pieskarties atsevišķajam komparatīvās budistu-kristiešu analīzes jautājumam, kurš turpmāk varētu izvērsties par nopietnas monogrāfijas tēmu.

Runājot par Theravādas meditācijas tehnisko pusi, mums nāksies uz laiku aizmirst par astoto astoņpakāpju ceļa fāzi un atgriezties pie septītās, kuru formulē kā *sammā sati* (Skt. *smṛti*). Parasti to tulko kā *pareiza paškontrolē, pareiza (Umiria jeb uzmanība. Angļu valodā to tulko kā mindfulness, self-possession, tomēr vislabāk šo jēdzienu izsaka pareizticīgo termins namMmoeaHuef Krievu askēti labāk par citiem ir pazīstami ar šāda veida praksi ceļā uz Dievišķās Gaismas pazīšanu. Kas tad ir tas, kas jāuzmana, jākontrolē? Tās ir četras lietas, kuras budisti ir raduši saukt par četrām bāzēm, un, proti: miesa (kāva), sajūtas (vedana), domas (citta) un dharmas. Pirmo trīs bāžu kontrolēšana attiecas uz *Samathu* jeb koncentrēšanās spējas audzināšanu, kamēr ceturtā ir *Vipassanas* jeb analītiskās, dinamiskās meditācijas uzmanības objekts.*

Buda paskaidro, ko nozīmē kontrolēt miesu, šādi: "Sakarā ar to mūks iet uz mežu vai zem koka, vai ieiet tukšā mājā. Viņš apsēžas, sakrustojot kājas, ar taisnu muguru un, nostādot *smṛti* [t.i., uzmanību] savā priekšā. Viņš ieelpo, piepildījis sevi ar *smṛti*; ilgi ievilkot elpu, viņš apzinās, ka ilgi ievilck elpu, ilgi izelpojot, viņš apzinās, ka ilgi izelpo. Kad viņš īsi ievilck elpu, viņš to apzinās. Kad viņš īsi izelpo, viņš to apzinās. Tā viņš vingro, domājot: "Es elpoju un sajūtu visu manu ķermeni", "es ieelpoju, nomierinot mana ķermeņa spēkus", "es izelpoju, nomierinot mana ķermeņa spēkus"."<sup>9</sup> Tādā pašā garā ir jākontrolē ķermenis jebkurā pozā un kustībā: sēžot, ejot, guļot, un jāuzmana jebkura ķermeņa darbība, vai tā būtu elpošana vai runāšana, vai košļāšana. Tas viss ir domāts uzmanības noturēšanai pie pašreizējās aktivitātes, kas neļautu prātam kļīst. Ir svarīgi nenovirzīties no tāda veida kontroles ne uz mirkli.

Dzīve budistu klosterī jau no paša sākuma ir organizēta tādā veidā, lai praktizētu *smṛti*. Tā Rīgas Theravādas budisti pēc brauciena uz Amaravati klosteri Anglijā stāsta, ka novīciem, kurus sauc par *anāgārikām*<sup>10</sup>, nepiešķir oranžās mūka drēbes, bet gan baltas. Tas ir darīts, lai palīdzētu jauniešiem saglabāt apzinātu uzmanību. "Kaut kur ejot, visu laiku ir jādomā līdz, lai nebūtu nosmērējies kā putnu biedēklis. Viss ir jādara uzmanīgi, apzināti, lai būtu perfekti balts. Tāpat viens no mūku noteikumiem ir, ka, ēdot no saviem traukiem, nedrīkst būt nekādas skaņas, nedrīkst karote sisties."<sup>11</sup> Ir acīmredzami, ka šāda veida prakses nav tik lielā mērā domātas ķermenim, cik prātam.<sup>12</sup>

Meditācija par elpošanu ir vispopulārākā no visām Theravādas psihotehnikām. Daudziem skolotājiem elpošanas *smṛti* ir ievadvingrinājums citiem, bet ir arī tādi skolotāji, kas iesaka padarīt to par galveno un noteicošo praksi, kas automātiski vedīsot pie Gudrības iegūšanas. Birmas skolotājs Mahasi-sajado, piemēram, uzskata, ka vēdera kustības elpošanas laikā lieliski noder kā centrālais meditācijas objekts. Pie tā viņš tomēr neapstājas un māca pie katras ķermeņa kustības un sajūtas to konstatēt un dot tai nosaukumu. Piemēram, pieceļoties ir prātā sev jāpasaka: "Es pieceļos", ejot "Es eju", runājot "Es runāju".<sup>13</sup>

Daži skolotāji iesaka uzmanības padziļināšanai apvienot elpošanu ar mantras *Buddho* recitāciju. "Ieelpojiet kopā ar 'Bud' un izelpojiet ar '-dho', - raksta Acaan Sumedho, - paturiet 'Buddho' (Buda, Tas, kurš zin) koncepciju savā prātā. [...] 'Buddho' ir vārds, kurš visas dzīves garumā var dot jūsu prātam jaunu saturu. Tas aizvietoju jūsu rūpes un nejaukus paradumus. Skatieties uz to, ieklausieties tajā".<sup>11</sup>

Ir jāpiebilst, ka Theravāda neizprot vārdu *mantra* tās tantriskajā nozīmē tādēļ, ka tai nepiemīt maģisks spēks vai dievību iemiesojošs princips. Turklāt Theravādas mantrām (dziedājumiem) ir skaidra nozīme atšķirībā no tantriskajām bīdža (*bija*) mantrām. *Buddho* nav tikai skaņu salikums, bet ir dziļākas jēgas piepildīts. *Buddho* gan neattiecas uz vēsturisko Budu. Theravādai nekad nav bijusi īpaši svarīga Būdas figūra, jo atšķirībā no Jēzus Kristus viņš ir parasts cilvēks, kura ieiešana Nirvānā pieder vēsturei. Tādēļ vārdam *Buddho* ir pavisam cita jēga. Tā nozīme ir "skaidra un gaismas pilna apziņa", "prāta acs", "Gudrības acs".<sup>15</sup> Tas nozīmē, ka mantra šajā gadījumā ir nevis automātisks, psihi iemidzinošs mehānisms, bet gan gluži dabisks mēģinājums noskaņot prātu uz Budisma vērtību apdomāšanu.

Elpošanas *smṛti*, kas ir apvienota ar mantru. atgādina Jēzus lūgšanas ("Kungs Jēzu Kristu. Dieva Dēls, apžēlojies par mani, grēcinieku") skaitīšanu Hesihasmā. To pilno vai saīsināto līdz pieciem vai pat diviem vārdiem formulu iesācējiem rekomendē apvienot ar elpošanu, kurai ir jābūt pietiekami mierīgai un lēnai. Piemēram, ieelpu un izelpu var saskaņot ar Jēzus lūgšanas saīsināto versiju "Kungs, apžēlojies". Ir zīmīgi, ka budisti parasti cenšas ievērot gaisa cirkulāciju pie nāsīm, kamēr hesihasti - kaklā.

Rietumu kristīgā tradīcija, un, proti, sv. Ignācija Lojolas dibinātais Jezuītu ordenis, arī izmanto lūgšanas ritma principu. Piemēram, pazīstamajai lūgšanai *Anima Christi* piemīt zināms ritmiskums, kuru saskaņo ar elpošanu.<sup>16</sup> Pats Ignācijs iesaka pēc tāda principa skaitīt *Tēvs mūsu* un citas lūgšanas: " Ir jāizrunā katrs [ar nozīmi apveltīts] vārds starp divām ieelpām; un pa to laiku jāpievērš īpaša uzmanība vārda nozīmei vai Personai, kurai tas ir veltīts, vai savainiecībai, vai atšķirībai starp to Personu un savuniecību".<sup>17</sup>

Austrumu kristīgā kontemplatīvā tradīcija vēl vairāk nekā Theravādas Budisms ieliek jēgu recitētās formulas vārdos. Bīskaps Teofāns *Vēstulēs par garīgo dzīvi* ir rakstījis, ka Jēzus lūgšana neesot nekāds talismans<sup>18</sup>, kamēr Jānis Pakāpnieks uzstāja, ka ir svarīgi "domu ielikt lūgšanas vārdos".<sup>19</sup> Tas nozīmē, ka lūgšana ir jāskaita ar pilnīgu teksta izpratni un koncentrētu uzmanību. Stareci bieži iesaka turēt uzmanību lūgšanas vārdos, uzsverot, ka ne jau elpošana vai kāda cita ārēja aktivitāte ir noteicoša. Theravādas meditācijas akcents gan ir liekams uz elpošanu, jo mantras recitācijai dažu skolotāju acīs ir ne tikai pakārtota, bet arī pārejoša nozīme. Ar laiku to aizvieto *dharmu smṛti*.

Nebūs lieki atcerēties, ka Hesihasmā galvenā metode tomēr nav elpošana, kas tikai palīdz koncentrēties un iesaistīt ķermeni lūgšanas ritmā, bet prāta un sirds apvienošana. Šo nesaprotamo formulējumu skaidro kā prāta *nokāpšanu* sirdī, kad lūgšanas vārdi pārvietojas no galvas, kura neprot neko just, sirdī, kas ir savdabīgs dievišķo lietu uztvērējs. Prāts, kurš parastam cilvēkam atrodas galvā un nav ar sirdi apvienots, spēj tikai diskursīvi domāt. Tam nepiemīt pārdabiska spēja redzēt dievišķo pasauli. Tā uzdevums ir tikai striktas uzmanības noturēšana lūgšanas vārdos. Iesācējus parasti pamudina nekoncentrēt prāta uzmanību sirdī, jo tas esot nepieredzējušiem bīstami, bet sākt ar kakla rajonu, kur var sajūst gaisa cirkulāciju un balss vibrāciju. Kad prāts ir iemācījies koncentrēties un nenovirzīties no lūgšanas vārdiem, tas savu uzmanību pamazām pārvieto lejup līdz brīdim, kad sastop sirdi. Sirdij un prātam apvienojoties, lūgšana panem cilvēka dziļumus un atklāj ceļu uz dievišķo noslēpumu redzēšanu.

Lai noturētu uzmanību sirds rajonā, pieredzējušiem lūdzējiem iesaka turēt kreiso roku uz krūtīm sirds rajonā, lai pieskāriens kalpotu par papildu koncentrēšanās līdzekli. Cits ķermeņa iesaistīšanas paņēmieni ir embrija poza vai noliekta galva un skatiens, kurš ir pievērsts sirdij. Tās ir metodes, kuras rosina ieiešanu sevī.<sup>21</sup>

Sirds tēma neizbēgami skar otro, bet īpaši - trešo un ceturto *smṛti*. Tādēļ jau šeit mums nāksies pieminēt visus *smṛti* aptverošo sirds tehniku Theravādas Budismā. Koncentrēšanās uz sirds nav obligāta, kā tas ir Hesihasmā, kur metodes shēma paliek

viena un tā pati neatkarīgi no atsevišķa stareca prakses niansēm. Budisms neievēro striktu meditācijas kārtību, kura var sastāvēt no kāda atsevišķa *smṛti* vien vai visiem uzmanības veidiem kopā. Arī vienā *smṛti* pastāv daudz dažādu variantu. Tādēļ sirds praksi lieto tikai daži Theravādas skolotāji. Saskaņā ar tradīciju sirds ir prāta sēdekļis. Izklāstot savu metodi, Theravādas meistars Acaan Maha Buva norāda, ka ar sirdi nav jāsaprot kāds miesīgs orgāns, bet gan *sirds-prāta* netveramā būtība, ko skolotājs nosauc par "diženo centru". Metode tās sākumposmā ārkārtīgi atgādina Hesihasma praktizēto. Mantrai *Buddho, Dhammo* vai *Sangho* ir jābūt izrunātai tādā veidā, lai meditētājs visu laiku "saskartos ar sirdi un mājotu tajā". Kā sirds atbalstu izmanto elpošanu, kura no sākuma ir jāizjūt nāsīs vai pie ausklējām, bet pēc tam pakāpeniski ir jāpārvieto sirdī. Fokusejot savu uzmanību sirdī, cilvēks sasniedz stāvokli, kad domas un tēli to neiztraucē. Stabila *Samathas* bāze nopietnai *Vipassanas* meditācijai nu ir sagatavota. To turpina 32 ķermeņa daļu apcere sirdī, kam sekas ir *nimitta* un tml. vīzijas, kad meditētājs skaidri redz savu paša vai kāda cita cilvēka līķi sadalāmies. Par rezultātu kļūst ķermeņa nepastāvības izjušana, ciešanu pazišana un nepieķeršanās ķermenim. Vēlāk budists sāk piestrādāt pie apziņas apceres, kuras gaitā cenšas diskursīvi saskaldīt to elementu pamatgrupās jeb *skandhās*, kam seko izanalizētā iesūkšanās sirdī. Pateicoties sirds spējai atklāt prātam netveramo, meditētājs pazīst *Hc-es* mistērijas dziļumus un iemācās kvalitatīvi nepieķerties savam *es*. Cilvēks nu ir atraisījies no neziņas un ir gatavs pazīt Nirvānu.<sup>21</sup>

Bet atgriezīsimies pie otrā *smṛti*, kas ir sajūtu (*vedam*) kontrole. Savas sajūtas, vai tās būtu patīkamas vai nepatīkamas, ir jāmak ar prātu piefiksēt, nemēģinot tās pārtraukt. Tāpat nav atļauts aizdomāties attiecībā uz sajūtu sagādātām atmiņām, nedz baudīt tās, ja sajūtas izrādās patīkamas. Šajā sakarā ir derīgi pieminēt Birmas skolotāju Sunlun-sajado, kura pamatmetode bija prāta koncentrēšanās uz sāpīgām sajūtām ķermenī meditācijas laikā un uz pieskārieniem starp meditāciju reizēm. Saviem mācekļiem viņš ieteica meditēt kādā vienā pozā ilgāku laiku, nemainot ķermeņa pozīciju. Gluži dabiski, cilvēkam, nekustīgi sēžot, sāk sāpēt locekļi. Tas var beigties pat ar muskuļu krampjiem, bet arī tādā gadījumā kustēties nav atļauts. Skolotājs paskaidro, ka meditācijas pratējs, kurš jau ir atraisījies no *es* važām, uztver sāpes kā neitrālas sajūtas, kuras nav patīkamas, bet arī neizraisa ciešanas, jo tās vairs nevienam nepiederot. Uz jautājumu, kādēļ ir jāmoka sevi ar nepatīkamām sajūtām, kad pastāv vesels sajūtu spektrs, skolotājs atbild, ka patīkamais neizbēgami liek sevi iedziļināties, sākt baudīt, zaudēt modrību un visbeidzot pieķerties. Savukārt, sāpīgais nekad cilvēku nevilina un liek apzināties patieso eksistences dabu, kas ir ciešanas. Tas liek meklēt glābiņu no pierastās eksistences formas.

Kādi tad ir Sunlun-sajado padomi jauniešiem? Tiem, kuri sāk praktizēt meditāciju, vienmēr piemīt tieksme kustēties. Viņi bieži maina pozu un kasās. Neuzmanības dēļ viņi, pašiem nemanot, aptur elpu, pēc tam atkal to atsāk. Tās esot izklaidības pazīmes, kas norāda uz modrības trūkumu, tādēļ skolotājs mēdza teikt: "Nekasieties, kad jums kaut kas niez; nekustieties, kad jums ir krampji; nepārtrauciet meditāciju, kad esat noguruši". "Neērtība patiesi ir norma, kamēr ērtība ievēl mūs ilūzijas plūsmā." -



Par sāpīgām sajūtām ķermenī kā par labu lūgšanas pavadoni runāja arī pareizticīgo tēvi. Viņi ieteica noslogot ķermeni ar nemainīgu stāju un muskuļu saspringtību, bet daži, kā, piemēram, Karulas Nikolajs, uzskatīja par modrības nepieciešamu noteikumu sāpes krūtīs un plecās. Sinajas Gregors, savukārt, ir uzskatījis, ka "nogurdinošā ceļos mešanās, kas apgrūtina ķermeni, nekustīgums" u.c. līdzīgi upuri kopā ar gavēni un miega ierobežošanu audzina pacietību.<sup>23</sup>

Analizējot līdzīgas metodes Kristietībā un Budismā, būtu jāatzīmē, ka tehniskais lūgšanas vai meditācijas motīvs, proti, koncentrēšanās audzināšana, tām ir kopīgs, kamēr tālejošais mērķis nekādā ziņā nesakrīt. Ja kristiešiem tas pēc savas būtības ir askētisks un otršķirīgs, tad budisti sajūtām piešķir daudz svarīgāku lomu, padarot tās par nepastarpināto Gudrības iegūšanas iemeslu.

Austrumu kristīgā kontemplatīvā tradīcija nav vienīgā, kas piedāvā līdzīgas budistu *smṛti* metodes. Pie Rietumu meistariem šajā jomā pieder Jezuīti. Novīciem, pirms viņi ķeras klāt pie mēneša ilgiem *Garīgiem Vingrinājumiem*, ir divu nedēļu sagatavošanas prakse, kuras laikā viņi mācās galvenos meditācijas principus. Starp tiem ir "ķermeņa sajušana, tā apzināšanās un maņu trenēšana". Novīci praktizē arī *sirdsapziņas izmeklēšanu*, ko Ignācijs sauc par *eksāmenu*. Tam ir jānotiek divreiz dienā. Sirdsapziņas izmeklēšanas gaita arī paredz sajūtu kontroli. Var pateikt, ka jezuīti vairāk nekā hesihasti iesaista sajūtas dažādos lūgšanas veidos *Vipassanai* līdzīgā manierē. Bet pagaidām nocitēsim kāda jauna jezuīta no Latvijas vēstules fragmentu: "[Eksāmena laikā] visa uzmanība ir tikai pievērsta savām sajūtām. Šī uzmanības noturēšana prasa zināmu spēju koncentrēties, kam [pirms eksāmena] ir domāti vienkārši vingrinājumi uz savākšanas: tu, piemēram, sēdi 10 minūtes (ar taisnu muguru, neatslienoties) un sāk fiksēt sava ķermeņa sajūtas — sāk no viena gala un beidz ar otru galu. Tu it kā izej cauri visām sava ķermeņa daļām un centies sajūst tās, t.i., centies piefiksēt tās sajūtas, ko šis ķermeņa daļas sniedz. Un svarīgi, ka neaizdomājies kur citur, bet ar visu uzmanību izslīdi cauri visam ķermenim. Ja kaut kas sāk kutēt vai niezēt, vai kāda doma uzmačties, tad to tikai piefiksē, ka tāda ir, un cenšas visiem spēkiem uzmanību turpināt veltīt uz iesākto jušanu, un niezošās vietas nekasīt un uzmačošajās domās neaizdomāties. Sākumā šie traucēkļi ir daudz, tad parasti arvien mazāk, bet viss prasa laiku."

Tālāk par eksāmena gaitu, kura trešais punkts skan šādi: "Sāk no paša dienas sākuma un savā ritamā secībā atceras visus dienas notikumus, cik tas paredzētajā laikā ir iespējams. Tu it kā Dievam pastāsti vai parādi, ko esi darījis. Visa tevis paša uzmanība ir veltīta tikai sajūtām, kādas tevī rodas. Nevis tu atceries tās sajūtas, kas *bija* šajos notikumos, bet tās sajūtas, kas rodas, šos notikumus atceroties. Visiem spēkiem jāizvairās no savu spriedumu un uzskatu iesaistīšanas. [...] Var ilgāk pakavēties pie patīkamām sajūtām, bet arī kaut kādā veidā nosaukt nepatīkamās, un saprast, uz ko tās attiecas.""

Komentējot augstāk rakstīto, ir svarīgi ievērot, ka aizliegums pievērsties pagātnes sajūtām nav nejaus. Tas ir lielisks līdzeklis neaizdomāties un neļaut domām kļīst, par ko gan runāsim, apspriežot nākamo *smṛti*. Tāpat kā budistu meistari, jezuīts neatļaujās

izteikt savus spriedumus par notiekošo. Tas atbrīvo no pieķeršanās savam *es* jeb tiem spriedumiem un uzskatiem, kādi piemīt šim *es*. Sajūtu nosaukšana līdzinās budistu skolotāju metodei atzīmēt katru darbību vai sajūtu, to nosaucot. Visbeidzot svarīgi ir tas, ka sajūtas tiek iesaistītas savu darbu analizēšanā, bet vēlāk arī meditācijā. Metodoloģiski šis princips sakrīt ar budistu praktizēto *Vipassanu* ar sajūšanas palīdzību. Analītiskās meditācijas saturs, savukārt, ļoti atšķiras, jo, piemēram, grēku nožēla vai meditācija par Kristus dzīvi nav budistiem raksturīga, bet Kristietībai nekad nav bijusi aktuāla eksistences nepastāvības apcere.

Praktizējot otro *smṛti*, Theravādas budisti lielākoties izmanto tausti, kas tomēr nav vienīgā starp metodēm. Arī jezuīti cenšas iesaistīt visus maņu orgānus *Garīgo Vingrinājumu* izpildīšanas laikā. Tā meditācijas par Jēzus Kristus dzīvi, krustā sišanu un Augšāmcelšanos pavada sajūtas:

"Ar iztēles spēka palīdzību [ir nepieciešams] redzēt personas un apstākļus, kādos tās darbojas. Izvērtēt redzēto. (GV 122)

Dzirdēt, ko tās runā vai varētu runāt, vai vismaz, kādā balsī (attēlu acu priekšā paturēt, bet visu uzmanību veltīt dzirdei). Izvērtēt dzirdēto. (GV 123)

Smaržot un garšot apstākļus, personu dvēseles to tikumos vai dievišķā maigumu un saldumu (prātā ar spēku neuzspiest, zinot, kā tam jāsmaržo un jāgaršo). Pieredzēto izvērtēt. (GV 124)

Ar tausti (rokām, kājām, visu ķermeņi) pieskarties, apķert priekšmetus, sajūt vietas vai pat skūpstīt tās, kur personas atrodas vai apmetas. Pieredzēto izvērtēt. (GV 125).<sup>25</sup>

Visu maņu iesaistīšana meditācijā liecina par holistisko pieeju garīgajai praksei. Ne jau daļa cilvēka, bet viņš viss pieder izaugsmei, un, ja kristiešiem tas nozīmē miesas pestīšanu kopā ar dvēseli, tad budisti lūko no miesas atbrīvoties uz visiem laikiem.

Trešais *smṛti* skar domas (*citta*). Šī ir prakse, kas ir aktuāla jebkuras reliģijas kontemplētājam un skar cīņu ar izklaidīgo prātu, kurš nespēj pārvarēt domu klīšanu. Budisma gadījumā domu kontrole ietver divus principus: 1. atrašanās tagadnē, 2. domu vērošana no malas. Abi ir cieši saistīti savā starpā un paredz nepieķeršanos domai, kura nupat ir uzradusies. Ja dienas gaitā man ir bijis kāds konflikts un es to pēkšņi atceros, es nedrīkstu aizdomāties un dusmoties. Man vienkārši ir jāpamanīt šo domu un vērot to no malas līdz brīdim, kad tā pazūd. Cilvēki ar pieredzi māk ievērot gan domas pazušanas, gan rašanās mirkli, kas palīdz saprast, ka tā nav substanciāla. Tā nāk no tukšuma un tukšumā pazūd. Skolotājs Acaan Caa uz jautājumu par izklaidīgo prātu atbild: "Centieties ievietot prātu tagadnē. Vienkārši vērojiet to, kas prātā rodas. Bet nemēģiniet tikt vaļā no domām." Un citā vietā: "Vērojiet savu prātu. Pārbaudiet to, lai redzētu, kā nāk un aiziet domas. Neesiet pieķērušies kaut kam, vienkārši palieciet uzmanīgi pret visu, ko redzat."<sup>20</sup> Skolotājs uzstāj, ka šaubas vai rūpes, kas prātā rodas, ir jāpaman vienkārši vērot un tajās neiesaistīties.

Lielisku izskaidrojumu parastajam domāšanas procesam un domu kontrolei dod skolotājs Buddhakaro. Viņš salīdzina domas ar kādu ūdens straumi, kurai ir sava

avots. Mums ir dabiski peldēt pa straumi. Prāta disciplīnas galvenais princips ir peldēšana pret straumi un domu avota sasniegšana. Šeit tās rodas.<sup>27</sup> Ir svarīgi pārsteigt domu pašā tās rašanās punktā, pirms tā ir sākusi mūs iespaidot. Uzmanības un tagadnes brīža noturēšanai skolotāji iesaka visas domas nosaukt un raksturot tāpat, kā tas notika ar sajūtu nosaukšanu. Domu nosaukumi varētu būt šādi: dusmas, prieks, nožēla, šaubas, uztraukums utt. Tas novērš prāta klīšanu pagātnē un nākotnē. Ir jāpiebilst, ka tagadnes metode Theravādā ir lielā mērā saistīta ar *Abhidharmas* filozofiju, kas apgalvo, ka *dharmas* (pamatelementi, kuri konstruē visu esošo) eksistē tikai vienu mirkli. Šāds mirklis ir ļoti īss un parastam prātam pat nav uztverams. Budista uzdevums ir notvert šo tagadni, kas ir Nirvānas vārti. Tie gan ir slēgti visiem tiem, kas dzīvo pagātnē savās atmiņās, lai cik tās nebūtu svaigas, un nākotnē savos sapņos vai plānos.

Kaut arī Kristietībai ir sveša augstākminētā doktrīna, tā arī pazīst tagadnes principu lūgšanā. Mums pierastais teiciens: "atrsties Dieva klātbūtnē" ir dziļākas jēgas papildīts. Tas nozīmē uzmanības noturēšanu ar skaidru apziņu, ka atrodi Dieva priekšā, kurš pašreiz tevi uzklausa. Lūk, ko raksta Surožas metropolīts Antonijs: "Vienīgais paņēmiens, kas palīdz savākt prātu lūgšanas laikā un nomierināt to, ir neļaut tam kļīst citā laikā; tev ir nepieciešams paturēt to Dieva klātbūtnē. Un, pieradis bieži par Viņu domāt, tu viegli nomierināsi prātu lūgšanas laikā, vai vismaz pasargāsi to no izklaidības."<sup>28</sup>

Jezuīti savās meditācijās arī cenšas tikai piefiksēt domas, atrodot sevi Dieva klātbūtnē: "Ir jāapzinās sevi vai ātri sev "jāpārslīd", sevi sajūtot, un ar visām savām domām un sajūtām sevi jānostāda Dieva priekšā. Ne obligāti Dieva klātbūtnes sajūta ir pašsaprotamajā tā nav (kas bieži tā var būt), tad iedomājas, ka Dievs ir klātesošs un tādā veidā sajūt Viņa klātesamību".<sup>29</sup>

Vislielākie kristīgie meistari cīņā ar prāta izklaidību ir hesihasti. Viņi iedomājas sirdi kā kambari, kura durvis sargā nokāpis tajā prāts. "Tad prāts pārvēršas par dzirdi un redzi, - raksta starecs Siluāns, - tas redz un dzird jebkuru domu"<sup>30</sup>, kura no ārpusē tuvojas, pirms tā ienāk sirdī. Lūdzoties prāts ne tikai nepieļauj domu ienākšanu sirdī, bet atgrūž tās. arī sevi sargādams no savienošanās ar tām. Tādā veidā sasniedz jebkuras kaislības iznīcināšanu tās attīstības sākumpunktā". "Bezkaislīgam cilvēkam prāts valdītājs var palikt pie domas, jo ir esamību izzinošs spēks, bet paliek pilnīgi brīvs no tās."<sup>31</sup> Pēdējais citāts liecina par to, ka hesihasti necenšas vardarbīgi pārtraukt domu rašanās procesu. Tas ir arī svarīgs budistu meditācijas princips, kurš ļauj tikai vērot domas, nemaz nemēģinot tās mākslīgi izjaukt vai aizliegt tām rasties.

Ceturtais *smṛti* veids ir *dhurmu* (Skt., Pāli *dhamma* ) kontrole. Tā ir prakses daļa, kas ietver *Vipassanas* jeb dinamiskās analītiskās meditācijas principus iepretī pirmajiem trijiem *smṛti*, kuri attīsta statisko meditāciju. *Dharmu* kontrole paredz iedziļināšanos Budisma mācībā. *Samatha* palīdz cilvēka prātam nenovirzīt uzmanību no pētāmā priekšmeta un maksimāli ieiet tā "izgaršošanā". Veiksmīgu *Vipassanu* noslēdz apgaismība, kad garīgā redze nu ir atraisīta, un viss, ko nācās apcerēt ar intelekta palīdzību, skaidri atklājas kontemplētājam. Budisti sauc to par stāvokli, kad cilvēks redz visu tādu, kāds tas ir.

Pirms ķerties klāt pie aprakstiem, ir svarīgi atcerēties, ka arī kristīgie mistiķi ar trenētas koncentrēšanās palīdzību iedziļinās kristīgajā mācībā, kurai, protams, ir maz kopīga ar Budismu. Var teikt, ka, sākot ar ceturto *smṛti*, budisti un kristieši sāk iet dažādus ceļus, kaut arī izmanto tajā iepriekšiegūto māku kontrolēt ķermeni, sajūtas un domas.

Galvenais Būdas mācības fokuss *neiešanas* (*duhkha*). Tas ir jebkuras eksistences princips un ir apvienots ar *nepastāvību* (*anitya*) un esošā bezpersoniskumu (*anātman*). Šos trīs principus Buda saista ar mācību par *dharmām*, kura izskaidro, kas patiesībā ir cilvēks un kādēļ mums ir jāpieņem fakts, ka nevienam no mums nepiemīt savs es. Buda ir mācījis, ka cilvēks nav viengabalains. Viņš sastāv no pieciem agregātiem, kurus sauc par *skandhām* (Skt., Pāli *khandhas*). Pirmais agregāts sastāv no neskaitāmām *dharmām*, kuras izveido ķermeni. Pārējie četri agregāti arī sastāv no *dharmām* un sastāda to, ko esam raduši uzskatīt par viengabalainu dvēseli. Tās agregāti ir sajūtas, atmiņa un uztvere, psihiskie procesi kopā ar gribas aktiem un apziņu. Nevienam no tiem nav pastāvīgs, jo sastāv no elementiem (*dharmām*), kuri eksistē tikai vienu mirkli. Elementam izirstot, rodas cits elements. Līdz ar to cilvēks nav kaut kas viens un pastāv tikai īsu laika sprīdi. Nākamajā brīdī mēs vairs neesam tie, kas bijām pirms brīža.

Šo īsumā izklāstīto mācību arī ir aicināts izprast *Vipassanas* praktizētājs. Mērķis ir pieķeršanās sev un citām pārejošām lietām iznīcināšana, kā rezultātā cilvēks dara galu arī savai karmai un tādēļ vairs nepārdzimst. Ciešanas ir beigušās. Viņš var mūžīgi baudīt Nirvānu. Galvenā *Vipassanas* metode ir analītiskā esamības (un arī sevis paša) saskaldīšana *skandhās* un *diarmās*. Tam ārkārtīgi noder pirmo triju *smṛti* audzināšana, kad, piemēram, pastāvīga atšķirīgo un pārejošo sajūtu vērošana aizved līdz dziļai sevis izpratnei: manī nav nekas pastāvīgs, jo sajūtas rodas no nekurienes un pazūd tukšumā; dzīve ir ciešanas, kurām par iemeslu ir fiziskas sāpes un nespēja paturēt patīkamas sajūtas; es patiesībā neesmu nekāds es, jo man šīs sajūtas nepieder to nepastāvības dēļ. Tādā veidā var izanalizēt jebkuru *smṛti*, lai nonāktu pie līdzīgiem secinājumiem. Tā visi četri *smṛti* veidi ir saistīti savā starpā.

Lai nenogurdinātu lasītāju, pievērsīsimies tikai vienai *Vipassanas* tehnikai, kuras pamatā ir ķermeņa (*kāya*) *smṛti*, un, proti, meditācija par 32 ķermeņa daļām, kā arī liķa vizualizācija. Budistiem bieži pārmet neveselīgu interesi pret mirušo un sapuvušo ķermeni, neievērojot to, ka tāda veida meditācijas ir nepieciešamas, lai iedziļinātos nepastāvības un ciešanu mistērijā. Bez tā nebūtu iespējams iznīcināt pieķeršanos sev un pārraut kannisko ķēdi. Buda bija pret pārlieku miesas mērdēšanu. Viņš piedāvāja iet vidusceļu, t.i., izstrādāt pareizu attieksmi pret miesu, kas iemācītu tai nepieķerties.

Vispirms ir pieminams Birmas skolotājs Taungpulu-sajado, kura pamattehnika ir 32 ķermeņa daļu vizualizācija. kuras sadala pa 6 grupām: 1. Mati uz galvas un ķermeņa, nagi, zobi un āda. 2. Muskuļi, cīpslas, kauli, kaula smadzenes un nieres. 3. Sirds, aknas, membrānas (diafragma), liesa un plaušas. 4. Zamas, iekšējie orgāni, vēderplēve, izkārnījumi, galvas smadzenes. 5. Žults, gļotas, strutas, asinis, sviedri, blīvie tauki.

6. Asaras, šķidrie tauki, siekalas, gļotas, locītavu šķidrums, urīns. Katru grupu apcer piecas dienas, un kad nonāk līdz pēdējai, sāk visu no jauna, tikai no otra gala, t.i., no sestās līdz pirmajai grupai. Tāda veida meditāciju pavada mantru dziedāšana ar ķermeņa daļu nosaukumiem. To turpina apmēram sešus mēnešus, kas palīdz apzināties, ka cilvēks sastāv no daļām un pārejošiem elementiem, bet radusies riebuma sajūta pret ķermeni audzina nepieķeršanos.

Lūk, ko raksta par savu pieredzi šajā jomā Dž.Kornlds: "Kad es uzsāku personīgo praksi, jau elpošanas vingrinājumu laikā man bija dažādu ķermeņa daļu vīzijas, visbiežāk man rādījās skeleti un kauli. Mans skolotājs tad iemācīja man paturēt šos tēlus prātā, lai attīstītu koncentrēšanos un cīnītos ar citām, t.i., dejojošo sieviešu ķermeņu vīzijām. Galu galā šī prakse aizveda līdz meditācijām par nāvi un liķiem, kuri atrodas klosteru laukumos sadedzināšanai. Es redzēju arī manis paša liķi un arī tuvāko draugu liķus. Tāda meditācija ir saistīta ar tām sajūtām, kuras pavada mūsu pašu nāvi un ir spēcīgs ierocis tam, lai ieraudzītu es un tā melodramu no pareizas perspektīvas. Kad mēs uzvarēsim nāves bailes, pateicoties pilnīgai piekrišanai [tam, ka mīrsim] un pieķeršanās iznīcināšanai, mēs kļūsim pilnīgi brīvi".<sup>32</sup>,<sup>33</sup>

Šajā kontekstā der atcerēties, ka starp 40 vispārpieņemtiem budistu meditācijai domātiem objektiem (*kammatthāna*) ir arī 10 liķa sadalīšanas fāzes, kuras sava ķermeņa mirstīguma apzināšanas nolūkam var vizualizēt jebkurš Theravādas budists. Šīs fāzes ir šādas: uzpūties liķis, zils liķis, strutojošs liķis, sasprēgājis liķis, saplosīts liķis, izmētāts liķis, sašķelts, saskaldīts un izmētāts liķis, asiņains liķis, tārpu izēsts liķis un skelets. Ja kāda miruša cilvēka ķermenis ir pieejams, var meditēt pie tā, nemaz neizmantojot iedomātus tēlus. Par to arī stāsta kāds dedzīgs Theravādas budists no Rīgas: "Kad mēs bijām [Amaravati] klosterī, tur tā dibinātājs novēlēja savu ķermeni pēc nāves meditācijai. To nolika atsevišķā telpā ar ventilāciju, bet tāpat jau pietiekami smakoja. Varēja atnākt un skatīties. Liķis tur tika glabāts apmēram nedēļu, iebalzamēts, lai ilgāk saglabātos. Es gāju un tā bija tāda interesanta pieredze. Pa nakti vari atnākt pilnīgā vientulībā, un tu esi istabā ar zārku un liķi. Un tad vari skatīties un vērot sevi. Nu, es sēžu, un man ir bail, kaut kādas fantāzijas, ka liķis tūlīt celsies augšā vai vēl kaut ko. Bet pamazām tās visas atkāpjas, tu vienkārši vēro, kāds pats kādreiz būsi."<sup>1</sup>

Nebūtu pareizi domāt, ka Kristietībai līdzīgas prakses ir svešas. Ir daudz senu un ne tik senu Austrumu hagiogrāfisko aprakstu, kur ir minēta askētu gulēšana zārkos. Tāpat daži askētiskie tēvi iesaka liķu vizualizāciju kārdinošo domu gadījumā. Arhibīskaps Antonijs, piemēram, raksta: "Pretēja dzimuma pārstāvjus, kuru tēlus ļaunais gars izvelk no tavas atmiņas, iedomājies gulošus zārkā, sapuvušus, smirdīgus un tārpu izēstus. Atceries arī to, ka tavas nāves stunda nav zināma, un var gadīties, tu nodzīvo savas pēdējās minūtes šeit, virs zemes. Pēc tam tevi gaida mocības par grēkiem, kurām nebūs gala. Tad nepiedienīgas domas un kaislīgas vēlmes ātri pazudīs."<sup>34</sup>

Neraugoties uz zināmu līdzību budistu un kristiešu askētu pamācībās un arī to, ka tās apvieno cīņa par maksimālu pievēršanos reliģiskajām vērtībām, attieksme pret miesu tomēr ir un paliek dažāda. Budistiem tā kalpo kā nepastāvības pierādījums un

ir domāta pilnīgai iznīcināšanai, kamēr kristieši gaida miesas Augšāmcelšanos, kad, no kaislibām atbrīvota un šķīsta, tā kopā ar dvēseli atjaunos psihofizioloģisko kopu, ko sauc par cilvēku. Ir arī jāsaliek pareizie akcenti, lai nepārprastu redzamās kopīgās īpašības budistu un kristiešu praksē. Theravādā meditācija par ķermeņa daļām un liķiem ir viena no visnozīmīgākajām, kamēr Kristietībai tai ir gadījuma raksturs. Rietumu kristīgā pasaule vispār to nepazīst, dodot priekšroku abstraktai elles apcerei un grēku nožēlai.

Lai gūtu skaidru priekšstatu par to, kāds priekšmets aizvieto budistu *Vipassanas* sistēmas, ir vērts no jauna pievērsties jēzūtiem, kuri izmanto iegūtās prāta koncentrēšanās spējas un trenētās sajūtas vispirms Bībeles fragmentu, bet vēlāk - Kristus dzīves, nāves un Augšāmcelšanās apcerē. Hesihasma to aizvieto Jēzus lūgšanas formula, kura ietver vissvarīgākos Kristietības postulātus: Dieva Dēla nākšanu pasaulē un cilvēces grēku izpirkšanu.

Mūsu raksts nav domāts, lai sīkāk apspriestu lūgšanu kristīgajā tradīcijā. Tādēļ beigsim ar D. Komfilda vārdiem, kas apkopo visu iepriekš teikto:

"Būdas mācību var īsi izteikt šādā veidā. Nav nekā, pie kā būtu vērts turēties. Ja jūs atbrīvosieties no visa: priekšmetiem, jēdzieniem, skolotājiem, Būdas, es, ārējām sajūtām, atmiņām, dzīves, nāves, brīvības, tad visas ciešanas pazudīs. Pasaule izpaudīsies savas būtības svētumā, un jūs izbaudīsiet Būdas brīvību."<sup>36</sup>

## ATSAUCES UN PIEZĪMES

\*• **JIОСCKHH B . H .** OнепK MHcmnecKopo 6opocnoBH5и **BOCTOHHOH** ИлepKBH //JIОСCKHH B.H. *OнепK MUmcmnecnozoōeocJifmt&BeKmmnoūllepKBU*. HorMaTHHecKoe6opocJioBiiе. MockBa:UeHTp "C3H", 1991, c. 10.

† Precizējot arī Upaniśadās, kurās izstrādāts Brahmana jēdziens, neparedz Brahmana daļību meditācijā, jo viņš ir absolūti bezpersonisks.

† ИлKеK KopHcpuaa. *Cmpemennue bydduūcKuemacmepa*. MockBa: IbxTeJifccTBO AccomrарxнH ИlxoBHoro EfliiHenn "3OJIOTOH BeK", 1993, c. 78.

\*• *Hxe* UpHKana. *Bojibiueo pyxoeodcmeo K smanam Ilymu Ilpooyxdeuusi, IV. 3man dyxoenoeo pa38umun Gbicuteū jiumwcmu (npodo/ioKeuee). Be3Mnmeotcnoomb (uiamamxa) - cyлHoem medumauuu (309a), /nep.. c TH6. A.KyраBHИca. CaHKT-neTep6ypr: HapTaHT, 1998, c. 14.*

Ir domāta *Samatha*. Tib. transliterācija: *zhi-gnas*.

† Ir domāta *Vipassanā*. Tib. transliterācija- *Ihag-mthong*.

† *Hxe* UoHKana. *Bonbmoe pyKoeodcmeo*, op. at, (3096), c 15.

† итiceHKO B.E. PaHHHH 6ымHHCKaj! cpHJioocpHH //ИтiceHKO B.T., TepeHTbeB A.A., UIOXHH B.K *PamisMoyffluucKaa <pwoc(><friin..<Pitnoco4n<si domūuu3na*. Mocraa: BocTOHHaa jinnepaTVpa PAH, 1994, c. 185.



<sup>13</sup> jĵKeK KopHcbmifl. *CoepemetiHbte bydduucKuemacmepa*, op. cit., c. 118-120.

^ Cit. pēc: Inese Levana. *Theravādas Budisma skola hirvijā. Diplomdarbs*. Rīga: LU Teoloģijas fakultāte, 2001, 28. Ipp.

ApxnennKon **АИТОHHH** (ro.wHCKitfi-MHxaHnoBCKHH). *Ommrme Hucycceoiu u boMecmeeHHOū (mazodamu)*, op. cit., c. 49.

<sup>36</sup> TxeK KopHcpHJifl. *Coepemenubie OydduucKuemacmepa*, op. cit., c. 25.

## S u m m a r y

The article covers a short comparative analysis of meditational techniques in Theravada Buddhism and Christianity. The last one is represented by Greek and Russian Hesychasm. The Western Christian tradition is also mentioned. The Spiritual Exercises of St. Ignatius Loyola and different preliminary meditations practiced by Jesuits nowadays are helpful in our research.

It is common knowledge that Theravada Buddhist teachings have nothing in common with Christian doctrine. The notion of God, God's grace and the forgiving of sins could never be accepted by Buddhists. It's a reason for different soteriological aims in Theravada and Christianity. As for the former, it seeks to realize dissatisfaction (*dukkha*), impermanence (*anicca*) and impersonality (*anattā*) of all things. Christian soteriological aim is, on the contrary, positive, that means cognition of the only One, who possesses the everlasting existence and perfect uncreated Substance.

In spite of the doctrinal differences there are many similar psychotechniques in both traditions. Theravada has elaborated two main dimensions of meditation. The first is supposed to train the tranquillity or calm of the mind called *Samatha*. It is necessary for a perfectly concentrated attention during the other meditative condition of the mind that is the dynamic insight into the truths of suffering, impermanence and impersonality of the existence. The latter form of Buddhist meditation is called *Vipassanā* and is superior to the former because it is concerned with that aspect of psychotechnique which is distinctively Buddhist.

The purpose of our research is to show that the twofold dimension of meditation is well known and widely practiced by Hesychasts and Jesuits. The main tool of *Samatha-Vipassanā* is mindfulness called *sati* in Pāli and *smṛti* in Sanskrit. There are four types of mindfulness: that of the body (**kaya**), of the senses (*vedana*), of the thoughts (*cittur*) and of *dhammas*. The first three *sati* deal with *Samatha* while the last one represents *Vipassanā*.

The mindfulness of the body consists of various practices. It can be developed through attention on the breath and mantra recitation or awareness of any part of the body. Heart is considered to be a good object of the static meditation. All the elements of the first *sati* are practiced in Hesychasm as well. The mindfulness of the senses means to be attentive to all the feelings of the body during meditation. In accordance with the research this technique is a part of the prayer of Hesychasts and Jesuits. *Sati* of thoughts seeks to



control mental activity in order not to allow different thoughts to absorb the contemplating mind. The same method seems to be of extreme importance for Hesychasts.

The mindfulness of dharmas signifies meditation on the Buddhist values mentioned above. It is substituted by reflection on the mysteries of Incarnation, Redemption and Resurrection in Christianity. The fourth sati is that point where Buddhists and Christians begin going different ways. It is obvious that similar body techniques do not represent the same attitude to the body. The aim of Buddhism is to get free from the physical form in order to interrupt the process of reincarnation. The purpose of Christian prayer is to transfigure the body to make it worthy of resuscitating the psycho-physiologic unity called man after the Resurrection.

**TĀLIE AUSTRUMI:  
FILOZOFIJA, VALODA, POLITIKA**

**The East Asia:  
Philosophy, Language, Politics**

## Filosofiska kategorija *dao* Laodzi "Daodedzjin"

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Sī raksta pamatā ir filosofiskās kategorijas *dao* semantikas izpēte daoistu kanonā "Daodedzjin". Kanons, kurš rakstā tiek dēvēts par "Laodzi", tiek uztverts ārpus tā reliģiskajām interpretācijām un tiek uzskatīts kā neatkarīgs lielums, kurā atklājas kategorija *dao*.

Tā kā filosofiskās kateogonjas parasti ir polisemantiskas, tām tiek piedēvētas dažādas nozīmes, radot atšķirīgas interpretācijas. Kategorija *dao* nav izņēmums. Lai saprastu citu kultūru filosofiskās kategorijas, mums nākas tās pārtulkot sev saprotamā valodā. Tā kā mums nav citu iespēju, kā vienīgi pārtulkot tās, citādaus zaudē savu citādā dabu un kļūst par mums saprotamo. Tas notiek arī ar kategoriju *dao*, ja to tulko tikai kā Ceļš un uztver kā Augstāko realitāti vai visu lietu pirmsākumu.

Sis raksts mēģina parādīt *dao* polise mantisko raksturu "Laodzi" tekstā. Latviski ir pārtulkotas un izanalizētas visas 38 nodaļas, kurās hieroglifs *dao* ir sastopams. Tas ir ļāvis visas iespējamās nozīmes iedalīt divās lielās grupās: metafiziskajā un ētiskajā *dao*. No metafizikas viedokļa *dao* tiek uztverts kā visu lietu būtība un to rašanās avots. No ētiskā viedokļa *dao* tiek saprasts kā likumība, kas vada fenomenu pasaules, sabiedrības un valsts attīstību. Turklāt nodaļas, kurās *dao* ir uztverams kā ētiska kategorija, dominē "Laodzi" tekstā.

Šis raksts skaidri parāda *dao* nozīmju dažādību. Lai arī "Laodzi" teksta pirmajā nodaļā ir teikts, ka "pastāvīgais *dao* nav vārdos izsakāms", kanons turpina "izteikties", nosaucot to neskaitāmas reizes. Tas mums liek runāt par dažādiem *dao* vai arī par vienas kategorijas dažādām manifestācijām. Un šis raksts ir mēģinājums izgaismot šīs dažādās manifestācijas.

Raksturvārdi: daoisms; dao; Laodzi; Daodedzjin; ķīniešu tradicionālā filosofija.

Mūsu darba pamatā ir skatījums uz Ķīnas filosofijas vēsturi kā uz filosofisko kategoriju attīstību teksta ietvaros. Tāpēc pētījuma centrā atrodas ķīniešu tradicionālās domas kategorija *dao* 道, kas kalpo par atskaites punktu.

*Dao* ir viena no nozīmīgākajām ķīniešu tradicionālās domas kategorijām. Tai ir garš un sarežģīts attīstības process, kas sevī ietver visus galvenos Ķīnas filosofijas attīstības hronoloģiskos posmus, filosofiskās skolas un reliģijas.

Visizplatītākais *dao* tulkojums uz rietumu valodām ir "ceļš". Tomēr šāds tulkojums ir ļoti šaurs un ierobežots. Noteiktos teksta fragmentos neatkarīgi no tā, vai tie pieder konfuciānistu tradīcijai vai daoistu un budistu, tas būtu tulkojams kā "ceļš". Tomēr mums liekas, ka tik nozīmīga kategorija kā *dao* ir jāatstāj netulkota tāpat kā citu kultūru reliģiski filosofiskie jēdzieni. Galvenais iemesls tādai rīcībai, protams, ir šo kategoriju polisēmija.

Divpadsmit sējumu *Ķīniešu valodas lielā vārdnīca* [44, 1063-1064] piedāvā 40 hieroglifa *dao* skaidrojumus, apskatot arī hieroglifa lietojumus modernajā literatūrā, kuru nozīmes mūsu darbam nav nepieciešamas. *Lielā vārdnīca* kopskaitā min 24 hieroglifa nozīmes [43,4765]. Uzskaitīsim tikai dažas svarīgākās:

1. Ceļš, pa kuru iet.
2. *Dao* substance, pasaules visu lietu avots.
3. Metode, pārdabiskas spējas, prasme.
4. Sekot, paklausīt.
5. Netraucēts, nekavēts.
6. Runāt.
7. Pārvaldīt.
8. Vest; vadīt, virzīt.

Džans Liveņš min 5 nozīmes, kādās *dao* varētu tikt saprasts:

1. *Dao* ir debess, zemes un visu lietu substance jeb avots. Tas norāda uz lietu, kas ir arjutekļiem netverama un ir ārpus pieredzes. Pateicoties tam, dabas un sabiedrības parādības ir tādas, kādas tās ir.

2. *Dao* ir visas pasaules būtība, lietu pamatiedaba, iekšējās attiecības, kas veido lietu pamatelementus.

3. *Dao* ir lietu likumība. Tas norāda uz lietu imanentās būtības, nepieciešamības un stabilitātes saistībām.

4. *Dao* ir kustības un izmaiņu process.

5. *Dao* ir politisks princips, ētikas un morāles paraugs [21,3-4].

Jinhuejs Parks, balstoties uz sastopamajām *dao* interpretācijām, izdala trīs jēdzienus, ar kuru palīdzību tas tiek skaidrots: ontoloģisko, epistemoloģisko, ētisko jeb praktisko. Saprasts ontoloģiski, *dao* nozīmē to, kas ir. Interpretēts epistemoloģiski, tas tiek attiecināts uz izziņas veidu. No ētiskas perspektīvas raugoties, tas nozīmē noteiktu praktisku normu. Tādēļ lielākajam vairumam interpretētāju *dao* ir ekvivalents tam, ko mēs dēvējam par Augstāko Realitāti. Dažiem komentatoriem *dao* nozīme patiesības atklāšanas ceļu, citiem tas tiek identificēts ar noteiktu rīcības veidu [38, 203-204].

H.Smits *dao* izprot trijās nozīmēs uzreiz: "Augstākās Realitātes ceļš; Visuma ceļš; ceļš, kuram ir jāseko, lai pieskaņotu sevi ceļam, kas virza Visumu." H.Velčs no ontoloģiskās pozīcijas definē *dao* kā "Visuma kārtību" un "Dabas likumu". M. Kaltenmarks no epistemoloģiskās pozīcijas izprot *dao* kā "metodi". No ētiskās perspektīvas viedokļa *dao* ir pieredze. Džans Džunjeņš to skaidro kā "pirmatnējā pieredze, kas tiek iegūta, interpretējot un identificējot cilvēka subjektivitāti ar lietu objektivitāti." [Ibid., 204]. Līdzīgi *dao* nozīmes sagrupē arī Ceņš Gujins: metafiziskā patiesā esamība: likumība; cilvēka dzīves noteikumi, kritēriji, standarti un paraugi.

Acīmredzams ir fakts, ka lielākais daudzums interpretāciju pārliecinoši izdala ētisko perspektīvu, kurā ietilpst ne tikai konkrēta indivīda uzvedības normas un metodes bet arī valstiskā veidojuma eksistences normas. Interpretāciju atšķirība ir vērojama izdalot *dao* metafiziskās īpašības. Svarīgi ir piebilst, ka mēs lietojam vārdu "metafizisks"

nevis "metafizika", jo runājam par *dao* piemītošajām īpašībām, nevis par "Laodzi" tekstā pieminētajām koncepcijām, kuras mēs varētu nodēvēt par "Laodzi" metafiziku. Vārds "metafizisks" tiek izmantots, lai raksturotu *dao* kā transcendentālu, jutekļiem netveramu.

Iepriekš minēto trīs perspektīvu vidū tiek minēta arī epistemoloģiskā, kas saistīta ar izziņas iespēju. Vai *dao* ir vērtējams kā īpašs izziņas veids, ko mēs definējam, citējot Džanu Džunjeņu kā "pirmsontoloģisku pieredzi"? Vai arī tas ir "metode", kā to uztver M. Kaltenmarks? Džans Liveņš vispārībā neizdala epistemoloģisko koncepciju, bet bez ontoloģiskās un ētiskās min arī kosmoloģisko, kirru tas nenodala no ontoloģiskās. Proti, ontogēnēze un kosmogēnēze, pēc viņa domām, ķīniešu filosofijā bieži tiek apvienota [21,11]. Mūsaprāt, epistemoloģiskā koncepcija nav izdalāma atsevišķi kā nozīmju grupa, kurā mēs varam ietilpināt atsevišķas *dao* nozīmes, bet gan lietojama deskriptīvi, runājot par pašu kategoriju tās metafiziskajā raksturojumā kā neizzināmu un neaprakstāmu. Ja izziņa sevī ietver galarezultātā konceptualizētu parādības aprakstu valodā, tad "Laodzi" filosofijā, kas, neskatoties uz apgalvojumiem par nespēju aprakstīt *dao* (un tas precīzi ir eksplīcēts šajā nodaļā), tomēr to apraksta, jo arī vārdi "netverams, neskaidrs" u.c. jau ir valodiski noteikti. Šāda epistemoloģija ir iekšēji pretrunīga. Pareizi atzīst Jinhuejs Parks, ka daoistu epistemoloģija kā koncepcija ir tukša, ja tiek atzīts arguments, ka zināšanu avots ir intuīcija nevis prāts, un zināšanas, kuras, protams, ir lingvistiski noteiktas, ir maldinošas [38,206]. Tātad mēs nevaram runāt par "Laodzi" epistemoloģiju, bet esam tiesīgi izmantot terminu epistemoloģija, runājot par iespēju izziņāt *dao*.

Atgriežoties pie pāri palikušajām ontoloģiskajām un ētiskajām koncepcijām, jāatzīst, ka to lietojums ir tikpat pretrunīgs kā epistemoloģiskās koncepcijas lietojums. Ētiskā koncepcija, ja tā tiek izprasta kā uzvedības norma un likumība, šķiet akceptējama. Atstājot ontoloģisko koncepciju, mēs tai pievienojam arī kosmoloģisko, tomēr atzīstot, ka, iespējams, "Laodzi" tekstā kosmogēnēzes vietā ir ontogēnēze.

## 1. Dao - metafiziskais pirmsākums

### 1. nodaļa:

**mmt . &«ar. \*\*r\*. IESTŽ. m%.**

**mvsžm. sm®. tm.**

Dao var izsacīt, bet ne pastāvīgo dao (Dao var būt dao, bet tas nav pastāvīgais dao). Vārdu var nosaukt, bet ne pastāvīgo vārdu (Vārds var būt vārds, bet tas nav pastāvīgais vārds). Nenosauktais - debess un zemes sākums (Neesamību sauc par debess un zemes sākumu). Nosauktais - visu lietu māte (Esamību sauc par iesmittūkstošu lietu māti). Tādēļ, ja pastāvīgi nav vēlmju, var novērot tā smalkumu. (Tādēļ pastāvīgajā neesamībā tiecies novērot tā smalkumu). Ja pastāvīgi ir vēlmes, var novērot tā robežas (Pastāvīgajā esamībā tiecies novērot tā robežas ). Šie divi

parādās kopā, bet vārdi tiem dažādi. Kopā tos sauc - aplēptais. Aplēptā aplēptums ir neskaitāmu noslēpumu vārti.

"Laodzi" pirmā nodaļa ievada tekstā *dao* kategoriju, kas pirmajā rindiņā tiek lietota trīs reizes un izraisa daudz jautājumu un nesaskaņu komentētāju un tulkotāju starpā. Ja praktiski nevienam nav šaubu par to, ka trešais hieroglifs *dao*, kas lasāms kopā ar hieroglifu *čan* S- "pastāvīgs", ko, balstoties uz Mavanduejas teksta variantu, tulko arī kā "mūžīgs" *-hen* Ē, tad pirmo divu, un it īpaši otrā, hieroglifu tulkojums izraisa īpašu interesi.

Tradiccionāli otrais hieroglifs *dao* ir ar nozīmi "runāt, teikt, sacīt", kas atrodama vārdnīcā un citos senākajos komentāros. Par apstiprinājumu tam tiek citēti teksti, kuros ir tālāk analizēta "Laodzi" doma par *dao* verbalizēšanas neiespējamību. "Džuandzi" 22. nod. "Dži bei jou" 𠄎 𠄎𠄎: " (Tas, kam) nav sākuma, teica: "*Dao* nevar dzirdēt, ja dzird, tas nav *dao*. *Dao* nevar redzēt, ja redz, tas nav *dao*. Par *dao* nevar neko pateikt, ja saka, tas nav *dao*."" "Huainaņdzi" 𠄎𠄎 ?• nodaļā "Beņdzjin" 𠄎𠄎: "Pasaulē nav zināms nekas vērtīgāks par nerunāšanu, tādēļ *dao*, kas izsacīts, nav pastāvīgais *dao*." [6, 2; 8, 3].

Ja starp ķīniešu autoriem ir vērojama vienprātība, tad tulkojumu variācijas ir vērā ņemamas. Šeit ir jāizdala daži nozīmīgākie tulkojumu varianti. Noteikts skaits tulkotāju konsekventi seko ķīniešu skaidrojumam (D. S. Lao, I. I. Semeņenko, A. A. Maslovs, Jans Hin-šuns, M. LeFergē), daļa, kā Dž. Legs un J. A. Torčinovs, priekšroku dod tādām tulkojumam, kur hieroglifs *dao* no lietvārda "ceļš" kļūst par darbības vārdu "iet (pa ceļu)".

T. Klīrijs otro hieroglifu tulko kā *dao* -£ - "vadīt; virzīt; vest": "A way can be a guide, but not a fixed path." [14,9]. Līdzīgu hieroglifa *dao* interpretāciju min arī U Ji, citējot Hešana Guna komentāru: "To sauc par kanonu mākslas un pārvaldes mācības *dao*." [8,3].

Starp ķīniešu autoriem nav vienprātības pirmā un pēdējā hieroglifa izpratnē. Ju Peiliņš, tāpat kā U Ji, pirmo hieroglifu skaidro kā "visuma avotu" [9, 22], "visuma, cilvēka un visa radītā substanci" [8,2], izceļot *dao* metafizisko dabu. Viņi uzskata, ka Laodzi ir pirmais, kas Džaņguo periodā paplašināja *dao* kategorijas saturu, apveltot to ar metafiziskām īpašībām. Turpretī Ceņš Gujins uzskata, ka pats pirmais hieroglifs ir jāsaprot kā visiem pierastais *dao* ar nozīmi "patiesība", kā kategorija, kurai ir vairāk definējams raksturs (tāpat kā tas ir skaidrots Hešana Guna komentārā), nevis kā *dao*, kurš veic kosmogoniskas funkcijas un kurš ir visa pastāvošā substance. Pēc viņa domām, tieši trešais hieroglifs *dao*, kas mūsu tulkojumā parādās vārdu savienojumā "mūžīgais (pastāvīgais) *dao*", ir uzskatāms par "substanci un virzošo spēku, kas izveido visumu." [1, 47]. Tādējādi mēs varam secināt, ka jau pirmajā rindiņā tiek runāts par vairākiem *dao*: mūžīgo (pastāvīgo), kas nav vārdos izsakāms, un mainīgo, kurš ir raksturojams. Šādam skaidrojumam piekrīt arī krievu sinologi A. Maslovs [19,381] un J. Torčinovs [16, 92], kurš atzīmē, ka "divu *dao* teorija" vēlāk tiek bieži izmantota daoistu tekstos. Apstiprinājumu apgalvojumam par diviem *dao* gūstam, ja pievēršam uzmanību nākamajam teksta fragmentam, kur parādās jēdzieni "nenosauktais" - *u*

*min* *m* TŠ un "nosauktais" - *jou min* W 45 (burtiski šie hieroglifu savienojumi tiek tulkoti kā "nav vārda / nosaukuma" un "ir vārds / nosaukums"). Ar šo teksta daļu un tajā sastopamajiem jēdzieniem ir saistītas dažādas interpretācijas, kas savu argumentāciju cenšas meklēt pašā "Laodzi" tekstā. Ņemot vērā faktu, ka senķīniešu valodā rakstītajos darbos neeksistē interpunkcija (palīgteikuma sākumu vai teikuma beigas, ja arī tie vispār tiek izcelti, var noteikt tikai no konteksta, jeb arī tos atzīmē ar īpašām partikulām), ķīniešu autoru starpā nepastāv uzskatu vienotība par "pareizāko" un "precīzāko" interpunkcijas izvietošanu tekstā, kas dabiski noved pie atšķirīgām teksta nozīmes interpretācijām. Rietumu autori izmanto šo situāciju kā sava veida argumentu par labu saviem tulkojumiem, kas ar savu novitāti mēdz pārsteigt sinologus, kas atbalsta tradicionālāku teksta interpretāciju. Mums uzreiz ir jāspēj saprast, ka katrs no tulkojumiem ir iekļauts loģiskā sistēmā, jo no tā, kā tiek tulkots konkrētais fragments, ir atkarīga teksta tālākā interpretācija. Šī atziņa ir ļoti nozīmīga, ja vēlamies izprast tos interpretāciju uzslāņojumus, kas ir izveidojušies ap augšminēto teksta daļu. Pašlaik eksistē divi lasīšanas veidi, kas izriet no dažādās interpunkcijas lietošanas. Dž. Legs, Čaņs Vin-tsits, J. Torčinovs Jans Hin-šuns, I. Semeņenko un D. S. Lao, liekot komatu aiz *u min* un *jou min* H 45, tulko tos kā "vārdā nenosauktais un vārdā nosauktais." Lielākā daļa autoru liek komatu aiz hieroglifa *uM.ym jou* W, tulkojot tos attiecīgi: "neesošais, neesamība" (non-being, He6birae) un "esošais, esība, esamība" (being, bume).

Teksta lasījums, kur pieturzīme tiek likta aiz hieroglifa "vārds" - *min* 45 tika uzskatīts par tradicionālu (Vana Bi un liešana Guna komentāri balstās uz šādu interpunkciju līdz brīdim, kad Vans Anši ± 5 5 (1021-1086), Sima Guans *n\M%* (1019-1086) un Su *M* fiš (1039-1112) lika uzsvāru uz hieroglifu "neesošais" • un "esošais" *jou* [1, 49].

Interpretētāji, kas izvēlas tulkot šo teksta daļu, izceļot jēdzienus "esamība" un "neesamība", pamato to, apgalvojot, ka filosofiskās kategorijas *u* un *jou* pretnostatītas viena otrai, pirmoreiz parādās tieši "Laodzi" [50, 516]. Par pierādījumu tulkojuma precizitātei tiek citēta "Laodzi" 40. nodaļa: "*Pasaules visas lietas dzimst no esamības. Esamība dzimst no neesamības*" ^ T S f t i ^ ' S , *tfcM* . Ir jāatzīmē fakts, ka neviens no autoriem nenoliedz to, ka "neesamība" ir viena no centrālajām kategorijām Laodzi filosofijā, no tās attīstās tādas kategorijas kā "ne-darīšana" - *u vei* **SP.v&** un tai korelatīvā kategorija "dabiskums" - *dzi žaņ* ā *ffc*, un tādas "negatīvās" kategorijas kā "vājais" - *zou žuo* Sell, "nesacēšanās, necīnīšanās" - *bu dzen* -*f*- Tomēr tas nešķiet par pietiekoši nopietnu argumentu apgalvojumam, ka šāds teksta lasījums ir vispareizākais. Nav vienotas nostājas ne ķīniešu autoru, ne rietumu sinologu starpā.

Ar līdzīgām grūtībām mēs sastopamies, tiklīdz ķeramies pie nākamās teksta daļas tulkošanas: "*Tādēļ, ja pastāvīgi nav vēlmju, var novērot tā smalkumu (Tādēļ pastāvīgajā neesamībā tiecīs novērot tā smalkumu). Ja pastāvīgi ir vēlmes, var novērot tā robežas (Pastāvīgajā esamībā liecīs novērot tā smalkumu).*" Interpunkcijas izvietošanas veidi ir analogiski augšminētajiem, proti, ja iepriekš tika izcelti "neesamība" *u* un "esamība"

*jou*, tad loģiski seko tulkojums, kurā pieturzīmes tiek liktas aiz šiem abiem hieroglifiem, un hieroglifs "vēlme, vēlēšanās" *ju Šk* no lietvārda kļūst par darbības vārdu "vēlēties, gribēt." Līdz ar to tulkojums, manuprāt, kļūst īpaši neskaidrs un grūti atveidojams.

Ķīniešu interpretētāju strīdi galvenokārt koncentrējas ap šādām idejām:

1. Laodzi nekādi nevar aicināt lasītāju ļauties savām vēlmēm [9,26].

2. Vārdi un nosaukumi seko tad, kad ir parādījusies forma, kas ir otršķirīga attiecībā pret *dao*. Līdz ar to jau iepriekšējā teksta daļā ir jāparādās kategorijām *u* un *jou*, kas loģiski iekļaujas arī šeit [1,49].

3. "Neesamība" *u* var ietvert sevī "vārdā nenosaukto" *u min*, bet ne otrādi. "Vārdā nenosauktais" jau pats par sevi ir vārds, kas, piederēdams pie formu pasaules, ir atšķirīgs attiecībā pret "neesamību" *u*, kas ir visa avots, stāvoklis pirms debess un zemes izveidošanās [8, 5].

Šo hieroglifu detalizēta analīze nebūtu nepieciešama, ja kategorija *dao* nebūtu semantiski saistīta ar pārējām teksta daļām. Neatkarīgi no tā, kādu tulkojumu mēs uzskatām par pareizu, pārējās teksta daļas ir savdabīgi pakārtotas teksta ievaddaļai, kurā parādās divi *dao* - "*dao*, ko var izsacīt" ("verbalizētais" *dao*) un "pastāvīgais (mūžīgais) *dao*" ("transcendentāls" *dao*), kā arī "vārda, nosaukuma" attiecība pret šo kategoriju. Cik daudz no šīs teksta daļas mēs varam uzzināt par *dao* raksturu? Viens no veidiem, kā to izdarīt, būtu apskatīt šādu semantisku nozīmju rindu: izteiktais *dao* - pastāvīgais *dao* - izteiktais vārds - pastāvīgais vārds - nenosauktais (neesamība) - nosauktais (esamība) - sākums un māte - smalkais, un robežas - aplēptais.

Divu *dao* teorija argumentāciju rod jau pašā tekstā. Mēs varam tulkot pirmo rindiņu arī kā: "Ja *dao* var izsacīt vārdos, tad tas nav mūžīgais *dao*", un no daudzu autoru tulkojumiem un komentāriem ir skaidrs, ka tiek runāts par vienu *dao*, turklāt tas vēl tiek raksturots kā pastāvīgs un mūžīgs. Pirmajā brīdī var rasties iespaids, ka "Laodzi" autori, vienlaicīgi konstatējot *dao* verbalizācijas neiespējamību, tomēr turpina runāt par *dao* un ar to saistītajām kategorijām. Vai tā ir autoru nekonsekvence? Varbūt tas ir tik daudz reižu pieminētais daoistu tekstu neloģiskums un neskaidrums?

#### 4. nodaļa:

Dao ir tukšs, bet lietojot to nepiepildīt. Dziļais! Tas līdzinās visu lietu sencim. Dziļais! Tas šķiet pastāvošs. Es nezinu, kā dēļ tas ir. Šķiet, tas bijis pirms valdnieka.

Šajā nodaļā mēs atstāsim malā *dao* iztukšotības, piepildījuma un neizsmelamības problēmu, bet apskatīsim to teksta daļu, kur *dao* tiek raksturots kā "dziļais", "sencis", "dēļs" un "tas, kurš bijis pirms valdnieka". *Dao* tiek raksturots kā "sencis", tāpat kā pirmajā nodaļā, kur tas alegoriski tiek salīdzināts ar māti, turklāt "Laodzi" 6. nodaļā, kur gan netiek pieminēts hieroglifs *dao*, parādās vārdu savienojums "apslēptā mātīte", kuras "vārti ir debess un zemes sakne."  $\wedge \wedge Z p \downarrow$ .  $\wedge \wedge \uparrow \wedge \uparrow$ . Ar šīs alegorijas palīdzību *dao* tiek raksturots kā visu lietu sākums, tas, kurā lietas gūst savu esību.



Turklāt, lai raksturotu tā netveramo dabu, autors(i) ne tikai lieto vārdu "dziļais", bet arī ar vienu un to pašu hieroglifu izteiktos darbības vārdus "šķīst, līdzināties", kas uzsver autoru nepārliecinātību par visprecīzāko *dao* definīciju un vārdu, ar kuru to varētu apveltīt. Tas it kā ir nosaucams par visu lietu senci, tas it kā ir klātesošs un it kā nav, paliekot netverams mūsu sajūtu orgāniem.

## 21. nodala:

*nmz&. ttissts. 'Mz&ti. jtRKfe. m^ts^. n^m. tt^te-s\*.*

*\*\* . s^n^. mḡ^m. nmmm. ic^is.ii-s^, rš^ž. st&itw*

Lielā de saturs (veidols), seko vienīgi *dao*. *Dao* kā lieta ir miglains un neskaidrs. Neskaidrais, miglains - tajā ir veidoli. Neskaidrais, miglains - tajā ir lietas. Dziļais, tumšais - tajā ir sēkla. Sēkla ir patiesa, tajā ir uzticība. Kopš senatnes līdz tagadnei tā vārds nav zudis. Caur to es novēroju visa sākumu. Kā lai es zinu visu lietu sākuma formu? Tikai no tā.

Arī šajā nodaļā *dao* deskripcijai tiek izmantoti hieroglifi, kas nepasaka neko, izsaka tā netveramību - "miglains", "neskaidrs", "dziļš", "tumšs", tāpat kā 4. nodaļā un 1. nodaļā tas tiek nosaukts par "dziļu un tumšu" (hieroglifa "apslēptais" *juan* Ž viena no nozīmēm ir "tumšs, melns"). *Dao* raksturots kā netverams, ir kreatīvs, saturot sevī lietas, veidolus un to sēklas, turklāt caur šo kreativitātes funkciju var novērot visu lietu sākumu. Mavanduejas manuskriptā hieroglifa "visu lietu sākums" *džun pu W-W* vietā ir "visu lietu tēvs" *džun fu* tāpēc gan "lietu sākums", gan "lietu tēvs" nozīme *dao*.

Īpašu interesi izraisa teksta daļa, ko esmu tulkojis kā: "*Dao kā lieta ir miglains un neskaidrs.*", kuru, ja mēs balstāmies uz Vana Bi redakcijas tekstu, varētu tulkot arī kā: "*Dao, būdams lieta, ir miglains un neskaidrs*" un "*Dao lietās ir miglains un neskaidrs*". J. K. Ščuckis šo rindu tulko šādi: "Также Лаоцзи в Беируте: HO OHO HenomrrHO, HO OHO Heo6Hirmo" [41,330]. Gan ķīniešu pētnieki, gan rietumu sinologi domā, ka šajā nodaļā, kā arī citās *dao* nav lieta, tas nav fizisks jeb materiāls fenomens, tikai uzskatāmības pēc tas tiek nosaukts par lietu, pretnostatot to citām lietām. Hieroglifs *u š8* - "lieta" veic deskriptīvu funkciju, tas ir vārds bez satura. Turklāt "Laodzi" 14. nodaļā *dao* tiek raksturots kā "ne-formas forma; ne-lietas veidols" *^MŽJK. M%I'ZŠ.*

Arī šī nodaļa apraksta *dao* kā netveramu. Šajā gadījumā tiek nināts par jutekļu nespēju tieši saskarties, izzināt un uztvert *dao*, jo tas tiek raksturots kā nesaredzams, nesadzirdams un nesatverams. Atsevišķu teksta daļu analīze atklāj nekonekventu, pareizāk būtu teikt, neloģisku satura izklāstu, mēģinot eksplicēt kategoriju *dao*. Jau 14. nodaļā atklājās teksta paradoksālais raksturs, kad mēs apskatījām *dao*, kas nav lieta, jo *dao* pats ir lietu sākums. Turklāt, caur pašu *dao* mēs spējam redzēt lietu

sākumu. *Dao* nav novērojams, jo tam nav formas un veidola. "Džuandzi" ir kategorisks, apgalvojot, ka tas, kas tiek sadzirdēts un uztverts, pateikts vai pat padomāts, vairs nav *dao*. "Laodzi" tekstā mēs tomēr atrodam apstiprinājumu tam, ka *dao* tomēr ir forma, kas ir ne-forma, ka *dao* ir veidols, kas ir nelietā, proti, tā veidols ir ne-lietisks. Tas ir veidols pirms lietu rašanās, jo mūsu empīriskā pieredze par veidolu un formu izriet no fenomenālās pasaules priekšmetiem. Atgriezoties pie jautājuma par *dao* kā lietu, kas nav lieta, būtu jācītē 25. nodaļa:

*m*®&\$. 5txitk£. *u t t* ^ . *mimT*^ . ^ m & ^ r s . s t o b  
£ 3 . Bil. S S Ž H A . \* B 3 £ . 3 £ E i a . 5 8 H & . t t i A , ^ A . I t k A , # J ,  
3 t \* \* f l f f i \* . A ; ž i t k . 5 > O Ž J L . f l j p E E M S .

Ir lieta, haotiski izveidojusies (haosā veidojusies), radusies pirms debesīm un zemes. Bez skaņas, bez formas. Stāv viena pati un nemainās, kustas visur (pa apli) un nepagurst. Tā var būt par debess un zemes māti. Nezinu tās vārda, lieku tai zīmi, saucot par *dao*. Ar grūtībām dodu tai nosaukumu, saucot par lielu. Lielo sauc par aizejošo. Aizejošo sauc par tālo. Tālo sauc par atgriezenisko. Tādēļ *dao* ir liels, debesis ir lielas, zeme ir liela, valdnieks arī ir liels. Valstī (pasaulē) ir četri varenie, un valdnieks ir pirmais. Cilvēks seko zemei, zeme seko debesīm, debesis seko *dao*, *dao* seko dabiskumam.

Šeit teksts runā par *dao* kā par lietu, kas veidojusies haotiski. Turklāt vārds *huŋ* S - nekārtīgs; sajaukts - diez vai būtu tulkojums kā haoss, kam atbilst diftongs *huŋditŋ* jo tas mums liktu domāt par haosu nevis kā stāvokli, kādā atrodas *dao*, kas nav aktualizējies fenomenālajā pasaulē, radot lietas, bet gan kā par neatkarīgi pastāvošu, hronoloģiski pirms *dao* esošu substanci, kurā arī pats *dao* veidojas. Līdz ar to hieroglifs *huŋ* M gan ķīniešu autoru, gan rietumu sinologu darbos tiek uztverts kā "nekārtīgs", līdz ar to arī "neskaidrs" un "netverams."

Dažādie tulkojumi parāda nekonekvento un nevienādo pieeju tekstam tin, km ķīniešu autoru starpā ir vienprātība.

Lielākā daļa autoru hieroglifu *huŋ* /S netulko kā "haoss". Ja arī tiek runāts par haotiskumu, tad ne par haosu, kas būtu apveltīts ar ontoloģisku eksistenci. Haosu drīzāk varētu izprast kā *dao* substancionālo stāvokli, pirms tas parādās lietās. Ķīniešu autoru attieksme pret hieroglifu *u* % - "lieta" ir samērojama ar angļiski piedāvāto tulkojumu "something" vai krievu "HeHTo", kas principā ļauj mums pārtraukt diskusiju par *dao* tā ontoloģiskajā formā kā par lietu starp citām lietām. Bet tas nenozīmē, ka *dao* nevarētu uztvert par lietu tā ētiskajā aspektā.

Tāpat kā tas ir ar hieroglifu *u* % - "lieta", neskaids ir teksta pēdējais teikums: "*Dao seko dabiskumam* " i l S M . Šeit ir nepieciešams īsi izskaidrot teksta gramatisko struktūru, ko tulkojums tieši nenodod. Ar vārdu "sekot" tiek tulkots ķīniešu hieroglifs *ia* S: likums (juridisks), likumā, noteikumi, metode, lietu darīšanas ceļš, attēlot, sekot kāda paraugam. Tas veic darbības vārda funkciju, kas nosaka pirmā vārda idejisku pakļautību otram: cilvēks par savas darbības un uzvedības modeli izvēlas

zemi. Zeme līdzīgā veidā seko debesīm, debesis *dao*, bet izrādās, ka *ari dao* kaut kam seko. Rodas neizprotama situācija, kurā mēs nonākam, ja pieņemam par neapstrīdamu apgalvojumu, ka *dao* kā ontoloģiska kategorija ir visa sākumā. "Laodzi" teksts ievada kategoriju *dzižan* 𠄎 *f&*, ko parasti tulko kā "dabiskums", kurai izrādās "pakļauts" *dao*. Mūsdienu ķīniešu valodā no hiroglifa *dzižan* 𠄎 *f&* ir atvasināts vārds *daba* (daba kā materiālo lietu pasaule, naturālā pasaule) - *dzižandzjie* 𠄎 𠄎 𠄎, *dadzižan* 𠄎 𠄎 𠄎. Iespējams, ka sīkāka hieroglifa "dabiskums" etimoloģiskā izpēte mums ļautu labāk uztvert tekstā ietvertu domu. Tā sastāv no diviem hieroglifiem *dzi* 𠄎: "pats"; "no" un *žan* 𠄎 "veids". Būdams palīgvārds, tas no darbības vārda veido īpašības vārdu. Tādēļ *dzižan* varētu tulkot arī kā "patiskumu", kā tādu, kas atbilst savam veidam, sev. No tā arī ir atvasināts vārds *dabiskums*. *Dabisks* ir tas, kas atbilst pats sev, jeb ir "patīgs". Savā ziņā, ja *dao* seko *dabiskumam*, tad tas ir *pakļauts vienīgi sev*, jo *dao* pats par sevi ir *dabiskums*.

## 42. nodala:

• ai-. = \$mm. m<sup>®</sup>MMw,mm. ^su,u.<sub>3</sub>«. xi.mm. tt

*Dao* rada vienu, viens rada divus, divi rada trīs, trīs rada visas lietas. Visas lietas nesjīn un aptverjan, savienojot cji, tās harmonizējas. Tas [vārdi], ko cilvēki ienīst, ir "vientuļš", "savrups", "nelaimīgs", bet valdnieki tā sevi dēvē. Tādēļ lietas zaudējot iegūst, bet iegūstot zaudē. To, ko māca cilvēki, mācu arī es. Stiprie un vardarbīgie nemirst savā nāvē (neiegūst savu nāvi). Es pieņemu to par mācības tēvu (mācības sākumu).

Šajā nodaļā interesi izraisa teksta sākums, km *dao* ir parādīts kā radītājs. Lai arī, analizējot iepriekšējās nodaļas, mēs pieņemām *dao* kā radītāju un visa sākumu, tikai šeit pirmo reizi tiek lietots hieroglifs "dzimt; dot dzīvību; dzemdēt; radīt" *sen* H, kas pirms tam parādās tikai 10. nodaļā (&&M£)un 40. nodaļā ( S \*\$h it W; , \$ f 3E

kur tieši hieroglifs *dao* netiek minēts. Šī nodaļa tiek uzskatīta par centrālo kosmogonisko fragmentu Laodzi tekstā. Lai arī mūsu *dao* semantikas izpētei nav svarīgs process, kādā *dao* rada lietas, tomēr būtu interesanti pieskarties dažādajiem skaidrojumiem, kas saistīti ar augšminēto teksta fragmentu un kategorijas *dao* eksplikāciju.

Čeņs Gujuns uzskata, ka šīs nodaļas pirmās rindiņas skaitļus vajag saprast kā pāreju no vienkāršā uz sarežģīto, proti, procesu, kurā *dao* rada lietas. Ja fragments tiek salīdzināts un idejiski saistīts ar 1. un 40. nodaļas tekstu, tad vārdu salikumā "*dao* rada vienu" i l \* - -, *dao* nozīmē *u\$*,- neesamību, bet "viens" - - - esamību *jou*

Ar skaitli divi tiek apzīmēts neesamības un esamības metafiziskā vienība, ar skaitli trīs tiek apzīmēts stāvoklis, kad *dao* iraktualizējies. Lai arī šāds skaidrojums nav līdz

galam saprotams, tomēr Čeņs Gujins uzskata, ka tas visprecīzāk atbilst Laodzi filosofijai [1, 214]. Ar šāda skaidrojuma palīdzību Čeņs Gujins atmet šīs nodaļas kosmoģenētisko skanējumu, aizvietojojot to ar ontoģenēzi.

Šim teksta fragmentam dažādos darbos ir atšķirīgs skaidrojums, tomēr tie pārsvarā balstās uz uzskatiem, kas noformējušies vēlīnās Haņ dinastijas laikā (1. gs.) un nav satopami agrākajos tekstos [42, 91-93]. "Viens" tiek skaidrots kā *juan cji ft M* - "sākotnējais *cji*", kas kosmoloģiskā aspektā nozīmē sākotnējo substanci. "Divi" tiek saprasts, kā "debesis un zeme" *tjieņdi* ^\*k vai arī kā *jiņ* un *jan* PiPS. Savukārt ar "trīs" tiek saprasts "harmonizētais *cji*" *hecji* STJt, proti, abu "pneimas" veidu savienojums. Haņ dinastijas teksta "Huainaņdzi" 2. nodaļā "Debess zīmes" 3t) if teikts: "*Dao* sākas no viena (vienotā). Ja vienmēr ir vienotais, nekas nerodas, tādēļ sadaloties rodas *jiņ* un *jan*. *Jiņ* un *jan* savienojoties, rodas visas lietas." Ir skaidrs, ka Huainaņdzi teksta autori ar "viens" saprot *dao,jo* teksta 1. nodaļā "Dao sākums" (JS5M) ir teikts: "To, kas ir bez formas, sauc par par vienu (vienoto), šim vienam nav pāra pasaulē." [1, 215].

Mēs apzināti izvēlējamies tās *dao* hipostāzes, kas atbilda *dao* kā kreatīvai, substancionālai un transcendentālai esībai. Esībai, ko mēs, sekojot Cena Gujinam paraugam, nodēvējam par metafizisku - transcendentālu, fenomenālajai pasaulei neimanentu, līdz ar to cilvēka maņu orgāniem netveramu. Raksturojot *dao* kā absolūti netveramu, mēs īsti nesekojam Laodzi tekstam, bet gan Džuandzi idejām, kura fragmentu par *dao* netveramību mēs citējam iepriekš, jo Laodzi teksts, par spīti mūsu iepriekšpieņemumiem par *dao* neverbalizāciju, tiek veiksmīgi verbalizēts un eksplīcēts augšminētajās nodaļās. Pat tad, kad tiek aprakstīta *dao* netveramā būtība, mēs sevišķi pievēršam uzmanību vārdiem, kas tiek izmantoti tekstā - "apslēpts", "netverams", "dziļš", "neskaidrs", kā arī neskaitāmi palīgvārdi "it kā" un darbības vārdi "šķiet", kas tikai pastiprina neskaidrību un nepārliecinātību, arī tad mēs nevaram stingri apgalvot, ka *dao*, kas tiek raksturots, nav verbalizējams. Kritiski aplūkojot tekstu, mēs sastopamies jau ar vairākas reizes minēto Laodzi *dao* paradoksu jeb paradoksa valodu vispār, kas raksturīga šim tekstam, kā arī citiem tekstiem, kas tradicionāli tiek pieskaitīti pie daoistu skolas. Šim paradoksam ir raksturīgs kategoriālais neloģiskums, kas it sevišķi izpaužas, apskatot *dao*. *Dao*, kas aprakstīts kā dziļš, neskaidrs, apslēpts, vārdā nenosaukts, tiek raksturots ar fenomenālajai pasaulei raksturīgajām valodas īpatnībām. Patiesībā *dao* jau tiek nosaukts un tiek raksturots. Jau tas, ka autori atzīst, ka ar piespiešanos dēvē to par lielu un varenu, izvēloties hieroglifu *dao* kā nominālu nosaukumu (25. nod.), liecina, ka ir bijusi nepieciešamība verbalizēt to, kas mūsaprāt nav jāverbalizē, jo tādas ir mūsu iepriekšpieņemtās domas par daoistu tekstiem. Ir tikai viena vieta, un tā ir pirmās nodaļas pašā sākumā, kur tiek runāts par pastāvīgo jeb mūžīgo *dao* *čan/hen dao* ^ ® i! , kā arī mūžīgo vārdu. Mēs pacentāties pārnest, t. i., pārtulkot senķīniešu tekstu tā, lai ir redzams, ka tiek runāts par "diviem" vai vairākiem *dao* - *dao*, kas ir iespējams kā *dao*, proti, mums ir iespējams to saprast kā *dao*, runāt par to kā *dao*. Balstoties uz šāda veida interpretāciju, šeit vēlreiz jāatzīmē

inūsu stingrā pārlicība, ka jebkurš tulkojums ir interpretācija, mēs spējam (bet tas ir un paliek spekulatīvā līmenī) apvienot visus tradicionālos un netradicionālos diskursus par *dao* būtību Laodzi tekstā. Iespējamais *dao* jeb, ja mēs stingri turamies pie teksta, tad *dao*, kas var būt par *dao*, var tikt verbalizēts, nosaukts un uztverts kā lieta starp lietām (neatkarīgi, vai tā ir labākā lieta vai labākais princips starp visiem citiem principiem, tā tomēr tiek uztverta kā lieta, kā objekts, kas ir imanents šai pasaulei, un mēs vairs nevaram to raksturot kā metafizisku lielumu), un tas arī tiek darīts Laodzi tekstā. Pat tad, kad *dao* tiek nosaukts par visu lietu sākumu, un šim nolūkam tekstā tas tiek salīdzināts gan ar māti, gan ar tēvu, mēs drīkstam apšaubīt tā absolūto metafizisko raksturu. Iespējams, tiek runāts par dažādām fāzēm, kādās izpaužas *dao*, ko Čeņs Gujins nosauca par realizēšanos, aktualizēšanos pasaulē, un kas patiesi ir universāls lielums. [1, 49] Tā ir nosauicama par universālu tajā ziņā, ka tā mēģina veikt apvienojošu funkciju, kas ietvertu sevī gan paradoksu, gan nekonsekvenci, un šajā gadījumā tā būtu saucama par universalizējošu. Sajās nodaļās *dao* vēl netiek pretnostatīts fenomenālajai pasaule. Tiek vienīgi runāts par diferenciāciju, *dao* dalīšanās, kas no vienotā nediferencētā stāvokļa, ko var dēvēt gan par "haosu" *hundun* un "neesamību" *M*, attīstās par "esamību" *jou* 卺, būdams lietu sākums un radītājs, tas ir arī to veidotājs, kas, kā lietu būtība, tikums *de* H uztur tās. Un tomēr tas ir eksistējošs, tas nav galīgs nekas, par kuru mēs nespējam neko pateikt. Mēs, ja vēlamies raksturot to, dēvējam par grūti raksturojamu, tēlaini saucot par dziļu un neskaidru, kas norāda uz mūsu nespēju to izprast.

## 2. *Dao* ka likumība un uzvedības metode

Tas, ka "Laodzi" autori ir domājuši par kategorijas *dao* praktisko jeb ētisko pusi, ir redzams jau no paša teksta, kurā lielāka uzmanība tiek veltīta tieši pragmatiskajai sfērai - kā pārvaldīt valsti saskaņā ar *dao*, lai tajā iestātos miers un cilvēki dzīvotu vienkāršībā un justos apmierināti. Bet vārdi "praktisks" un "ētisks" ir maldinoši, ja saprasti burtiski. Mēs iekrītam tradicionālajā dihotomijā starp teorētisko un praktisko, kur praktiskais ir spekulatīvās teorijas realizācija pasaulē. Šādi vērtējot, *dao* savā ontoloģiskajā perspektīvā ir teorētiska spekulācija, kas realizēta dzīvē ar normatīvu metožu palīdzību, ko ietver sevī "negatīvās" kategorijas *u* *wei* - ne-darīšana, *budžen* 不爭 - necīnīšanās, *tuei* 退 - atkāpšanās, *šjudzjin* 無為 - tukšums un miers, *žoužuo* 柔 - maigais un vājais, *būvei tieņsjia sjeņ* 天下之至柔 - T215^T.'?c - nebūt priekšā pasaulei u. c, kuras izriet no *dao* atgriezeniskuma vai atkāpšanās likumības. Bet *dao* jau savā ontoloģiskajā perspektīvā ir likumība, kas no vispārējā tiek pamesta uz atsevišķo. Ar ētisko ir jāsaprot normatīva uzvedība, kas ved pie konkrētiem mērķiem - *dao* likumības realizācija individuā (t.i., pirmkārt jau valdniekā, kas Laodzi tekstā tiek dēvēts kā gudrais-svētais *šenčeņ* 上善若水 S? A) un sabiedrība kopumā, kas ved pie miera un harmonijas valstī.

Laodzi pārnes *dao* (pareizāk būtu teikt, attīsta) ontoloģisko perspektīvu uz ētisko. *Dao*, neskatoties uz to, ka tas tiek saistīts ar citām kategorijām, nepazaudē savu pamatnozīmi - likumība, kurai seko. Šajā gadījumā cilvēks un to kopums. Visas nodaļas ir apvienotas vairākās apakšnodaļās, kuras idejiski ir saistītas savā starpā. Tas tiek darīts ar nolūku precīzāk veikt mūsu analītisko darbu, kas labāk izgaismotu *dao* polisēmiju. Apakšnodaļu nosaukumos es izmantoju Cena Gujina *dao* nozīmju un to savstarpējo saistību klasifikāciju, daļēji pārveidojot to [1,12-25]. Atšķirībā no iepriekšējās nodaļas, kategorijas *dao* analīze seko pēc "Laodzi" attiecīgo nodaļu oriģinālteksta senķīniešu valodā un tulkojuma citēšanas.

## A. Dao kustība - atgriezeniskums

### 40. nodaļa:

Atgriezeniskums (pretējais) - dao kustība. Vājš - dao pielietojums. Pasaules visas lietas rodas no esamības. Esamība rodas no neesamības.

Šai apakšnodaļai par centrālo un raksturojošo "Laodzi" fragmentu esam izvēlējušies 40. nodaļu, kurā tiek runāts par *dao* kustību un pielietojumu. Mēs skaidri redzam, ka teksts vairs nerunā un neappraksta *dao* kā metafizisku esamību vai visu lietu radītāju, bet apraksta *dao* funkcionēšanas īpatnības - kustību, kas ir atgriezeniska, un lietojamību, kas izpaužas caur vājo. Šo *dao* īpašību izdala daudzi autori, jo pēc viņu domām, *dao* šeit parādās kā visa pastāvošā iekšējā attīstības likumība. Kā precīzi atzīmē Ceņš Gujins, hieroglifs *fan* S. var tikt saprasts divējādi - kā "pretējs" (»SJ!ā) vai kā "atgriešanās" (.ifiĒl) [1,207].

Tulkojot to tikai kā "atgriezenisks", mēs zaudējam otru nozīmi, kuru sniedzam iekavās. Tāpat šo hieroglifu izskaidro Džans Ļiveņš. Abi autori, lai precīzāk izskaidrotu savu nostāju, min citus avotus, kas argumentāciju gūst pašā Laodzi tekstā. Džans Ļiveņš min fragmentu no Laodzi 25. nodaļas:

£ ^ £ 1 ? Ž B I . ISMZ.BX. XBM, a B S , "Es nezinu tās vārda, lieku tai zīmi, saucot par dao. Ar grūtībām dodu tai nosaukumu, saucot par lielu. Lielo sauc par aizējošo. Aizējošo sauc par tālo. Tālo sauc par atgriezenisko." [21,39].

Kustība atpakaļ tiek saistīta ar kustību pa apli, kas parādās tajā pašā nodaļā: H ^ T p } - T ^ "...kustas visur (pa apli) un nepagurst." Lai izskaidrotu hieroglifa *fan* & otru nozīmi - "pretējais", Ceņš Gujins un Džans Ļiveņš, tāpat kā Fens Joulans [26, 182], aizskar "Laodzi" tik nozīmīgo tēmu par pretstatiem, kas izveido viens otru jeb "Laodzi" dialektiku, kā to mēdz dēvēt ķīniešu autori [2,143].

•Aī Mou Džundzjiņš, analizējot "Laodzi" *dao* diskursu un tā nozīmi mūsdienās, pieskaras atgriezeniskuma un atgriešanās tēmai, apgalvojot, ka Ceļš (*dao*) norāda uz to, ka jebkuras izmaiņas pasaulē seko noteiktam paraugam un tām ir sava iekšējā! konsekvence. Pēc viņa domām, atgriezeniskums ietver sevī četras lietas:

1. *Pretstati papildina viens otru.* Tas bija skaidri redzams no augšminētās "Laodzi" otrās nodaļas teksta, ko citē arī Mou.

2. *Pareizais lielu izskats šķiet atgriezenisks.* Mou citē Laodzi 41. un 45. nodaļas tekstu fragmentus:  $\hat{H} S \hat{\cdot} . i f i i i S i i$  "... *spožais dao ir kā tumsa; uz priekšu ejošais dao ir kā atkāpšanās* " un  $A H S I S$  .  $A i r \hat{\cdot} t f t$  "*Liels taisnums šķiet izliekts. Liela prasme šķiet neveikla. Liela daiļrunība ir kā stostīšanās.*"

3. *Kad lietas sasniedz savu augstāko punktu, tās pārvēršas savā pretstatā* (kļūst atgriezeniskas). Mou citē fragmentus no 44. un 76. nodaļas:  $I S \hat{\cdot} A S$  .  $C$  "*Tādēļ daudz skopuma - noteikti daudz izdevumu, Daudz uzkrājot, nāksies daudz zaudēt.*"  $S \hat{\cdot} / l s P J t M (\hat{\cdot} B)$  ,  $\hat{\cdot} \bar{A} M f i$  "*Tādēļspēcīgs karapulks ies bojā (spēcīgs ierocis neuzvarēs). Stiprs koks nolūzīs.*"

4. *Atgriezeniskums ir atgriešanās pie saknes un sākuma.* Mou citē 16. nodaļas fragmentu:  $f i$  &  $0 \& \#$  .  $M B i ?$  .  $f f B' \hat{\cdot} n p$  "*Lietu ir [neskaitāmi] daudz, un katra atgriežas pie savas saknes. Atgriešanos pie saknes sauc par mieru. Mieru sauc par atgriešanos pie liktens.* " [34,84—86].

Apskatot "vājo" *žuo* li, Mou skaidro, ka brīdī, kad lietas atrodas to vājākajā punktā, tās visskaidrāk izsaka savu dzīves vitalitāti jeb spēku. Tādēļ paties spēks slēpjas, ja persona izvēlas būt par pēdējo, necīnīties, izvēloties zemāko vietu, nerīkojoties ar nodomu. Pieminot šīs kategorijas, Mou vājo saista ar "nedarbošanos" *u vei M h* , kas Laodzi tekstā ir kategorija, kas kalpo par centrālo visu citu "negatīvo koncepciju" izteikšanai. Tā savukārt ir saistīta ar iepriekš mūsu darbā apskatīto kategoriju "dabiskums" *dzižan* ā *M*. Tāpēc tagad būtu nepieciešams apskatīt tās nodaļas, kurās *dao* parādās saistībā ar jeb atklājas caur *dzižan* un *u vei*.

## B. Dabiskuma un ne - darišanas dao

Par šīs nodaļas kopsaucēju mēs esam izvēlējušies *dzižan*  $S \ \$ \$$  - "dabiskumu" un *u vei Mfe* - "ne-darīšanu", apvienojot teksta fragmentus, kas, pēc Cena Gujina domām, būtu izprotami kā - "dabiskuma un ne-darīšanas" *dao* [1,12-25].

Pēc Džana Liveņa domām, *dao* būtības galvenā iezīme ir dabiskums un ne-darīšana. Par "dabiskuma" nozīmīgumu mēs pārliecinājāmies, kad analizējām 25. nodaļas teksta fragmentu  $i M) \check{z} \bar{E} P \check{z}$  "*dao seko dabiskumam.*" Mēs centāmies parādīt šīs nodaļas teksta nekonsekvento raksturu, kas izpaužas tad, ja mēs runājam par *dao* kā par augstāko kosmoloģisko principu, kas vienmēr ir esošs pirms visa cita. Bet teksts, protams, ja visi mūsu šī fragmenta lasījumi, tātad interpretācijas, ir pareizi, runā par dabiskumu, kuram *dao* seko. Pieņemot "dabiskuma" *dzižan* ā  $\check{z} \bar{E}$  interpretāciju kā patiskumu, mēs to uztvērām kā iekšēju likumību, kam seko *dao*. *Dao* it kā ir norma pats sev. Tāpat mēs varam uz to palūkoties no cita aspekta, noņemot sekošanas principu un atstājot tikai likumības principu, kas imanents katrā no šī teksta fragmentā lietotajām kategorijām: cilvēks, zeme, debesis, *dao* un dabiskums.

Tomēr jau iepriekšējā daļā, analizējot 51. nodaļu, mēs sastapāmies ar fragmentu, kas tieši norāda uz dabiskuma ciešu saistību ar *dao* un tā manifestāciju lietās - *de: JMŽ©. SZ.lt. ^MŽopffl^f^čŠ "Dao godā, de cienā, jo tie nepavēl, bet pastāvīgi ir dabiski."*

Laodzi 60. nodaļā runā par nepieciešamību ar *dao* palīdzību pārvaldīt pasauli: W.®-ffi?čT "*Ar dao pārvaldot pasauli...*", kas norāda uz to, ka *dao* tiek uzskatīts par pamatprincipu valsts un sabiedrības pārvaldē [21, 39]. To, ka "dabiskums" un "ne-darīšana", būdamas *dao* pamatiezīmes, palīdz sakārtot valsti, mēs redzam no "Laodzi" 37. nodaļas, kur tiek runāts par to, ka "*Dao ir pastāvīgs. Tas nerīkojas, bet nav neizdarītā.*" Savukārt pasaule izlabojas un lietas pašas mainās, proti, seko savai imanentajai dabai, kas arī ir dabiskuma pamatā. Vēlmju trūkums, kas aprakstīts šajā nodaļā, ir priekšnoteikums tam, lai iestātos miers, kas sekmētu šo sakārtošanos.

Šī darba ietvaros mēs neesam paredzējuši detalizēti iztīrīt "dabiskuma" un "ne-darīšanas" kategorijas, jo tas vairāk būtu saistīts ar Laodzi sociāli politisko domu, kas nenoliedzami ir šī traktāta uzmanības centrā. Čeņš Gujins secina, ka "dabiskums" un "ne-darīšana" ir svarīgākās Laodzi filosofijas kategorijas, tāpēc Laodzi filosofiju bieži mēdz saukt par "dabiskuma filosofiju" *dzižan džesjue* " ē ŠŠ ¥ŠW [1,26-26]. Tomēr mums ir svarīgi atzīmēt, caur ko tiek izprasta kategorija *dao*, kuru mēs varam atļauties definēt kā kopsaucēju visām augšminētajām kosmoloģiskajām, sociālajām, politiskajām, ētiskajām u. c. koncepcijām.

23. nodaļā parādās hieroglifu savienojums ~\$L'&.'f&M^3 "*Tādēļ tas, kurš seko dao (dara dao) ...*" Pēc uzbūves tas atgādina iepriekšējā apakšnodaļā pieminēto hieroglifu savienojumu *veidao* Bil - burt. "darīt *dao*", kas ietver domu par sekošanu *dao* jeb *dao* realizēšanu sevī, parādoties arī 48., 15., 65. nodaļā. 48. nodaļas teksts mums savukārt paskaidro, ko sevī ietver sekošana *dao*: M iS B jā "*Sekojo *dao* (darot *dao*), ik dienas zaudē.*" "Zudums" tiek saistīts ar sekošanu *dao* un pretnostatīts zināšanu iegūšanai, kas tiek raksturota ar palielināšanu. "Zudums" ir "ne-darīšanas" sastāvdaļa, jo caur to mēs sasniedzam ne-darīšanu: l Ž X ) i , \$ . 5 \$ "*Zaudējot zaudē, līdz sasniedz ne-rīkošanos.*" Savukārt rīcība, kas pakļauta ne-darīšanas principam, ļauj būt vienādam ar *dao*: &fflEJ&M%i. m^3M "*Tādēļ tas, kurš sēkt *dao* (dara *dao*) - vienāds ar *dao*.*" *Dao* var sekot. *Dao* varbūt par paraugu rīcībai. Ne darīšana ir rīcība un uzvedības metode, kurā iemiesojas likumība, ko mēs saucam par *dao*. Šī likumība savukārt izpaužas kā dabiskums.

Laodzi 38. nodaļas teksts runā arī par situāciju, kurā *dao* tiek pazaudēts: S T^S mm. \*«flntfc. Šjzw&m. &mm&m. &mz.n. i i z f i.

"Tādēļ zūd *dao* un tam seko *de*. Zūd *de* un seko cilvēciskums. Zūd cilvēciskums un seko taisnīgums. Zūd taisnīgums un seko rituāls. Rituāls - uzticības un ticības trūkuma (plānums), nekārtības sākums. Iepriekšzinošie ir *dao* virspusējība (ziedi) un muļķības sākums.



Šajā fragmentā mēs izdalām "dao zudumu" SfiS un "dao virspusējību" 31 W, kas mūs saista ar interesantu problemātiku, kuras ietvaros mēs uztveram *dao* kā kārtības priekšnoteikumu.

Kā jau tika atzīmēts iepriekš, mūsu nominālais kategorijas *dao* dalījums trijās apakšgrupās šīs nodaļas ietvaros nav uzskatāms par mēģinājumu stingri analītiski nodalīt kategorijas nozīmju grupas, pretnostatot vienu otrai. Diez vai izdotos izveidot loģisku struktūru no atsevišķu nozīmju grupām, jo, kā jau mēs secinājām iepriekš, daoistu tekstos tas nav iespējams. Ja arī ir iespējams, tad diez vai tas atbilst imanentajai teksta struktūrai vai autora(u) intencei. Jau no divu iepriekšējo apakšnodaļu teksta ir skaidrs, ka nozīmes, kas tiek apskatītas, ir korelatīvas. Tas uzskatāmi ir redzams šīs nodaļas nobeigumā, kurā mēs no "ne-darīšanas" *u vei Mfe* analīzes nonācām pie *dao* kā likumības un kārtības priekšnoteikuma analīzes. Tā ir cieši saistīta ar iepriekš iztīrīto tematiku, kas, savukārt, ir neatraujama no *dao* atgriezeniskās kustības idejas. Arī nākamā nodaļa ir idejiski pakārtota divām iepriekšējām un tulkotajā Laodzi tekstā parādās termini un idejas, kas vienlīdz labi varēja figurēt šajā un iepriekšējā nodaļā.

## C. Debess *dao* un *dao* kā likumība

Iesākumā būtu tuvāk jāizskaidro mūsu izvēle, šajā nodaļā citētā "Laodzi" teksta tulkojumu apvienot zem virsraksta "Debess *dao* un *dao* kā tikumība". *Dao* kā likumība i rīcības norma un kārtības priekšnoteikums) jau figurēja iepriekšējās apakšnodaļās. Virsrakstā figurē vārdu savienojums "debess *dao*" *tjieṅdao* AM, kuru mēs izvēlējamies, sekojot Čeņa Gujina ieteikumam [1, 25-26]. Šajā nodaļā ir apkopoti Laodzi teksta fragmenti, kuros parādās savienojumi *tjieṅdao* At i un *tjieṅ dži dao 7i tz.* 31. Hieroglifu savienojumu *tjieṅdao* A3M mēs saprotam tā, kā to definējis Čeņš - "dabiskās likumības *dao*" *dzižan gueiṅusin de dao*, kas mūs saista ar iepriekšējo apakšnodaļu, kurā runājām par *dao* kā dabiskumu [Ibid., 24]. Čeņš acimredzot nerunā par debesīm *tjieṅ* A kā par reliģiski filosofisku kategoriju, bet uztver to kā sinonīmu *dzižan* fš fš, proti, *tjieṅžan* AfS. Mums tāpat nevajadzētu sajaukt šo vārdu savienojumu ar ķīniešu filosofijas jēdzienu "debess *dao*" *tjieṅdao* AiM un "cilvēka *dao*" *zoidao* AM, kas veido bināru opozīciju.

Interpretējot *tjieṅ* A kā "dabiskais", "Laodzi" 16. nodaļas teksta fragments )b ii. ill 7i A tiek attiecīgi tulkots kā - "Dabiskais ir *dao*. *Dao* ir ilgstošs." Šī nodaļa runā par noteikta apziņas vai ķermeņa stāvokli, kas tiek raksturots ar tukšumu un mieru. Turklāt tekstā parādās jau iepriekš pieminētā "atgriešanās pie saknes" *gui tjeṅ* (tekstā parādās četru hieroglifu savienojums iSf?KfiI, kas tika iztulkots kā - "...atgriežas pie savas saknes.") Šeit mēs to pieminam saistībā ar iepriekš iztīrīto *dao* atgriezeniskuma (pretstatu savstarpējās ietekmes un atgriešanās) tēmu. Šajā nodaļā tas izskan kā likumsakarība, kas tiek saistīta ar konkrētiem rīcības veidiem, kuri savu augstāko izpausmi iegūst tādās idejās (jeb, kā mēs tos nodēvējam, par apziņas un ķermeņa stāvokļiem, kas vispārīgi raksturo atsevišķu personu) kā tukšums,

miers, atgriešanās pie liktens, pastāvīgums un skaidrība. Īpaši tiek izcelta "pastāvīguma zināšana" *dži čan* kas, raksturojot šo personu, izmanto tādu īpašības vārdus kā "aptverošs", "taisnīgs", "karalisks". Šie vārdi tiek izkārtoti tā, ka tie raksturo un papildina viens otru. Šo īpašību savirknējums aizved pie augšminētā teksta fragmenta, kurā dabiskais *tjien X* tiek nosaukts kā *dao*, savukārt *dao* tiek raksturots kā ilgstošs. Pilnīgi iespējams, ka *dao* šeit būtu jāuztver kā darbība un process, kas raksturo konkrētu uzvedības modeli, sasniedzot noteiktus mērķus, kas nodoti šīs nodaļas beigās -

"[*TamJ visu dzīvi nebūs briesmu.*" Parto, kāda

ir šī persona, par kuru runā teksts, mēs varam spriest no 15. nodaļas fragmenta. Teksts runā par iespēju vai pat nepieciešamību saglabāt *dao*. Saglabājot *dao*, tas, kurš seko tam, nevēlas būt piepildīts, un tikai tādēļ tas spēj izvairīties no nevēlamām situācijām (tekstā tiek burtiski teikts "patverties") un veidoties no jauna. Tiek minēts arī hieroglifu savienojums "darīt (veikt) *dao*" *vei dao* Bil, kas tika analizēts iepriekš un šīs apakšnodaļas ietvaros parādās arī "Laodzi" 65. nodaļā, kura raksturo "ideāla valdnieka" pārvaldīšanas metodi, kas saskan ar *dao*: 'Š. S Bil #, iF-^1 f6, Mt'

"*Senatnē tas, kurš prasmīgi sekoja (darīja) dao, nevis apgaismoja tautu, bet darīja to muļķāku.*"

59. nodaļā teksts runā par pārvaldīšanu, sekojot debesīm un ievērojot taupību, uzkrājot *de*. Tiek minēti priekšnoteikumi, lai iemantotu valsts māti. Tas, kurš to iemanto, tekstā tiek raksturots par spējīgu ilgi pastāvēt. Viss kopā tas tiek raksturots kā iS^S EH ® ^ jā "... *dziļo sakni un stabilo pamatu, ilgi pastāvošo un redzamo dao.*" Ar visu šo vārdu rindu tiek raksturots *dao*, turklāt senķīniešu teksts mums ļauj to pārtulkot kā nepārtrauktu īpašību rindu: "... *dziļās saknes stabilā pamata ilgstošās pastāvēšanas redzēšanas dao.*" Jāatzīst, ka šāds teksta tulkojums varētu šķist mehāniski izveidots un īpaši neskaids, tomēr pašreizējā brīdī mums nav svarīgi, ar kādām īpašībām *dao* tiek apveltīts jeb kā tas tiek metaforiski definēts. Mums ir nozīmīgi saredzēt to, ko apraksta pats *dao*. Arī šī nodaļa runā par *dao* kā normu un uzvedības metodi, kurai seko. Turklāt viena no šīm normām ir negatīvā kategorija "trūkums"

kas parādās 77. nodaļā, raksturojot "debess (dabisko) *dao* - ^ŽiMfS-ff & ifiSi i S. "*Debess dao atņem pārpilnajam, bet pieliek trūkstošajam.*" Mou Džundzjiens šajā fragmentā saredz *dao* sociālās implikācijas, kas ietver sevī tautas neekspluatēšanu un atšķirību nivelēšanu starp bagātajiem un nabagajiem [34,89]. Minētais fragments var tikt saistīts ar 53. nodaļas fragmentu, kur ir atrodamā "sociālā problemātika" - **csstt, mum.**

**mxm, ®mm.ws\*t\*. sist. umbo.**

"*Ja galms ir greznas, tad lauki ir aizauguši ar nezālēm, bet graudu klētis ir tukšas. Kad ģērbjas greznās drēbēs, nēsā asus zobenus, kad ēdienā un dzērienos nav mēra, kad bagātības ir par daudz - to sauc par laupīšanu un dižošanu. Tas tiešām nav dao!*" Šeit aprakstītais sociālais stāvoklis, t.i., valdošās šķiras pārmērības, tiek raksturots kā *dao* trūkums, bet pats *dao* ir uztverams kā sakārtotības priekšnoteikums. Turklāt šajā nodaļā parādās arī debess *dao* un cilvēka *dao* pretnostatījums. Cilvēka *dao* ir atšķirīgs no debess *dao* - A2 Ū I. M<sup>1</sup>! ^ ^ . M-f ƆX ^ f1 ^ "*Cilvēka dao ir atšķirīgs - atņem trūkstošajam un dāvina pārpilnajam.*" Šajā fragmentā debess un cilvēka *dao* tiek

pretnostatīti kā divas dažādas likumības, kas novērojamas apkārtējā vidē un cilvēku sabiedrībā. Šeit mēs droši varētu izmantot visbiežāk satopamo *dao* tulkojumu "ceļš", raksturojot to, kādā veidā izpaužas dabiskais un cilvēciskais. Jau šīs pašas nodaļas ietvaros tiek runāts par trijiem *dao*. Ja pirmie divi tiek raksturoti kā debess (dabiskais) un cilvēku *dao*, tad trešais hieroglifs *dao* stāv atsevišķi. Teksts runā par *dao* piederešanu kādam - Iftitit'ft ff W. S ? ET, G | f j f i | J "Kuršpējdāvināt pārpilnību pasaulei? Tikai tam pieder *dao*." Debess un cilvēka *dao* tiek uztverts kā dabiska likumsakarība, bet *dao*, ko iemanto tas, kurš iemieso sevī visus priekšnoteikumus, izpaužas kā augstākās likumsakarības realizācija cilvēkā. Tomēr jāatzīmē ir fakts, ka trešais *dao* līdzinās tai likumībai, ko sevī iemieso debess *dao*.

24. un 31. nodaļā *dao* arī tiek raksturots kā kādam piederošs, ko mēs atsevišķās vietās tulkojam kā sekošanu *dao*. Abu nodaļu teksts apraksta cilvēka "pareizo" uzvedību, kas 24. nodaļā ietver izvairīšanos no rīcības, kas teksta autoru izpratnē ir galējība, kas noved pie "nevēlama" iznākuma. Tādējādi šis fragments ir saistāms ar iepriekšējā apakšnodaļā pārrunāto *dao* atgriezeniskuma tēmu. Atgriezeniskums izpaužas, kad konkrēts uzvedības modelis saskaņā ar pretstatu veidošanos un savstarpējo ietekmi rada sev pretējo rīcības izpausmi. "Laodzi" autoru izpratnē pareizākais rīcības veids ir sastīts ar šķietami negatīvo uzvedības modeļu izvēli. Negatīvais modelis, kas tiek atzīts par saskanīgu ar *dao*, ir iespēja izvairīties no ļaunuma un nelaimēm, ko nes sevī rīcība, kas ir vērsta uz piepildījumu. Negatīvais modelis precīzāk būtu raksturojams ka nekonvencionālā ētika, ko piedāvā "Laodzi" autori. Šo ideju labi raksturo 9. nodaļas teksts, kur "atkāpšanās, sasniedzot panākumus" ir pielīdzināta "debess *dao*", tādat labiskai likumībai, kurai būtu jāseko: ftiltS'ifl. ^ Ž i M .

Laodzi 81. nodaļa raksturo *dao* kā A Ž . i l "Debesu *dao* dod labumu un nenodara ļaunu." Cilvēku *dao*, kas iepriekš tika pretnostatīts, šoreiz papildina un turpina debess *dao*. it kā aprakstītu vienotas likumības realizāciju divās savstarpēji saistītās eksistences sfērās - A. ŽL. m. MWI^\* "Cilvēku *dao* - rīkoties, bet necīnīties." Savukārt 73. nodaļā "ne-cfnišanās" ir saistīta ar "debess *dao*", kura darbība izpaužas noteikta mērķa vai stāvokļa sasniegšanā, nepieliekot konkrētā mērķa saniešanai nepieciešamās pūles: AiZ.i.l. T-^ffis- a#, T'mlnšM. ^Sffn MffrWMM "Debesu *dao* necīnās, bet prasmīgi uzvar. Nerunā, bet prasmīgi atbild. [Nevienu] nesauc, bet [rissjats nāk. Mierīgs (nesatraucas), bet prasmīgi plāno."

8. nodaļā "augstākais labums" šan šaņ xS tiek salīdzināts ar ūdeni, jo pēc savas tlabas tas ir pašāvēģis un tāds, kas, nesot labumu visām lietām, necīnās un nesacenšas ar tām. Ķīniešu autori savos komentāros atzīmē, ka augstākais labums ir saprotams kā "augstākā labuma cilvēks"[1, 78], kas pēc sava "rakstura" ir salīdzināms ar ūdens īpašībām. Piemērot šīm raksturojošām īpašībām, tas līdzinās *dao*: LiS-'K ?kiš ^rS^-^ . SSSgAŽ/fF.. "Augstākais labums līdzīgs ūdenim. Ūdens nes labumu visām lietām un nesacenšas [ar tām]. Atrodas vietās, ko visi ienīst. Tādēļ tas līdzinās *dao*."

Otrās nodaļas apskatītajos "Laodzi" fragmentos mēs izdalījām kategoriju *dao* kā iuetafizisku. ko raksturojam kā transcendentālu un neverbalizējamu, neskatoties uz

atsevišķiem teksta mēģinājumiem to konceptualizēt. Mēs pieņemām, ka *dao* var tikt raksturots kā pirmsākums gan ontoģenētiskajā, gan kosmoģenētiskajā sfērā. Toties trešā nodaļa mums skaidri parāda tās vietas tekstā, kur par *dao* tiek runāts kā par imanentu likumību, kas izpaužas lietās un procesos, ieskaitot cilvēku un sabiedrību. Neskatoties uz parādību daudzveidību, kuras tiek raksturotas kā *dao*, tām pastāv kopēja saistība, proti, tā šķiet kā vienas parādības manifestēšanās atšķirīgos līmeņos. Ja *dao* kā transcendentāls pirmsākums var būt par pasaules avotu un tās substanci, tad tā imanentums lietās, kuras verbalizējot, mēs verbalizējam arī pašu *dao*, tas manifestējas kā konceptualizējama lieta, kurai var sekot kā metodei, pildīt un ievērot kā likumu, kura eksistenci mēs varam novērot lietās pašās.

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## S u m m a r y

The main concept underlying this article is a development of the philosophical category Tao in Taoist classic "Tao Te Ching". The text, which throughout the thesis is called "Lao Tzu", is stripped of its religious interpretations and perceived as an independent entity in which the category Tao unfolds.

Since philosophical categories are usually poly-semantic, to which Tao is not an exception; different interpretations and meanings are attributed to them. Since the necessity of understanding philosophical categories of other cultures oftentimes involves rendering them into a language perceivable by the reader, and since in order to describe the meaning the text presents we have no other means, the "other" becomes our own and loses its otherness. It happens with category Tao if it's solely translated as the Way and perceived only as the Ultimate Reality or the Ultimate source of all things.

We have intended to show the poly-semantic character of Tao in "Lao Tzu". In order to do that we have translated into Latvian most of the chapters, in which the character Tao appears, and analysed their meanings. It allowed us to divide all possible meanings in two large groups: Tao as the metaphysical concept and Tao as the ethical concept. From the metaphysical perspective Tao is understood as the substance and the source of all things. From the ethical perspective Tao is understood as the law governing the development of things, society and state. Chapters introducing Tao as the ethical conception dominate "Lao Tzu".

This article shows the diversity of meanings attributed to Tao. Although in the beginning of the text it is said that "the constant Tao can't be spoken about" the text goes on "speaking", mentioning Tao many times, and that suggests that we are to speak about different Tao's or different manifestations of one conception. And throughout this article we have tried to show those different manifestations.

# **Ebbs and Flows in Relations between China and Taiwan**

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For the last 20 years the relationship between China and Taiwan has passed through cycles of cooperation and crisis. Why does the relationship change between one of cooperation and one of crisis, and what is most suitable explanation for it? The purpose of this research is to analyse the fluctuating relationship between Taiwan and Mainland China, evaluating the reasons that are drawing them together or keeping them apart, and find the reasons that will promote Cross-Strait cooperation and diminish tendency toward confrontation.

Key words: China, Taiwan, changing relationship.

## **I Overview**

There have been many ebbs and flows in the history of relations between China and Taiwan. After 30 years of a stable confrontation period, beginning at 1949 when the end of a prolonged civil war divided China in two entities of disproportional size, governed by two regimes, ideologically opposed to each other, the last 20 years relations across the Taiwan Strait have gone through periods of cooperation and crisis. The problem resulted from the Civil War in China, and it was later continued by a Cold War system of the divided countries.

Two broad trends, one that draws them together and another that holds them apart, dominate the relationship between China and Taiwan. For the last 20 years the relationship between China and Taiwan has passed through cycles of cooperation and crisis. Since the Taiwanese government gave permission to the people of Taiwan to travel to China in 1987, relations between both sides of Taiwan Strait have increased rapidly. Economic relations, family visits, tourism and cultural exchanges have all increased substantially. First indirect and then direct commercial, transportation, and postal links have been established. Nevertheless, there has been no improvement in the political relations between China and Taiwan. Despite cooperation, relations developed into crisis in 1995-1996. Why does the relationship change between one of cooperation and one of crisis, and what is the most suitable explanation for it?

The purpose of this research is to analyse the fluctuating relationship between Taiwan and China, evaluating the reasons that are drawing them together or keeping



them apart, and find the reasons that will promote Cross-Strait cooperation and diminish tendency toward confrontation.

## **II Existing explanations**

Given the importance of the Taiwan Strait issue, many scholars have analyzed the changing relationship between China and Taiwan. According to these developed arguments and their way of analysis, most of them can be divided in five groups of theories: Economic pragmatism, Changes in the international power structure, China - U.S. relations, Taiwan electoral cycle and China's perception of its territorial integrity (Chinese nationalism).

All of the above-mentioned theories try to explain why and what causes the changes in the relationship between China and Taiwan. Some of the theories better explain periods of cooperation, some of crisis, but none of them can explain all periods of changes.

### **Economic pragmatism**

As economic cooperation has continued without a break since 1979, and Taiwan is the second largest investor in China (75% of FDI), there are many scholars who argue that economic cooperation is the main factor that influences the relationship across the Taiwan Strait.

Economic pragmatism and economic reforms on both sides of the Taiwan Strait allowed economic interaction across the Taiwan Strait to grow at astonishing speed, despite the Tiannanmen incident in 1989. Survey polls showed sharp decline in trust towards China among Taiwanese people, but businessmen saw a possibility to fill in the vacuum after U.S. and other western countries were implementing economic sanctions against China. Cross-Strait trade increased 28.02% in 1989. Total trade between two sides exceeded \$5 billion in 1990 and \$11 billion in 1993<sup>1</sup>.

John Copper argues that the leaders and academics as well as the population of Taiwan see that the impetus and justification for unification of Taiwan with China is being provided by the economic integration rather than by politics<sup>2</sup>. But political leaders in Beijing and Taipei have very different political agendas in the economic exchange: Beijing views economic interaction as a way of facilitating the eventual reunification of China, Taipei sees it as a lever for extracting political concessions from Beijing, with regard to recognizing Taiwan as a political entity.

This theory argues that the economic gap between Taiwan and China is crucial in defining cross-strait relations - so then, the greater the gap, the less incentive for reunification. Besides that, Taipei is afraid of economical interdependence with China, which will not lead to further integration, but to a loss of independence in decision-making.

The weakness of this theory is that it can explain the growing level of cooperation, but fails to explain the 1995-96 crisis. Economic cooperation was one of the main factors facilitating (political?) cooperation in the period from 1979 to 1995. But then, if the economic cooperation was the main factor influencing changes in relationship why did the 1995-96 crisis happen? The military exercises during 1995 and 1996 adversely affected Taiwan's investment on the mainland and the two-way trade. As a result the stock market dropped abruptly, and companies and individuals transferred large amounts of capital abroad.

The factor of economic pragmatism is an important factor in periods of cooperation for both sides, but it cannot determine all the changes in relationship, like preventing crises.

If only the economic reasons would be the most important factor why then, despite expansion in trade, investment and other functional exchanges, have they not shown a 'spill over effect' into the political field? The improvement of economic relations contrasted sharply with the political relations. Despite the intensified economic interactions, economic cooperation did not lead the two governments toward an agreement on any terms of meaningful political negotiation or even recognition of legitimacy.

## **Change in the international power structure**

This theory argues, that the main factors in the changing relationship between the two sides of Taiwan Strait are the changes in the international power structure or - more precisely - the end of the Cold War. Xiaoming Huang argues that the first factor to consider is the nature of world politics, which can shape bilateral relationship in different ways<sup>1</sup>.

According to this theory the problem would have been solved with the end of Cold War, as it happened in the case of Germany. From 1979 to 1991, unprecedented reforms on both sides of the Taiwan Strait eventually brought an end to the Chinese Civil War and cross-strait relations entered a new phase. Both sides had non-democratic governments and both of them embarked on significant reforms, realizing constitutional reforms which facilitating cooperation. In 10 years Taiwan has changed from an authoritarian state into a democratic one, and because of that, the people's choice has an extremely big impact on Cross-Strait relations. That can explain why the problem of Cross-Strait relations was not solved when the cold war ceased. Now the Cross-Strait relations is not an issue of cold war or Chinese civil war, but is a matter of Taiwanese people's desire to determine their own history.

Another question to this argument is: whether cold war is finished in Asia and was it a "Cold War"? During the so-called 'Cold War' era, there was a degree of consensus that the Cold War in Asia, whether discussed in the context of South-East Asia, North-East Asia, or the Asia-Pacific as a whole, was different from that of Euro-Atlantic region. Instead of a direct clash between USA and USSR, Asian countries became

secondary battlefields between capitalism and socialism. Like Germany in Europe, Korea, China and later Vietnam became divided nations. However, except for the Soviet Union's disappearance, the basic structure of ideological and political conflicts of the Cold War in East Asia seems to have remained as it was.<sup>4</sup>

The end of the Cold War facilitated the changes in domestic politics in both sides of Taiwan Strait and encouraged closer cooperation, but it is not possible to explain changes from cooperation to crisis in relations between the two countries. So the "Cold War" elements still remain in East Asia, including China-Taiwan relations.

## China - U.S. relationship

According to this theory, U.S. foreign policy plays an important role in the changing relationship between China and Taiwan. The United States has been deeply involved in the Taiwan issue since 1950, when, at the outbreak of the Korean War, it dispatched the 7<sup>th</sup> Fleet to prevent the People's Liberation army (PLA) (šis saīsinājums tiek lietots vēlāk un varbūt ir labi to definēt šeit) from invading Taiwan. None of the other disputes between Washington and Beijing on matters such as trade, non-proliferation, or human rights carries the risk of drawing the two nations into a military conflict.

Any war in the Taiwan Strait could easily involve the United States. Taiwan is too small to be a major player in big power maneuvering in the Asia-Pacific region, so that Taiwan can only defend its interests if it is collaborating with a big power, and it had little choice but to choose the United States early in the Cold War. Under the 1979 Taiwan Relations Act, which still regulates U.S. and Taiwan relationship, official U.S. law stipulates that the United States would view any conflict over Taiwan with "grave concern". In that way, Taiwan continues to be the principal strategic issue between Beijing and Washington.

As for Chinese, not only has the U.S. become the primary market for its products, but more importantly, the Chinese began to see the U.S. as the potential facilitator of a final solution to the Taiwan problem. The Chinese had always viewed the U.S. as an obstacle to their efforts with respect to Taiwan, and Beijing's insistence that the problem is an internal matter represents an attempt to prevent unwanted U.S. intervention.

U.S.-China relations can affect no country more directly than Taiwan. In fact Taiwan often finds itself the focus, if not the source, of many of the tensions between Beijing and Washington. Some analysts argued that the 1995-96 Taiwan Strait Crisis was a critical turning point in Post-Cold War U.S.-China relations and in the development of the new regional order. Actually it was more like a reaffirmation of each party's viewpoints and propositions.

U.S.-China relations or U.S. policy towards China is the most important international factor in changes of relationship, but it should be combined with the nationalism on the domestic front. Then it can explain all the changes in every period of relationships between both sides of Taiwan Strait.

## Taiwan's Electoral Cycle

There are many scholars who think that the electoral cycle in Taiwan is the main reason for changes in the relationship between China and Taiwan. Yu-Shan Wu identifies two salient issues, which emerged during the process of defining Taiwan's mainland policy. First is the question of unification vs. independence (*tongdu wenti*). The second is national security vs. economic interest (*anquan yu jingji*).<sup>5</sup> As the development of trade and economic relations between the two parties became very intense, the mutual interdependence level also increased. From 1979, when the level of financial interdependence from China was only 0.25%, it rose to 5.32% in 1995 (in export only it rose from 0.13% in 1979 to 9.15% in 1995<sup>6</sup>).

While the issue of Taiwan's political identity vis-à-vis China is well known and has captured international attention; the security economic interest issue is no less important and has exercised increasingly greater impact on Taipei's attitude toward Beijing. It is particularly important to note that the policy positions of the major political parties can be pinpointed only with reference to these two issues defined by Yu-Shan Wu.

The Taiwanese national self-identity is closely related to the electoral cycle, because it will influence the results of elections. In the last 10 years, there were changes in the national self-identification and political system. In the past few years, especially after the 1995-96 Missile Crisis, more people in Taiwan consider themselves as Taiwanese. It gives more opportunities to pro-independence political movements. With these changes in identity, Taiwanese society appears drifting away from China.

The presidential elections in Taiwan are considered so important, because they have an indirect influence on Chinese domestic politics. The leadership in Beijing is not simply concerned about the geo-strategic implications of Taiwanese independence but is also worried about the effect of Taiwan's independence on China itself. Populations in several regions in China, such as Tibet and Xinjiang, also have ambitions for independence.

According to this perspective, crisis or worsening of relations between China and Taiwan should happen when there are elections in Taiwan. This theory can partly explain the Taiwan Strait Missile crisis in 1995-96. Since Li Denghui's visit to U.S., which was considered as a step towards independence by the Chinese side, China warned Taiwan not to take any further steps towards independence. But there was no crisis on March, 2000. China kept a wait-and-see policy, even though Chen Shuibian and DPP won the presidential elections.

## China's perception of its territorial integrity (Chinese nationalism)

Taiwan has a strategic geopolitical location, and preventing Taiwan's independence would be important to any Chinese regime, therefore it is a critical nationalist issue for the Chinese Communist Party government. Chinese leaders will go to

extraordinary lengths to prevent Taiwan's independence in part because they fear a national break-up. Chinese analysts subscribe to a domestic domino theory in which the loss of one piece of sovereign territory will encourage separatists elsewhere within China. In the Post-Cold War era, issues of national integrity have taken on greater domestic political significance for China as it shifts its security orientation to regional issues on its periphery while trying to control the pace of internal political and economic reform.

These circumstances have given the PLA a strong political influence over China's Taiwan policy. Internally, there is no room for political debate among civilian leadership on this issue without alienating the PLA. According to You Ji Taiwan's demands for independence was a factor helping the top Chinese civilian and military leaders to agree to a common response. Their rhetoric shifted from conciliatory to hard-line, depending more on the evolution of situations across the strait than on the domestic leadership line-up.' The members of the group, which determines Chinese policy towards Taiwan share a similar stance concerning Taiwan: a war with Taiwan is unthinkable, as it contravenes China's long-term and fundamental goals, but it has to be fought if Taiwan declares independence.

Nationalism in China is an important factor influencing changes in relationship between the two sides of Taiwan Strait, but it should be viewed together with nationalism in Taiwan and international conditions, particularly U.S. policy towards China.

### **III Alternative explanation**

In international relations, it is possible to study phenomena from different perspectives. The changes in relationship between China and Taiwan are best explained by a two level game of domestic and international politics. Domestic politics, the balance of conservatives and reformists in both countries, determines the foreign policy stance of both nations. Both sides must deal with domestic political troublemakers who make reconciliation more difficult. In the case of China it is the hard-liners in the military and those who would take the advantage of problems created by Deng Xiaoping's nationalist policies who make an issue of Taiwan being un-recovered territory. In Taiwan's case it is those who exploit ethnic politics and promote separation for political gain. It shows that domestic policy stance is a product of the perceptions of the international events, which affect the domestic balance.

There are external conditions that make domestic political actions likely or unlikely to happen. Developments on the international front influence developments on both countries' domestic fronts and vice versa. Domestic and international factors should be taken into account at the same time.

The international conditions can be divided in two categories: conditions, which facilitate cooperation and factors, which provoke crisis. The most important external factor influencing China-Taiwan relations is U.S. policy towards China.

The U.S. policy towards China also includes U.S. virtual recognition of Taiwan as an independent entity, and the extent to which the U.S. will support it. According to that U.S. policy can be divided in conditional and comprehensive engagement.

According to that U.S. policy can be divided in conditional and comprehensive engagement. In this paper the term "*conditional-engagement*" refers to U.S. "carrot and stick" policy towards China, and has its origins in containment policy. The U.S. focuses on reiterating its security support for Taiwan. The possibility for improved U.S.-China economic ties is dependent on China reducing its 'aggressive' stance towards Taiwan.

Under "*comprehensive engagement*" U.S. security policy towards Taiwan is de-emphasized, as is the question of U.S. support for Taiwanese independence. Increased U.S.-China institutional and economic integration is pursued by the U.S. unilaterally on the basis that closer economic integration promotes more positive China-Taiwan relations.

It is possible to define the impact of U.S. policies towards China:

- If U.S. keeps a conditional engagement policy towards China, by taking a pro-Taiwanese stance, conditions for conflict between China and Taiwan emerge.
- If U.S. keeps a comprehensive engagement policy towards China and takes a balanced stand and an equally distanced policy, conditions for cooperation can be made.

## Domestic Politics

Domestic political actions can be divided in two categories: political actions, which can promote crisis and political actions, which can prevent crisis. The most important domestic actions are linked with nationalism and its impact on policy-making process in both sides. In Taiwan nationalism is inspired by national sentiment towards Taiwanese identity, in China by its perceptions of territorial integrity and U.S. policy towards it. They are strongly backed by the people on both sides of Taiwan Strait.

In this paper the term "*encompassing nationalism*" is used to describe domestic political orientation, which encourages cooperation between China and Taiwan, stressing economic cooperation, and considering future political negotiations. The term "*parochial nationalism*" is used to describe domestic political orientation, which does not encourage political negotiations. In China's context it stresses the use of force in solving problems in China-Taiwan relations, while in Taiwan's context, it is supporting independence.

It is possible to define the impact of nationalism on China-Taiwan relations:

- *If parochial nationalists promote discourse on independence in Taiwan and parochial nationalists in China determine its policy towards Taiwan, there is a possibility for crisis.*
- If an encompassing nationalism in China and Taiwan encourages economic and cultural cooperation, by not putting stress on political negotiations, then cooperation can take place.

"~~~~~.,_ U.S. policy towards China		Conditional Engagement of China	Comprehensive Engagement of China
Domestic Political Factors~~~~"~~~~^_	~~~~"~~~~^_		
China	Taiwan		
<b>Encompassing Nationalism</b>	<b>Encompassing Nationalism</b>	Passive Cooperation	Active Cooperation
<b>Encompassing Nationalism</b>	<b>Parochial Nationalism</b>	Stalemate	Stalemate
<b>Parochial Nationalism</b>	<b>Encompassing Nationalism</b>	Probability of Minor Conflict	Minor Confrontation
<b>Parochial Nationalism</b>	<b>Parochial Nationalism</b>	Possibility of Crisis	Confrontation

In order to prove this model, the next part of the paper will analyse each period of changing relationship between China and Taiwan.

### IV Analysis of empirical reality

Below is shown an analysis of the development of the situation in Taiwan Strait in last 20 years. The year 1979 is chosen as a starting point because the relations between both sides of Taiwan Strait, after 30 years of confrontation and stable negative attitude from both sides, entered a new stage, first in the form of indirect economic cooperation (through Hong Kong) together with the start of economic reforms in China. Even where there were still no direct contacts between the two sides, situation started to change. Many scholars choose that date as the starting point for their analysis; for example, James C. Xiong also starts his empirical analysis from the year 1979.<sup>8</sup> This paper breaks up the last 20 years of relations between China and Taiwan in five time periods:

1. 1979-1991: period of growing cooperation
2. 1991-1993: period of creation of institutional framework
3. 1995-1996: Taiwan Strait missile crisis
4. 1997-1999: period of resuming cooperation
  - a. 1998: returning to the phase of creating institutional framework
5. 1999-2001: period of standstill in relations

#### 1. 1979-1991: period of growing cooperation

This period can be characterized by participation of governments from both sides in regulating or promoting the process of economic exchanges across the Taiwan Strait. But they had different arguments for their policies. This phase started in 1979 with the establishing of economic trade links via Hong Kong, after beginning of economic reforms in China. Also, the end of the previous period could be December 1978

when US announced cutting official diplomatic relationship with Taiwan and signed the joint communique with PRC on December 16, 1978, to officially recognize each other beginning January 1, 1979.

At this time, after receiving LIN membership, China changed its strategy towards reunification with Taiwan from the use of force to reunification by peaceful means. But the main factor was improved relationship with the U.S. U.S. ended its containment policy towards China, facilitating cooperation between the two countries. Another reason for improved relations was the economic reforms in both countries, leading to a domination of economic pragmatism and changes in the nationalism from a parochial to an encompassing form, which influenced positively the policy-making process towards Taiwan.

Taiwan, however, refused any political contacts. As an answer on April 4, 1979 Taiwan's President Jiang Jinguo introduced "the three no's" policy: no contacts, no negotiations, and no compromises. On June 26, 1983 Deng Xiaoping announced his new concept concerning the reunification of the two sides of the Taiwan Straits by peaceful means, which became Deng's Six-point Proposal.

Although the Taipei authorities rejected negotiations with Beijing, they came under increasing pressure from the Taiwanese people to relax the prohibition on travel to China. It happened in Taiwan because of changes in relations with U.S. and Japan, but mostly because of democratization and reforms of its domestic politics; the nationalism in Taiwan started to change from parochial form of nationalism to encompassing. The rapid improvement in economic exchanges between Taiwan and China, beginning in 1987, added the question of security vs. economic interests to the mainland policy considerations. Because of U.S. comprehensive engagement policy towards China, and more encompassing nationalism in both sides' domestic politics, cooperation was encouraged and successfully continued.

With the end of the "cold war" and relaxation in the international arena and unification of Germany, Taiwan took steps towards closer ties with China. This can explain the fact, that many analysts at that time saw the end of the so-called "cold war" as a factor that initiated changes in Taiwan-China relations. From 1987-1991 the government of Taiwan was initiating a further process of cooperation. At this time the national sentiment (nationalism) had a very strong positive influence on changes in relationship between both sides. There were many divided families and separated relatives. The key date in this period is November 2, 1987 when the people of Taiwan were allowed to make family visits to the mainland. On January 1, 1987<sup>7</sup> Taiwan lifted the ban for founding new parties, and by the end of the same year the ban against printing new newspapers, increasing pluralism and facilitating democratic changes in society.

While the Taiwanese trust in China decreased sharply after the 1989 Tiananmen incident, Taiwan did not change its policy of cooperation. On June 10, 1989 indirect telephone calls and telegram communications were liberalized. Guomindang was still the leading political force in Taiwan and national sentiment amongst them was strong



and even though the U.S. kept a hard engagement policy towards China, Chinese and Taiwanese domestic political situations facilitated cooperation. Furthermore, on October 7, 1990 Li Denghui convened a meeting with representatives from major political parties and civil organizations to establish the National Unification Council under the Presidential Office and formulate the Guidelines for National Unification.

## 2. 1991-1994: period of creation of institutional framework

The period of 1991-1993 can be described mainly as a phase for developing a framework of institutions for relations between the Strait Exchange Foundation (SEF) and its counterpart Association of Relations Across the Taiwan Strait (ARATS). At first Taiwan established the Mainland Affairs Council. It was formally established to function as the statutory administrative agency under the Executive Yuan responsible for the overall planning and coordination of policy related to the mainland. Strait Exchange Foundation was founded later, on February 8, 1991, by the above-mentioned institution. The same year, in December, China responded by founding SEF's counterpart ARATS. SEF and ARATS negotiated on practical matters such as certificate verification and registered mail, *etc.* Heads of both organisations first participated in talks at Singapore, April 23-26, 1993. Although these agreements dealt only with practical problems on cross-strait ties and procedures, it was the first high-level negotiation between the two sides after a separation of more than forty years, and the positive results provided an atmosphere favourable to the relaxation of cross-strait tensions. From this, the talks drew attention from both sides, as well as from overseas Chinese and they have been regarded as a "historical step". But there was also a big difference - Taiwan was looking on all agreements from a practical point of view and was concerned more about economic cooperation and personal contacts. Beijing tended to consider all the steps as political matters.

During this period Taiwan's domestic and foreign policy entered a very complex period. In 1992 Korea shifted its priority to Beijing, so that Taiwan's last internationally significant ally was South Africa. On the domestic front, in 1992 Legislative Yuan elections DPP gained 51 seats, leaving KMT only 102 of 161 seats). China still was keeping a soft-line policy towards Taiwan, and U.S. was engaging China, but because of Taiwan's more hard-line approach relations went into a period of a standstill. Steven Goldsmith has suggested that the talks proposed by SEF and ARATS were seen as part of a foreign policy strategy intended to diminish the impact of Beijing's diplomatic coup:

*There were indications that the mainland, concerned by the showing of the DPP in the 1992 legislative elections and the new wave of pragmatic foreign policy, might be ready to drop its insistence on party-to-party negotiations as well as its bare tolerance of quasi-official talks and move toward direct government-to-government negotiations. Any such step (of which the Gu-Wang talks might be a first step) would dramatically enhance the international visibility of Taiwan and raise its international standing by*

*creating the impression that the island as more an equal political entity than a party or province in rebellion."*

The cooperation between China and Taiwan in this period was influenced by domination of encompassing nationalism in domestic politics, and a U.S. comprehensive policy towards China, not supporting Taiwan's independence but encouraging negotiations.

However, since late 1993 a series of incidents has destroyed the conciliatory atmosphere. In late 1993, the form of nationalism in Taiwan started to change from encompassing to a parochial form of nationalism, which had a big influence on government's policymaking process. Taiwanese government launched a campaign to re-enter the United Nations.

In early 1994, Li Denghui and Lien Chan, premier and head of the Executive Yuan, initiated "vacation diplomacy" by visiting several South-East Asian countries and meeting with those countries' leaders. Regarding that China responded with harsh criticism and issued warnings. But despite that, there were no significant changes in the policy towards Taiwan and the cooperation continued.

The relations were put under more stress after Li Denghui published an interview with Japanese writer Ryotaro Shiba. President Li Denghui stated, that "Taiwan should belong to Taiwanese", causing harsh criticism from China. The interview had very negative consequences for cross-strait relations, convincing Chinese leaders that Li had tendencies toward Taiwan independence."

China was still keeping a rather encompassing (soft-line) policy towards Taiwan, and U.S. was keeping unconditional engagement policy towards China, but because of Taiwan's parochial nationalism approach at that time, relations went into a period of a stalemate.

### **3. 1995-1996: Taiwan Strait crisis**

Despite these tensions, which had occurred toward the end of the previous period, a new opportunity in cross-strait relations appeared in 1995. In January 1995, during the Chinese New year, Jiang Zemin presented an eight-point proposal to develop and promote peaceful reunification. As You Ji in his "Changing Leadership Consensus" argues, most third generation Chinese leaders are fundamentally nationalist.<sup>1</sup>- As far as Taiwan was concerned, Deng Xiaoping's peaceful inducement was a sophisticated policy based on a realization that hard-line would only reinforce Taiwan's no-contact policy and would result in the two sides drifting further apart. So they were keeping a rather soft-line position, which was created by the influence of encompassing nationalism on the policymaking process towards Taiwan.

In answer. Li Denghui made a speech containing a six-point statement, in which he raised the precondition, that negotiating any agreement to end hostilities with China should require China to renounce the use of force against Taiwan. This condition, which actually in essence rejected Jiang Zemin's proposal, upset the Beijing officials. But nevertheless, in preparation for the second round of Koo-Wang talks, scheduled in August 1995, Beijing was proceeding with a rather soft-line policy.

But then process was disrupted by Lee's 1995 visit to U.S. The scholar Robert S. Ross gives us an exact date when the 1995-96 Taiwan Strait crisis started - May 22, 1995 when U.S. government issued a visa to Li Denghui, to make a speech at his *Alma Mater* - Cornell University. That prompted a strong Chinese parochial reaction. He said that "Taiwan Strait confrontation reflected the interaction of Chinese coercive diplomacy and U.S. deterrence diplomacy. China used coercive diplomacy to threaten costs until U.S. and Taiwan changed their policies. The use of force was the crucial element in Beijing's coercive diplomacy."<sup>13</sup>.

Commencing July 21-25, 1995, the PLA launched a series of surface-to-surface ballistic missile tests in the East China Sea, 150 km north of Taiwan. The second round of exercises followed on August 12-25, including guided missiles, cannon, and other military tests in the sea 136 km north of Taiwan.<sup>14</sup>

Although China's Foreign Ministry spokesman described the firing as normal military exercises, the continuing media attacks on Lee for colluding with elements in the United States to promote Taiwan's independence left little doubt that the exercises were intended as a warning to Taiwan not to pursue independence.

Some analysts viewed these military exercises as motivated by Beijing's desire to influence Taiwan's 1996 president elections. Others suggested it was a product of factional and bureaucratic rivalries in Beijing. Chas. W. Freeman explains the rebirth of tensions in the Taiwan Strait as the result of the policy framework's breakdown, which arose from Taiwan's understandable dissatisfaction of *status quo*.<sup>15</sup>

In 1996 the U.S. staged its largest naval exercise in the Asia-Pacific region since the Vietnam War. U.S. sent two aircraft carriers Independence and Nimitz to this area to monitor Chinese military actions. As a result of China's provocative missile tests, U.S. policy changed from comprehensive engagement to conditional engagement and their bilateral relationship cooled.

Because of U.S. conditional engagement policy towards China, and parochial nationalism in China and Taiwan, crisis took place.

Despite this Taiwan's presidential election took place as scheduled, on March 23, and Mr. Li Denghui won the president post. On March 25, China ended its third round of military exercises and stopped levelling criticism against Li Denghui.

Another outcome of the Taiwan Strait Crisis was that after the U.S. intervention, China became more suspicious and negative in its attitude towards the U.S.-Japan Security Alliance. Japanese scholar Seiichiro Takagi explains that, as the revision of defence cooperation guidelines progressed, Chinese apprehension was focused on the possibility of involvement of U.S.-Japan in the Taiwan problem.<sup>16</sup>

#### **4. 1997-1999: period of resuming cooperation**

Relations normalized after the crisis and returned to previous levels of cooperation. Economic cooperation, which had slowed down in the previous period, started to increase again. The peaceful return of Hong Kong was supposed to provide an

example for Taiwan. Some scholars foresaw a new crisis in relations between the two parts of Taiwan Strait in 1997, caused by death of China's charismatic leader Deng Xiaoping and the Hong Kong handover on July 1997. However, this did not happen. This period of relations can be characterized by heightened attention from Taiwan to all the events taking place in China. The smooth Hong Kong handover was very important for further development of the cooperation between China and Taiwan. U.S. - China relations normalized and U.S. returned to a more comprehensive engagement, and nationalism in China and Taiwan also became more encompassing again. As a result cooperation became active.

### *a) 1998: returning to the phase of creating institutional framework*

Relations across the Taiwan Strait gradually became better and this was achieved by ARATS and SEF, as well as with people's personal contacts. U.S. kept a rather comprehensive engagement policy towards China, and encompassing nationalism dominated in domestic policy in China and Taiwan. These factors facilitated active cooperation and environment for Gu-Wang negotiations.

The talks restarted friendly in October 1998 when Head of Strait Exchange Foundation Gu Zhengfu visited China, holding SEF and ARATS negotiations. Later, Gu Zhengfu met with China's leaders Qian Qichen and Jiang Zemin.

Five years passed since 1993 Singapore talks. Both sides considered these negotiations as a "thaw" in the relations; only Taiwan considered this process of negotiations as clearly practical and developing economic partnership and public cooperation, while Beijing viewed it as a high step to reunification and stressed the political meaning of this visit. China's government officials had a hope that these talks would lead also to discussion of political matters.

These talks made an impression that relations between both sides were moving towards an integration and closer cooperation, which was supported by U.S. comprehensive engagement policy towards China. But already in the beginning of the next year, because of changes in the form of nationalism (from encompassing to parochial), influencing Taiwanese policy towards China, relations went into a period of standstill.

## **5. 1999-2001: a period of standstill in relations**

The standstill in relations resulted from Taiwan's renewed efforts to gain international recognition in the beginning of 1999, influenced by a rise of parochial nationalism on the domestic front.

The relations were antagonised by Li Denghui's "state-to state" statement (and it should not be an internal relationship of "one China," in which legal government vs. a rebel regime, or a central government vs. a local one) in July 1999.

Spokesmen for the CCP (?) Taiwan Affairs Office and the State Council Taiwan Affairs Council warned Taiwan independence forces against playing with fire and that the statement will destroy the foundation for cross-strait talks under the "one China" principle. They criticized Li as making claims identical with those of the Taiwan independence supporters. Officially China proceeded with development of cross-strait relations and promoting peaceful unification. Although Chinese government strongly criticized Li Denghui's statement, there were no military actions taken in the strait. The PLA army leaders, who vowed to safeguard China's sovereignty and territorial integrity, especially criticized Li Denghui.

After receiving no support from U.S. and to relax the situation, president Li Denghui in a meeting with Daryl Johnson, director-general of the American Institute in Taiwan, Taipei Office, stressed that "Taiwan's Mainland policy remains unchanged, as is the government's stance on cross-strait exchanges and dialogue." President Li Denghui emphasized that he had striven to safeguard the sovereignty for the Republic of China, not for "Taiwan Republic." He said his statement had nothing to do with Taiwan's independence.<sup>17</sup>

The year 1999 did not bring optimism, and pushed China to a more hard-line policy towards Taiwan. In an interview, a China official with responsibility for Taiwan affairs stated, "there is no room for optimism about developments in cross-strait relations in the near future."<sup>18</sup>

In 2000 the 2<sup>nd</sup> presidential elections in Taiwan also did not make relations better. Taiwan was initiating talks, but Beijing did not share the initiative. The temporary improvement of relations started in December of 2000 and in January of 2001, with opening "Three direct links" between China and Taiwan. Chen Shui-bian's latest show of good faith was idea of floating political integration as a way to end the standoff across the Taiwan Strait. Government officials explained the new definition as a catchall term: "Integration is a direction. It could be a process and also a goal. It can involve both unification and independence." The government saw the new theory as a big step forward, and showed goodwill and flexibility on its part, by the opening of limited trade and transport links between the outlying islands of Jinmen and Matsu and the mainland Chinese province of Fujian, as the first step to normalizing trade relations.<sup>19</sup>

In this period of time encompassing nationalism in China has changed to parochial one, and U.S. keeps conditional engagement policy towards China. Taiwanese policy towards China is rather conciliatory, with more influence of encompassing nationalism on its policy-making process towards China. So there is a probability of a minor crisis.

Yan Xuetong, a member of one of the mainland's most prestigious think tanks observed that polls in Taiwan showed a steady increase in the number of people who supported independence: Based on current trends, pro-independence sentiment could reach 50 % by the time of the next presidential election in 2004. He called Taiwan an "a ticking time bomb" that was apt to explode between 2004 and 2007.<sup>20</sup> Thomas Christensen, who thinks that the most dangerous period in cross-strait relations may be 2005-2010, shares his view<sup>21</sup>

Scholar June Teufel Dreyer thinks that the potential for military conflict now is even greater than during the standoff six years ago.<sup>22</sup> It is because in this period of time China's policy decision-making towards Cross-Strait relations is influenced by parochial nationalism.

In near term, China seems devoted to developing new coercive options to exert more control over Taiwan's diplomatic policies, and to threaten or carry out punishment for third parties that might intervene militarily on Taiwan's behalf, including both, the United States and Japan. If Beijing elites become convinced that relatively limited military capabilities and coercive tactics might allow for the politically effective use of force against Taiwan and if necessary, American forces, then conflict between U.S. and China becomes a very real possibility.

## V Conclusion

For the last 20 years the relationship between China and Taiwan has passed through cycles of cooperation and crisis. Nevertheless, there has been no improvement in the political relations between China and Taiwan.

Domestic politics, the balance of encompassing and parochial nationalists in both countries, determines the foreign policy stance of both nations. International relations, while a product of domestic conditions, also determine domestic policy decisions. And the most important external factor influencing China-Taiwan relations is the U.S. policy towards China. It also includes U.S. virtual recognition of Taiwan as an independent entity, and to what extent U.S. will support it. According to that U.S. policy can be divided in conditional and comprehensive engagement. Beijing perceives deployment of Theatre Missile Defense (TMD) in East Asia as a challenge to China's capabilities to pursue legitimate interests in its immediate geographic region. This concern applies definitely with respect to Taiwan; if that issue were in some way resolved, China would still look upon TMD development both as a signal that U.S. and Japanese long-term intentions in East Asia are confrontational rather than collaborative and as a portent of a U.S. conditional policy aimed at China. Thus, U.S. deployment of a TMD system involving Taiwan would highly heighten the risks of a war in the Taiwan Strait and probably would involve China and the United States in direct conflict.

The most important domestic actions are linked with nationalism and its impact on policy-making process in both sides. In Taiwan nationalism is inspired by national sentiment towards Taiwanese identity, in China by its perceptions of territorial integrity and U.S. policy towards it. The policy towards the further development of Cross-Strait relations in China and Taiwan is strongly backed by the people. In 10 years Taiwan has changed from an authoritarian state to a democratic one, and because of that, the people's choice has an extremely big impact on Cross-Strait relations.

The basic conditions for cooperation or possibility of crisis are the following:

- If U.S. keeps comprehensive engagement policy towards China, by not supporting Taiwanese independence moves, and encompassing nationalism dominates in China and Taiwan, cooperation is encouraged.

- If U.S. keeps conditional engagement policy towards China, developing further its deployment of TMD, involving Taiwan and parochial nationalism prevails in policy-making in China and Taiwan, conditions for crisis situation will mature.

## Policy recommendations to facilitate cooperation in Taiwan Strait

For the United States, avoiding conflict in the Taiwan Strait requires delicate judgments of political trends in both Taipei and Beijing. U.S. should return to comprehensive engagement of China, by not taking Taiwanese pro-independence stance and allying Chinese fears of Theater Missile Defense (TMD) system development in North-East Asia.

Taiwan should prevent rise of parochial nationalism, and temporarily seek to keep the *status quo* and concentrate on economic and cultural cooperation, in order not to initiate rise of parochial nationalism in China, which would create new tensions in Taiwan Strait.

China should encourage rise of encompassing nationalism, which would reduce possibility of use of force against Taiwan. China also should not stress political negotiations for reunification with Taiwan in near term, continuing reforms inside the country and should give more attention to economic and cultural cooperation across the Taiwan Strait.

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## Kopsavilkums

Pēdējo divdesmit gadu laikā Ķīnas un Taivānas savstarpējās attiecībās ir bijuši gan sadarbības, gan krīzes periodi. Kādēļ Ķīnas un Taivānas attiecībās sadarbība mijas ar krīzes periodiem un kādi ir šo izmaiņu cēloņi? Šī pētījuma mērķis ir analizēt Ķīnas un Taivānas savstarpējās attiecības, izvērtējot cēloņus, kas veicina abu pušu tuvināšanās procesus un konfliktsituāciju veidošanos.

# Patskaņi latviešu un japāņu valoda

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Latviešu un japāņu valodu patskaņu salīdzinājums parāda, ka abu valodu patskaņiem ir daudz atšķirību. Lielākās atšķirības veido [as] trūkums japāņu valodā un abās valodās atšķirīga /u/ artikulācija. No patskaņu pārmaiņām līdzība ir kvantitatīvajā redukcijā un kontrakcijā, tikai latviešu valodā divu patskaņu kontrahēšanās par vienu garu patskani sastopama ļoti reti, toties japāņu valodā kontrakcijā nekad nerodas divskanis. Latviešu hterārajā valodā atšķirībā no japāņu valodas līdz šim nav konstatēti nebalsīgi patskaņi. Pilnīga patskaņu neizrunāšana īsā gala zilbē latviešu literārajā valodā saklausāma ātrā, sasteigtā runā.

**Raksturvārdi:** sastatāmā fonētika; japāņu un latviešu valodas fonēmas un skaņu mijas.

## 1. IEVADS

Latviešu un japāņu valodas fonētikā ir daudz atšķirību: latviešu valoda ir zilbju valoda, japāņu - moru valoda<sup>1</sup>. Latviešu valodas izrunā ir dinamiskie akcenti un japāņu - toņa akcenti. Latviešu valodā toņa atšķirības parādās zilbes intonācijā. Tomēr ir arī daudz līdzīgu iezīmju. Rakstā mēģināts aprakstīt, kādas ir japāņu valodas un latviešu valodas patskaņu fonēmu līdzības un atšķirības<sup>2</sup>.

## 2. LATVIEŠU VALODAS PATSKAŅI

### 2.1. Latviešu valodas fonēmu sistēma

Rakstā ievērota pamatatziņa, ka fonēmas ir skaņas, kas var šķirt vārdu nozīmes piemēram, pile - pīle ir divi dažādi vārdi, bet [bungas] - [burjgas] ir viens un tas pats vārds. Tātad /i/ un /i:/ ir divas fonēmas, bet [ŋ] nav atsevišķa fonēma, tikai fonēmas /n/ variants. Fonēmas transkripcijā raksta slīpajās iekavās, bet fonēmu variantus - kvadrātiekvās.

Latviešu valodas fonēmu sistēmā ir 48 fonēmas<sup>3</sup>.

Patskaņu fonēmas ir 12, no tām 6 ir īsi patskaņi: /i/, /e/, /as/, AV, /o/, /a/, bet 6 ir garie patskaņi: /i:/, /e:/, /as:/, /u:/, /o:/, /a:/. Diftongi ir 10: /ai/, /au/, /ei/, /eu/, /oi/, /ou/, /Im/, /Im/, /ŋel/, /uo/. Līdzskaņu fonēmas ir 26: /p/, /fb/, /t/, /ā/, /cl/, ///, /fkl/, /g/, /As/, /dz/, /ts/, /dv', /Iml. M, /n/, /IV, M, /s/, /z/, /Ņ, /M, /ill, /ty, /IV, /Ikl, /r/.

## 2.2. Latviešu valodas īso patskaņu klasifikācija

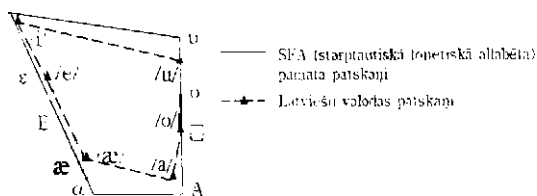
Patskaņus klasificē, ievērojot mēles darbību un lūpu darbību. Pēc mēles kustībām horizontālā virzienā latviešu valodā izšķir priekšējās, vidējās un pakaļējās rindas patskaņus. Pēc mēles kustībām vertikālā virzienā - augsta, vidēja un zema mēles pacēluma patskaņus. Pēc lūpu darbībām latviešu valodā izšķir labiālus un nelabiālus patskaņus. Latviešu valodas patskaņi ir balsīgi un nav nazālu patskaņu. Šajā darbā salīdzināti latviešu valodas patskaņi ar SFA - starptautiskā fonētiskā alfabēta pamata patskaņiem: [i], [e], [ɛ], [as], [u], [D], [O], [A], un [a].

Priekšējās rindas patskaņi ir /i/, /e/ un /as/. Latviešu valodā priekšējās rindas patskaņi ir nelabiāli patskaņi. Fonēma /i/ ir augsta mēles pacēluma priekšējās rindas patskaņis. Latviešu /i/ ir apmēram kā pamata [i] pēc SFA. Fonēma /e/ ir vidēja mēles pacēluma priekšējās rindas patskaņis. Pēc akustiskajām pazīmēm latviešu /e/ ir apmēram [e]. Fonēma /as/ ir zema mēles pacēluma priekšējās rindas patskaņis. Latviešu /as/ ir apmēram [as] arī pēc starptautiskās transkripcijas. Priekšējās rindas patskaņi ir apmēram [i], [e] un [as], bet mazliet pakaļējāki nekā SFA pamata patskaņi.

Pakaļējās rindas patskaņi ir /u/ un /o/. Pakaļējās rindas patskaņi ir labiāli patskaņi, kuru artikulācijas laikā lūpas manāmi pastiepj uz priekšu un apaļojas. Fonēma /u/ ir augsta mēles pacēluma pakaļējās rindas patskaņis. Latviešu /u/ ir tuvāk starptautiskās transkripcijas [u], bet zemāks. Fonēma /o/ ir vidēja mēles pacēluma pakaļējās rindas patskaņis. Latviešu /o/ ir starp [o] un [ɔ] pēc starptautiskās transkripcijas, bet tuvāk /o/. Fonēmas /o/ un /ɔ/ nav latviskas cilmes skaņas, bet ienākušas latviešu valodā ar internacionāliem aizguvumiem, piem.: proza/pro:za/, zona/zoma/, šoferis/loferis/, protokols /protokols/. Latviskas cilmes skaņa ir divskanis /uo/, piem.: ola/uola/. Šī divskaņa otrais komponents var svārstīties starp [uo], [ua] un [UA].

Vidējās rindas patskaņi ir /a/. Vidējās rindas patskaņi ir nelabiāli patskaņi. Fonēma /a/ ir zema mēles pacēluma vidējās rindas patskaņis. Tradicionālajā klasifikācijā pēc A. Lauas pētījuma<sup>5</sup> /a/ ir vidējās rindas patskaņis. Tomēr J. Grigorjeva pētījums<sup>6</sup> pēc akustiskajiem datiem rāda, ka latviešu /a/ ir tuvs [A] pēc starptautiskās transkripcijas, bet mazliet augstāks. [A] ir pakaļējās rindas patskaņis, bet šajā darbā apzīmēts /a/ un klasificēts kā vidējās rindas patskaņis pēc latviešu valodas tradicionālās klasifikācijas.

Pirmais attēls rāda patskaņu zonu pēc J. Grigorjeva datiem par latviešu valodas patskaņu akustisko ainu<sup>7</sup>. Nepārtrauktā līnija ir starp pamata patskaņiem pēc SFA (starptautiskais fonētiskais alfabēts) un punktētā līnija ar trīsstūriem - latviešu valodas patskaņiem.



1. attēls. Latviešu valodas patskaņu analīze

Pirmajā tabulā rādīta latviešu valodas patskaņu klasifikācija pēc mēles un lūpu kustībām.

I. tabula

**Latviešu valodas patskaņu klasifikācija**

meles kustība		horizontāla virzienā		
		priekšējās rindas	vidējās rindas	pakaļējās rindas
vertikālā virzienā	augsta	<i>N</i>		<i>Ai/</i>
	vidēja	<i>kl</i>		<i>lol</i>
	zema	<i>IxI</i>		
lūpu kustība		ne labiāls		labiāls

### 2.3. Latviešu valodas garie patskaņi

Pēc kvantitātes latviešu valodā ir īsie un garie patskaņi. Tie veido patstāvīgu fonēmu pārus, bet to artikulārā kvalitāte ir līdzīga. Garie patskaņi ir *li:/, /e:/, /as:/, /u:/, /o:/, un/a:/*. Īso un garo patskaņu izrunas laika attiecības ir apmēram 1:2\*. Kvantitātes attiecība starp garu neuzsvērtu un garu uzsvērtu patskaņi ir 3:3,5<sup>9</sup>. Starp īsu un garu augsta mēle pacēluma patskaņi vērojama arī sasprieguma atšķirība - garie ir stipri saspriegtāki. Jo zemāks garais patskaņis, jo saspriegums mazinās, *lai* un */a:/* neatšķiras pēc sasprieguma.

## 3. JAPĀŅU VALODAS PATSKAŅI

### 3.1. Japāņu valodas fonēmu sistēma

Japāņu valodas fonēmu sistēmā ir 36 fonēmas<sup>10</sup>. Patskaņu fonēmas ir 10, no tām 5 ir īsie patskaņi: */i/, /e/, /ul, lol, /ai,* bet 5 ir garie patskaņi: */i:/, /e:/, /u:/, /o:/, /a:/*. Līdzskaņu fonēmas ir 26: */k/, /sl, /t/, AV, /IV, /ml, /yl, /M, /Av/, /n/, /gl, /z/, /d/, /Pa/, /p/, /ky/, /sh/, /ch/, /ny/, /hy/, /my/, /ry/, /gy/, /Ń, /MI /pvA*

Otrajā tabulā rādītas japāņu valodas fonēmas. 50-moru tabulā "50-on hyo" parādītas moras, fonēmas un skaņas japāņu valodā.

### 3.2. Japāņu valodas īso patskaņu klasifikācija

Japāņu valodas sastāvā ir 5 īsie patskaņi: */i/, /ej, /fail, lol* un */a/*, šos patskaņus klasificē, arī ievērojot mēles darbību un lūpu darbību. Pēc mēles kustībām horizontālā virzienā japāņu valodā izšķir priekšējās, vidējās un pakaļējās rindas patskaņus. Pēc mēles kustībām vertikālā virzienā - augsta, vidēja un zema mēles pacēluma patskaņus.

"50-moru tabula" - Japānu fonēmu un skaņu tabula

^d/.skiiñil patsk ·Uli.	/k/ [k]	/s/ [sj]	/t/ [t]	/n/ [n]	/h/ [h]	/in/ [m]	/>/ [D]		/w/ [w]	/n/ [nj]		Iʒ	/d/ [d]	„/ [bj]	IpI
a	j!p ka	£ ! sa l	fc ta	na	& ha	ma			ta vva	Aj n		g	f_ d_	lri: ba	pa
<b>IxF</b>	i ki	L	*> <i'	IC ni		mi		y fl		in		f gi	l: 3i'd/i	u bi	pi
ii	ku	f sll	<.) tsu	4^ n l		" ↑ T irui	— .i <sup>u</sup>	% C\				C	-f zu/cl/aJ	zu \V <u>u</u>	bu pu
~7č7~	e	li- ke	se tc	ne	he	to me		«ñ re				If	-tf ze	de be	*< pc
<i>lai</i>	*S o	r_ ko	SQ to	(D no	13 ho	& mo	jo	fo	; o			g°	zo	<? do	bo

	/kv/ [MI]	/sh/ [m]	/ch/	/ny/ [iR]	/liv/ [Lbi]	/ny/ [mij]	kyI Lril	/pv/ [fgil]	ES	/by/ [bjJ]	/pv [LpjI]
<i>hv</i>	# V <sup>d</sup> kja	L ^ f«	l.l'a	l= .Pa	h ja	n ija	i) <\$ 5 rja		3 <sup>a</sup>	↳ I <sub>a</sub>	pja
·i/							ij ^				
<i>finf</i>	ē rp k u	L tt>	t u	JU1	hju	rhj u	rju	BM		bju	
l		!, J«									
/ē/	" i * ki°	L	£ JS tjo	!_ «fc Jio	LS«fc lijo	H «fc mjo	y «fc rjo		U «fc 30	T>«fc bjo	l/«fc pjo

Pēc lūpu darbībām japāņu valodā izšķir labiālus un nelabiālus patskaņus. Tomēr japāņu valodas artikulācijas laikā lūpu kustība nav ļoti aktīva. Japāņu labiālo patskaņu izrunā lūpas nav ļoti apaļas un izvirzītas uz priekšu. Japāņu valodas patskaņi ir balsīgi<sup>11</sup> un nav nazālu patskaņu. Arī japāņu valodas patskaņi tiek salīdzināti ar starptautiskā fonētiskā alfabēta pamata patskaņiem.

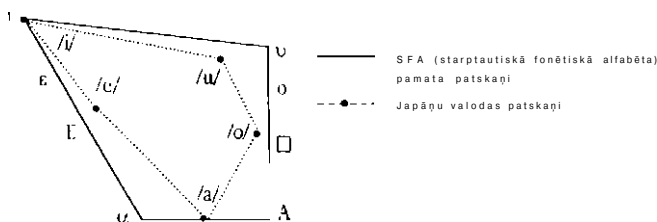
Priekšējās rindas patskaņi ir /i/, un /e/. Fonēma *N* ir augsta mēles pacēluma priekšējās rindas patskanis. Japāņu /i/ ir īstenībā pamata [i]. Fonēma /e/ ir vidēja mēles pacēluma priekšējās rindas patskanis. Japāņu /e/ ir starp [e] un [E], bet tuvāk [E]

Pakaļējās rindas patskaņi ir /u/ un /o/. Fonēma /u/ ir augsta mēles pacēluma pakaļējās rindas patskanis. Japāņu /u/ ir atšķirīgs no pamata [u] pēc starptautiskās transkripcijas, jo ir novirzīts tuvāk vidējai rindai. Mēle ir vairāk izvirzīta uz priekšu. Ir vērojama lūpu labialitāte, bet tā nav ļoti izteikta. Fonēmai /u/ ir alofons: pēc [s] un [z] mēle tiek tālāk uz priekšu nekā citos gadījumos, tas iespaido sekojošā [u] izrunu. Fonēma /o/ ir vidēja mēles pacēluma pakaļējās rindas patskanis. Japāņu /o/ ir starp [o] un [o] pēc starptautiskās transkripcijas. Fonēma /o/ ir ar aktīvu lūpu kustību, bet labialitāte nav liela.

Vidējās rindas patskanis ir /a/. Fonēma /ai/ ir zema mēles pacēluma vidējās rindas patskanis. Japāņu /ai/ ir starp [a] un [a].

Otrais attēls rāda patskaņu analīzi japāņu valodā pēc T. Vances pētījuma<sup>12</sup>. Nepārtrauktā līnija ir starp pamata patskaņiem pēc SFA (starptautiskais fonētiskais alfabēts), un punktētā līnija ar aplītiem - japāņu valodas patskaņiem.

Trešajā tabulā rādīta japāņu valodas patskaņu klasifikācija pēc mēles un lūpu kustībām.



2. attēls. Japāņu valodas patskaņu analīze

3. tabula

### Japāņu valodas patskaņu klasifikācija

mēles kustība	horizontālā virzienā		
	priekšējās rindas	vidējās rindas	pakaļējās rindas
augsta	<i>N</i>		<i>ki</i>
vertikālā virzienā ↓ vidēja zema	/e/	<i>lai</i>	<i>tol</i>
lūpu kustība	j	nelabiāls	ļ labiāls





Japāņu valodā nebalsīgums nerodas vienmēr<sup>15</sup>. Patskaņi, kas varbūt nebalsīgi, ir /i/ un /u/. Ir arī svarīgi, kādā apkaimē *lii* un /u/ atrodas. Nebalsīgi kļūst tie patskaņi, kas ir starp nebalsīgiem līdzskaņiem, tā kā /ul vārdā /fuku/ "apģērbs", vai kas ir pēc nebalsīga līdzskaņa vārda pēdējā zilbē, tā kā /i/vārdā/okashi/"konfektes". Piemēram, /gakusei/"students" kļūst [gakusei], /karašu/"vārna" kļūst [karasu]. Citos gadījumos *N* un /u/ ir balsīgi. Piemēram, /gakumon/"mācīšana" izrunā arī ir [gakumon].

- (1) a. /i/un/u/kļūst nebalsīgi [i<sup>o</sup>o] un [u<sup>o</sup>o] starp nebalsīgiem līdzskaņiem vai pēc nebalsīga līdzskaņa vārda pēdējā zilbē:

<b>M</b>	/kiku/	[kiku]	"krizantēma"
	/gakusei/	[gakusei]	"students"
	/karašu/	[karašu]	"vārna"
^ ^ • S i "	/nomimasu/	[nomimasu]	"dzert"

- b. [i] un [u] ir balsīgi citos gadījumos:

^W3	/zikan/	[dzikan]	"laiks"
^FESJ	/gakumon/	[gakumon]	"mācīšana"
	/karasuma/	[karasuma]	"Karasuma"
			(ielas nosaukums)

- c. /a/, /e/ un *lol* ir balsīgi, pat ja tie ir starp nebalsīgiem līdzskaņiem vai pēc nebalsīga līdzskaņa vārda pēdējā zilbē:

IK	/kaķu/	[kaku]	"rakstīt"
jS	/gake/	[gake]	"klints"
BP	/soku/	[soku]	"nekavējoties"

[i] un [u] ir augsta mēles pacēluma patskaņi. Tie ir mazliet īsāki nekā pārējie patskaņi [e], [o] un [a]. Japāņu valoda ir moru valoda un tās pamatā ir CV zilbes tips, t.i., līdzskanis un patskanis. Tāpēc samērā bieži nākas starp līdzskaņiem ielikt patskani, ja grib lietot aizgūtus vārdus. Piemēram, *spring* kļūst /supuringu/ un *steak* kļūst /suteki/. Lai aizguvumi būtu līdzīgi oriģinālu izrunai un veidotu japāņu pamata zilbisko struktūru ar patskaņiem, tiek izmantoti patskaņu *N* un *lu*/iespraudumi, jo šie patskaņi ir īsāki un tiem viegli kļūst nebalsīgiem.

Ja šie īsie patskaņi ir starp nebalsīgiem līdzskaņiem, tie kļūst nebalsīgi, tātad notiek savdabīga asimilācija. Latviešu valodā nebalsīgi patskaņi nerodas, bet notiek līdzskaņu asimilācija balsīguma ziņā. Piemēram, izstāde ir [issta:de], kur/z/kļūst [s], jo notiek balsīgā līdzskaņa /z/ asimilācija par nebalsīgu sekojošā nebalsīgā *Is*/ietekmē.

## 5.2. Patskaņu reducēšana japāņu valoda

Japāņu nebalsīgie patskaņi atrodas patskaņu reducēšanas procesā, tā nav pilnīga redukcija. Nebalsīgu patskaņu artikulācijas laikā pārējā patskaņu kvalitāte nemainās. Ja patskaņu reducēšanas procesu turpina, japāņu valodas patskaņi tiek pilnīgi reducēti.

Ja japāņu valodā patskanis tiek pilnīgi reducēts, sekojošais līdzskanis asimilē iepriekšējo līdzskani artikulācijas vietas ziņā, bet patskaņa vietā ienāk glotāls (balss saišu) slēgums. Glotālā slēguma artikulācijas laikā runas orgāni sagatavojas sekojošā līdzskaņa artikulācijai bez skaņas. Šis periods tiek uzskatīts par vienu moru. Moru skaits vai zilbju skaits vārdā nemainās. Šo parādību sauc *sokuon-ka*. Piemēram, vārds /otto/ "vīrs" ir no diviem vārdiem, /o/"vīrietis" un /hito/"cilvēks", /o/ + /hito/ir/ohi.to/, bet patskanis /i/ ir reducēts un *N* asimilē /h/. Rodas glotāls slēgums un moru skaits nemainās. Tātad iegūstam/otto/, kurā saklausāms/o/, glotāls slēgums (tā artikulācijas laikā nav skaņas, bet runas orgāni ir vienādā pozīcijā kā /t/ artikulācijas laikā) un/to/. Arī vārds /kappatsu/ "iedarbīgs" ir no /katsu/ un /patsu/, kam vajadzētu veidot /katsu.patsu/, bet AV ir reducēts un /p/ asimilē /ts/, un /u/ vietā ienāk glotāls slēgums. Tādēļ iegūstam /kappatsu/, nevis /katsupatsu/.

	/otto/	"vīrs"		
	lol + /hito/=	/ohito/	=>/oh.to/	=>/otto/
<b>mm</b>	/kappatsu/	"iedarbīgs"		
	/katsu/ + /patsu/ =	/katsu.patsu/ =>/kats.patsu/ =>/kappatsu/		
<b>- @</b>	/ikkai/	"viena reize"		
	/ichi/ + /kai/ =	/ichi.kai/	=>/ich.kai/	=>/ikkai/
	/sakka/	"rakstnieks"		
	/saku/ + /ka/ =	/saku.ka/	=>/sak.ka/	=>/sakka/
<b>l o t</b>	/kitte/	"Griez!"		
	/kiru/ + /te/ =	/kirute/	/kiṛ.te/	^>/kitte/

Ir vārdi, kuros patskaņi vienmēr tiek pilnīgi reducēti, tātad vērojama parādība *sokuon-ka*. Piemēram, /gakukai/ "adakēmiska biedrība", kas pēc patskaņa reducēšanas ir [gakkai], bet nav [gakukai]. Bet vārds /ongakukai/ "koncerts" ir patskaņu reducēšanas procesā. To izrunā [ongakukai] vai [ongakkai]. Tātad var būt gan daļēja redukcija, kad rodas nebalsīgais patskanis, piemēram, [ongakukai], gan pilnīga redukcija, piemēram, [ongaQkai].

- (3) a. Vārdi pēc pilnīgas patskaņa reducēšanas:

/gaku/+/ko/->/gakko/	[gakko]	"skola"
/koku/+/kai/->/kokkai/	[kokkai]	"saeima"

- b. Vārds patskaņu reducēšanas procesā, kas ir starp patskaņu reducēšanu un nebalsīgumu:

/ongaku/+/kai/->/ongakukai/	
[ongakkai] vai [ongakukai]	"koncerts"

- c. Vārds ar nebalsīgu patskani:

HIS	/koku/+/ho:/->/kokuho:/	[kokuho:]
		"nacionāla bagātība"

### 5.3. Patskaņu redukcija latviešu valodā

Latviešu valodā ir tikai kvantitatīva skaņu redukcija. Neuzsvērti patskaņi latviešu valodā var būt īsāki, bet kvabrtāte nemainās un pagaidām tiek uzskatīts, ka tie neuzrāda nebalsīgumu. Teikuma vai vārda beigās palaikam patskaņi tiek kvantitatīvi reducēti. Piemēram, runājot "(Es) iešu.", /iešu/ izrunā arī [ie.], kad beigu patskanis var būt pilnīgi zaudēts. Latviešu valodā nenotiek tāda kvalitatīva redukcija kā, piemēram, krievu valodā, kur neuzsvērtās zilbēs [o] kļūst par [a], piemēram, ОКТfл6pb [aKTa6pb], vai [e] kļūst par [H], piemēram, Jieca [juica].

## 6. PATSKAŅU KONTRAKCIJĀ

Japāņu valodā divi blakus esoši patskaņi dažreiz kļūst par vienu garu patskani. Tendence nav vienmēr vienāda. Daudzos vārdiem patskaņu kontrakcijā notiek vienmēr, citos - kad runā ātri un neprecīzi.

/ou/ lielākoties<sup>10</sup> kļūst [o:], piemēram, /ouzi/ "princis" izrunā [o:zi].

/ei/ bieži kļūst [e:], piemēram, /eiga/ "kino" kļūst [e:ga]. Salīdzinājumā ar/ou/, /ei/ kontrahēšanās par [e:] ir mazāk vērojama.

/ai/, /oi/ un /ui/ kļūst [e:], [e:] un [i:], runājot ātri un pavisām. Piemēram, /urnai/ "garšīgi" kļūst [ume:], /sugoi/ "lieliski" kļūst [suge:], un /atsui/ "karsts" kļūst [atji:].

(4) a. gandrīz vienmēr ir kontrakcijā:

/ou/ =>	[o:]	/ouzi/ =>	[o:zi]	princis
		/touhyou/ =>	[to:hjo:]	'vēlēšanas"

b. dažreiz vērojama kontrakcijā:

/ei/ =>	[e:]	/eiga/ =>	[e:ga]	kino"
		/heiwa/ =>	[he:wa]	"miers"

c. kontrakcijā, tikai runājot ātri un pavisām:

/ai/ =>	[e:]	Annai/ =>	[ume:]	"garšīgs"
		Avakai/ =>	[wake:]	"jauns"
/oi/ =>	[e:]	/sugoi/ =>	[suge:]	"lielisks"
		/osoi/ =>	[ose:]	"vēls"
/ui/ =>	[i:]	/at.lui/ =>	[atji:]	"karsts"
/ui/ =>	[i:]	/samui/ =>	[sami:]	"auksts"

Latviešu valodā patskaņu kontrakcijā ir reta, bet ir. Piemēram, /neesmu/' kļūst [na::smu]. Toties latviešu valodā divi patskaņi var kontrahēties arī par divskani, piemēram, aerodroms [airodronis]. Tas nevar notikt japāņu valodā.

## 7. NOBEIGUMS

Latviešu un japāņu valodu patskaņu salīdzinājums parāda, ka abu valodu patskaņiem ir daudz atšķirību. Lielākās atšķirības veido [ae] trūkums japāņu valodā un abās valodās atšķirīga /u/ artikulācija. No patskaņu pārmaiņām līdzība ir kvantitatīvajā redukcijā un kontrakcijā, tikai latviešu valodā divu patskaņu kontrahēšanās par vienu garu patskaņu sastopama ļoti reti, toties japāņu valodā kontrakcijā nekad nerodas divskanis. Latviešu literārajā valodā atšķirībā no japāņu valodas līdz šim nav konstatēti nebalsīgi patskaņi. Pilnīga patskaņu neizrunāšana īsā gala zilbē latviešu literārajā valodā saklausāma ātrā, sasteigtā runā.

## PATEICĪBA

Autore pateicas par palīdzību raksta tapšanā profesorei Dr. hab. philol. Dacei Markui.

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### ATSAUCES

<sup>1</sup> Zilbe ir vienība, kuras cenU'ā ir vokālis. Mora ir garuma vienība, ko japāņu valodā uzskata par atsevišķu vienību. Moras pamatforma ir C + V: līdzskaņa un patskaņa kombinācija.

<sup>2</sup> Japāņu valodai ir daudz dialektu. Šajā darbā izmantots Japāņu valodas Tokio dialekts.

<sup>3</sup> Laua A., 1997, 12.

<sup>4</sup> Ortogrāfijā līdzskaņus raksta šādi: /c/=ç, /J/=ġ, /ts/=c, /tj/=č, Ahy=dž, /l/=ņ, /j/=š, *kj=l*, /A/=l.

- <sup>1</sup> Laua A., 1997,21.
- <sup>6</sup> GrigonjevsJ., 2001, 121.
- <sup>1</sup> GrigonjevsJ., 2001, 118.
- <sup>7</sup> Markus D. un Bond D., 1999.
- Liepa E., 1979, 92.
- <sup>10</sup> Par diftongiem, japāņu valodā tiek diskutēts, vai tie ir diftongi vai nav. SK. Maekawa K., 1998,16.
- ♦♦ Japāņu valodā fonēmām /i/ un AV ir arī nebalsīgie alofoni.
- ∴ Vance T., 1987,11. T. Vance salīdzināja japāņu valodas patskaņus ar SFA pamata patskaņiem.
- <sup>3</sup> Pēc moru teorijas isais patskanis ir 1 mora un garais patskanis ir 2 moras, un kvantitātes attiecības būs 1 pret 2.
- <sup>14</sup> [i] un [u] ir fonēmu /i/ un AV nebalsīgo patskaņu apzīmējumi transkripcijā.
- Kubozono, 1999,40. Kubozono aprakstīja trīs šādus noteikumus. Trešais noteikums ir par dialektiem. Šajā darbā mēs runājam tikai par Tokijas dialektu.
- <sup>10</sup> Izņēmums ir morfēmu robeža. Piemēram, /kousi/ "gotiņa" ir salikts vārds no /ko/ "maz" un /usi/"govs". Tāpēc starp/o/un/u/ir vārdu robeža. /Kousi/"gotiņa" vienmēr runā [kousi], bet nav [ko:si]. Toties /kousi/ "režģis" ir viens vārds un izrunā kļūst [ko:si].

## S u m m a r y

There are many differences between Latvian and Japanese phonetics: Latvian is a syllable language and Japanese is a mora language. Latvian language has stress accents and Japanese has pitch accents. In Latvian pitch accents are used for syllable intonation. However, there are also many similar aspects. In this paper, I try to describe the similarities and differences in Japanese and Latvian vowels. Standard Latvian language and Tokyo dialect of Japanese language are used for the purposes of comparison in this paper. Transcription of phonemes is described with //, and the variants of phonemes are described with [J. IPA, international phonemic alphabet, and its cardinal vowels [i], [e], [Ē], [ari, [u], [D], [o], [a], and [a] are used as measures of comparison.

In chapter 2, Latvian vowels are discussed. There are 48 phonemes in Latvian. There are 12 vowels. Six of them are short vowels: /i/, /e/, /as/, /u/, /o/, /a/, and 6 are long vowels: /i:/, /e:/, /As:/, /u:/, /o:/, /a:/. There are 10 diphthongs and 26 consonants.

Front vowels are *Hi*, /e/, and /ae/. and they are not labial. The Latvian high front vowel /i/'is almost cardinal [i]. The mid front vowel /e/ is almost cardinal [e]. The low front vowel *is*,/ is almost [as] of IPA. These front vowels are almost cardinal [i], [e] and [a:], but a bit backward compared to cardinal vowels. Back vowels are /u/ and /o/, and they are labials. The Latvian high back vowel /u" is almost cardinal [u], but lower than it. The mid back vowel *lol* is between [o] and [o], but closer to [o]. /o/ and /o:/ are not used for Latvian origin words, but came into Latvian language with loanwords such as

/protokols/ "protocol" and /zo:na/ "zone". In Latvian origin words the sound of "o" is a diphthong/uo/, such as ola/uola/ "egg". Sound of this diphthong can vary between [uo], [ua] and [u p J]. The Latvian low central vowel is/a/, and it is not labial. Based on the traditional articulate description by A. Laua,/a/ is a low central vowel. However, J. Grigorjev's classification based on acoustic data, Latvian/a/ is closer to cardinal [A] but a bit higher. [A] is a back vowel, but in this paper we use /a/ and classify this vowel as a low central vowel as Latvian language's traditional classification. Figure 1 (1. attēls) shows the vowel zone of Latvian vowels based on J. Grigorjev's acoustic data. Solid line shows the vowel zone for cardinal vowels, and dotted lines with triangles show the vowel zone for Latvian. Table 1(1. tabula) is the classification of Latvian short vowels.

Latvian long vowels are /vj, ftʃ/, /s:/, /u:/, /o:/, /a:/. The ratio of duration of short and long vowels is 1:2,5. The ratio of duration between long vowels without accents and long vowels with accents is 3:3,5. Long high vowels are much tensed compared to short high vowels. If vowels are lower, differences are smaller. There are no difference in tense between /a/ and /a:/.

Chapter 3 is dealing with Japanese vowels. There are 36 phonemes in Japanese. There are 10 vowels, and 5 of them are short vowels and 5 are long vowels. There are 26 phonemes for consonants. Table 2 (2. tabula) shows phonemes in Japanese.

Japanese short vowels are /N, le/, /ul, lol and /a/. In Japanese, lips' activity is not so active at articulation time. Therefore, lips are not very round or protruded at articulation of labial vowels. Front vowels are /N and lei. The Japanese front high vowel /lil is almost cardinal [i]. The difference is lack of lip spreading in Japanese /if. The Japanese mid front vowel /lei is between [e] and [e], but closer to [e]. Back vowels are /u/ and /ol. The Japanese high back vowel /ul is quite different from cardinal [u]. The tongue is protruded more to front. Japanese /ul is labial but lips are not much protruded. The mid back vowel /o/ is between cardinal [o] and /of. /ol is with active lip activity, but the rounding is weak. Low vowel is /a/. The Japanese low central vowel /a/ is between IPA's [a] and [a]. Figure 2 (2. attēls) shows the Japanese vowel zone based on T. Vance. Solid line shows the vowel zone for cardinal vowels, and dotted lines with circles show the Japanese vowel zone. Table 3 (3. tabula) is the classification of Japanese short vowels.

Japanese long vowels are: /i:/, /lej, /u:/, /loj and /a:/. There is no difference in quality. Duration of short and long vowels is 1:2.

Chapter 4 is a comparison of Latvian and Japanese vowels' analysis. There are 6 vowels in Latvian and 5 in Japanese. Latvian /N and Japanese /N is almost the same but Latvian /V is a bit backward. Latvian /lei is higher than Japanese /le/. Latvian /lei is almost cardinal [e], but Japanese /lei is closer to cardinal [e]. Latvian /a/ is closer to cardinal [a] and Japanese /a/ is between cardinal [a] and [a]. Latvian /lol and Japanese /lol are labials and tongue position is similar but Japanese /lol has a less roundness of lips. The biggest difference is the lack of /si in Japanese, and the high back vowel /ul. Japanese /lul is more up front compared to Latvian /lvy' and lips are not as round as in

Latvian. Figure 3 (3. attēls) shows the Latvian and Japanese vowel zone. Solid line shows the vowel zone for cardinal vowels, and dotted lines with triangles are for the Latvian vowels and dotted lines with circles are the Japanese vowel zone.

In chapter 5, vowel devoicing and vowel reduction are discussed. In Japanese there are voiceless vowels, which are allophones of the ordinary voiced vowels. High vowels *N* and *u* can be devoiced, when they are between voiceless consonants, or are located at the word-final mora after a voiceless consonant. For example, /kiku/ "chrysanthemum" becomes [kiku] and /karašu/ "crow" is [karašu]. At other circumstances, *N* and *u* are voiced such as /gakumon/ [gakumon] "study", [i] and [u] are high vowels and they are a bit shorter than other vowels. Therefore, these vowels are used to produce loanwords as well. Japanese is a mora language and its basic construction is CV; a pair of a consonant and a vowel. Therefore, to make loanwords' pronunciation closer to original ones and, at the same time, to compose Japanese basic CV units, /i/ and /u/ which are shorter and easy to be devoiced are inserted. For example, spring is /supuring/ and steak is /sute:ki/. When these short vowels locate between voiceless consonants, they become voiceless because of assimilation.

The existence of devoiced vowels in Latvian has not yet been confirmed or studied. But devoicing caused by assimilation happens for consonants. For example, pronunciation of "izstāde" is [issta:de], in which /z/ becomes [s] because the succeeding voiceless consonants /s/ assimilate the preceding voiced consonant /z/.

There is also vowel reduction in Japanese. Devoicing a vowel could be said to be one kind of vowel reduction. It is a partly reduced vowel, but reduction is not yet completed. At articulation of devoiced vowels, other qualities of vowels don't change. If a Japanese vowel has been reduced completely, the succeeding consonant assimilates the preceding consonant's articulation setting and a glottal stop occurs instead of the reduced vowel. The number of mora and syllables don't change. This phenomenon is called Sokuon-ka. For example, a word /ototo/ is made from /o/ "man" and /Auto/ "human", /of + /hito/ is /ohi.to/, but the vowel /y/ is reduced and /A/ assimilates /h/. There is a glottal stop and the number of mora doesn't change. Then it becomes /ototo/ "a husband". Other examples are /kappatsu/ from /katsu/ and /patsu/, and /ikkai/ "one time" from /ichi/ and /kai/.

It depends on words whether devoicing or complete vowel reduction, sokuon-ka occurs. For example, /gakusei/ "a student" which is at the level of devoicing, is pronounced [gakusei]. /ongakukai/ "a concert" is on the process to vowel reduction and pronunciation is [ongakukai] or [ongakkai]. But the pronunciation of /gakukai/ "academic society", in which /u/ is completely reduced, is not [gakukai] but [gakkai].

In Latvian there are only quantitative reductions. Unaccented vowels in Latvian can be shorter, but qualities remain the same. At present, there are no studies concerning devoicing of vowels, and it is considered that there is no devoicing. Vowels, which are located at the end of a word or a sentence can bring qualitative reduction. For example, "(Es) iešu.", pronunciation of /iešu/ is [ie.], and the last vowel is completely lost. In Latvian, qualitative reduction won't happen, hi Russian unaccented [o]



becomes [a] and unaccented [e] becomes [n]. For example, "oicračpb" is [aKTflōpb], and "jieca" is [iiHca]. In Latvian, this kind of qualitative change doesn't occur.

Chapter 6 is dealing with vowel contractions. In Japanese, two sequent vowels often become a long vowel. Its tendency is different depending on the components, /ou/becomes almost always [o:], such as /ouzi/"a prince" [o:zi]. /ei/ often becomes [e:], for example, /eiga/"film" becomes [e:ga]. /ai/, /oi/ and /ui/ become [e:], [e:] and [i:] respectively in rapid speed and rough talk. For example, /umai/ "tasty" becomes [ume:], /sugoi/ "great" becomes [suge:], and /atsui/<hot" becomes [atji:].

In Latvian, contraction of vowels is rare, but still exists. For example, /neesmu/ becomes [nee:smu]. Besides, in Latvian sequent vowels can be a diphthong. For example, /aerodroms/"aerodrome" is [airodroms].

## **Failures and hopes: Allegories of modernization in Tanizaki Junichiro's novels "Fool's Love" and "Some Prefer Nettles"**

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One of the main themes in Tanizaki Junichiro's novels "Fool's Love" (1924) and "Some Prefer Nettles" (1928-1929) is the problem of modernization and destiny of Japanese culture in the modern world. In symbolic dimension the changing human relationships in these novels represent also values, efforts and results of Japan's modernization as well as the allure of deeply rooted traditional culture. The "Fool's Love" protagonist's unquestioned infatuation with the West gradually ruins him as a personality and ends in an almost total enslavement. This mercilessly ironical perspective changes in Tanizaki's later novel "Some Prefer Nettles" where the protagonist must seriously question the values of both westernisation and Japanese tradition before he faces even the possibility of choice.

Keywords: Japan, modernization, westernisation, Japanese traditional culture.

Tanizaki Junichiro (1886-1965) is widely regarded as possibly the greatest Japanese novelist of the 20<sup>th</sup> century. His short stories and novels marked by rich imagination, exoticism, erotic touch and poignant humour stand quite apart from the literary mainstream in Japan of his times which fluctuated from the Naturalists, to the practitioners of I-novel (*watakushi-shosetsu*) and adherents of pure literature (*junbungakuf*). At the same time in Tanizaki's works there is always present an acute sense of the problems Japan and Japanese intellectuals faced during the first half of the 20<sup>th</sup> century.

Though somehow generalizing we may say that one of the main themes of the intellectual discourse at this time evolved around the problem of modernization and destiny of Japanese culture in the modern world. The modernization efforts of the political and intellectual leaders of the Meiji era (1868-1912) had already propelled Japan in the arena of the world politics, but the question of Japanese cultural identity and cultural alternatives still remained unsolved. As one of the leading writers of his time Tanizaki could not stand apart of these discussions, indeed, the ideal worlds of his fiction have embodied most of the problems the philosophers and politicians of his time struggled with. He perceives the West as a model for Japan's modernization, but one, which should not remain unquestioned. Similarly, the role of Japanese tradition in

the modern world is not less ambivalent. However attracted by the ideal of the golden times of the old, alluring as it might be, Tanizaki admits that it can occupy only a limited space in the life of the modern man. Thus Japanese modernity, torn between the forces of westernisation and calls for the return to the roots, becomes the main axis the worlds of Tanizaki's fiction evolve around.

Especially the novels "Fool's Love" (*Chijin no ai*, 1924) and "Some Prefer Nettles" (*Tack kuu mushi*, 1928-1929), written after the Kanto Earthquake 1923 when Tanizaki moved from the cosmopolitan Tokyo to the more traditional Kansai region, can serve as examples how Tanizaki tried to deal with these problems. Both may be read as autobiographically founded, but also highly imaginative accounts of an initial infatuation with the West and a later encountered possibility of an alternative of return to Japanese traditional culture<sup>3</sup>. In contrast, a solely psychological perspective chosen e.g. by Ingrid Boardmann Petersen who sees Tanizaki's novels largely as meditations on the reality of human relationships showing "*the appalling distance between our hopes and our accomplishments*"<sup>4</sup> hardly allows to explore this symbolical dimension. We may argue with Ito that there is more, namely, that "*Tanizaki hero's relationships with the feminine is marked by nothing less than the attempt to call into being culture itself; to possess an alternative world that satisfies fantasy.*"<sup>5</sup> Immersed in the bizarre world of these changing human relationships we acutely sense the rapid changes in Japanese culture itself, as well as the gap between the ideal of modernization and the ideal of preserved or recreated tradition. The protagonists' ideals of femininity in their constant search for the ideal woman fluctuate from a truly westernised to a truly Japanese beauty. We may argue that these constant efforts signify the quest for the values found in Western culture, but also the allure of Japanese traditions deeply rooted in the unconscious if not present in everyday life that defies the hunger for the new.

As already mentioned above, an exclusive focus on the obvious and highly sophisticated network of relationships between the main characters in Tanizaki's novels may rather conceal than reveal this important feature of his fiction. Suzuki Tomi draws our attention to in her analysis of "Fool's Love":

*"In contrast to Tanizaki's earlier works, which did not seriously question the absolute authority of the West or the allure of masochism and abnormal sexuality, the dramatized first-person confessional form of Chijin no ai places both the attraction to the West and the obsession with masochism and abnormal sexuality in an ironic and critical perspective, one that also explores in allegorical form the socio-historical and geopolitical conditions of modern Japan as well as the basic assumptions of the modern Japanese novel."*

In other words, human relationships and especially relationships between men and women are shown in Tanizaki's novels as a symbol and open-ended discussion of what a culture can and should be<sup>6</sup>. What is more, it is a culture in change, torn between powerful forces of modernization and not less powerful allure of tradition. The purpose of this paper is to explore this aspect of Tanizaki's fiction with special attention to the two novels mentioned above, namely "Fool's Love" and "Some Prefer Nettles".

In "Fool's Love" Japan's sometimes twisted relations with the West and unexpected turns of modernization are symbolized by the protagonists Jōji's efforts to create another Galathea as the ultimate fulfilment of his dreams - a truly modern, educated and westernised Japanese woman. As the object of his educational efforts he chooses a rather plain, taciturn and obedient café girl who nevertheless resembles a Western movie star and has an exotic sounding name. In retrospection Jōji explains his reasons of choosing Naomi in the following way:

"Still a country bumpkin at heart, I was awkward with people and had no friends of the opposite sex, which no doubt is what made me a "gentleman". Yet I was a gentleman only on the surface. Each morning, as I rode the streetcar, and whenever I walked in town, I secretly used every opportunity to observe women closely.

*But I hadn't concluded that Naomi was the most beautiful woman in the world. In fact, there were many women more beautiful than she among the young ladies I passed on the streetcar, in the corridors of the Imperial Theatre, and on the Ginza. Whether Naomi's appearance would improve was something only time would tell; she was only fifteen then, and I viewed her future with both anticipation and concern. My original plan, then, was simply to take charge of the child and look after her. On the one hand, I was motivated by sympathy for her. On the other, I wanted to introduce some variety into my humdrum, monotonous daily existence.*"

Of course, for a country bumpkin, as Jōji calls himself, it is virtually impossible to be admitted in the circles of Japanese upper classes the beautiful "young ladies" stand for. He is also too timid to entertain even the possibility of ever meeting a woman more or less resembling the vague ideal he dreams of. In contrast, the café hostess Naomi is not only plain and quiet, but also clearly socially inferior to him and therefore easily approachable. What is more, with her name and her looks she seems the very incarnation of the West Jōji longs for - a West represented mainly by Hollywood movies. In fact, as Jōji himself admits, it was these exotic features that first drew Ms attention to Naomi:

"Strangely enough, once I knew that she had such a sophisticated name, she began to take on an intelligent, Western look. I started to think what a shame it would be to let her go on as a hostess in place like that.

*In fact, Naomi resembled the motion picture actress Mary Pickford: there was definitely something Western about her appearance. This isn't just my biased view; many others say so, even now that she's my wife.*"

It is quite clear that the social inferiority Jōji feels toward the young ladies of Japanese upper classes and the cultural inferiority complex towards the "West" represented by Hollywood can be compensated by a relationship to the little café girl provided that she becomes as similar to both as it goes. In short, Jōji's goal, even if not clearly admitted, is to recreate Naomi as a synthesis and simulacrum of both which at the same time could be also easily possessed and controlled. The inexperienced and obedient Naomi seems to be the ideal material for such a creation.

Indeed, in course of various educational efforts Jōji lavishes on her, including English, piano and dance lessons, Naomi gradually becomes quite ladylike, even her

looks more and more resemble those of a foreign movie star. For a while the couple leads a harmonious and happy life trying to achieve even higher level of what they see as cultural refinement, but what actually means only constant improvement of appearances. Their shopping excursions and acquirement of more and more exclusive things pursue one main goal - to make Naomi as extravagant and as like an elegant Western lady as possible. The model of this lifestyle is the consumers' society of the West or rather its equivalent in Japan as can be seen in the following passage:

*"We even went on full-day outings to Yokohama, where we dragged ourselves from shop to shop in Chinatown and to dry goods stores in the foreign settlement, foraging for the right fabrics. We studied the outfits of Westerners we passed on the street and scrutinized every shop window. If there was something unusual, one of us would cry, "Look, how about that?" We'd rush into the shop, have the fabric brought in from the window and see how it looked on Naomi, draping it from her chin and wrapping it around her torso. We had great fun walking around and window-shopping this way, even when we didn't buy anything.*

It is clear that Jōji perceives cultivation, i.e. creation of a truly modern woman, largely as imitation of a more or less imagined west. Naomi, none the less ignorant of things Western and at the beginning even little eager to learn about them, gradually starts to employ the same method of imitation - even her English is based not on diligent studies but on imitation of foreigners' speech. Eventually she succeeds in becoming so similar to the ideal of a lady and a foreigner that Jōji bows with awe to her apparent "Western superiority". With then mutual efforts the little cafe girl is transformed into an idol larger than life, an incarnation of the goddess-whore archetype:

*"The Naomi of tonight was a precious object of yearning and adoration, utterly incompatible with Naomi the filthy harlot, the whorish Naomi, given crude nicknames by so many men. Before this new Naomi, a man like me could only kneel and offer worship. If her white fingertips had touched me even slightly, I'd have shuddered, not rejoiced."*

The irony of the situation is, that once easily objectified and controlled, by Jōji in order to fulfil his dream of creating an ideal woman Naomi turns out to be so demonic in her beauty and wickedness that she can be no longer possessed as a simple object of desire, at least not by her creator Jōji, just feared and worshipped. Her dominating power is such that even her weakest points, i.e. her social inferiority to and economical dependence upon Jōji can be reversed and used to control her creator. At the end Jōji is forced into a shadowy existence and, while still Naomi's de facto husband, is actually used as a mere provider for that luxurious and profoundly immoral life she leads in the foreigners' community. Once the one who played the superior role of a cultivator and educator Jōji feels so inferior to his superb creation in the person of Naomi that cannot even think of anything to be done in order to improve the status quo. He has reached the end of the circle and finds himself at the same position as the country bumpkin watching beautiful and unapproachable "young ladies" and must admit with resignation:

*"There's nothing to be done when one loses confidence in one's self. In my subordinate position, I'm no match for Naomi at English. No doubt she's gotten better as she uses it. She seems strangely Western as she goes around spouting English and making herself agreeable to the ladies and gentlemen at a party. Often I can't make out what she's saying. Her pronunciation has always been good. Sometimes she calls me "George." ""*

Pointing out Jōji's objectification of Naomi, Ito Ken argues that it is final; that Naomi's dominating power only reveals her economic powerlessness, ergo it is no real power at all. In her relationship to Jōji she is not only a goddess to be worshipped, but also a prostitute to be used, therefore the end of the novel should be read as manifestation of a man's ultimate mastery<sup>12</sup>. However, as we have seen, at the end this mastery might exist only in Jōji's erotically tinted fantasies. If once he was indeed able to control Naomi's every move in reality and capture it in a diary entitled "Naomi Grows Up"<sup>13</sup>, now he is not even capable of communication with her being unable to understand her English. What is left for him is only the possibility to watch her from far away and lovingly catalogue her belongings<sup>14</sup>. If it is possible to speak about Naomi's objectification and use, than, ironically, the dubious honour of the final mastery belongs to Japanese and foreign playboys.

The complicated and changing power balance which dominates Jōji's relationship to Naomi as well as Naomi's relationships to various foreigners can be interpreted not only as a symbol for relations between the sexes but also as a paradox arising whenever there are conscious attempts to transform and modify something already existing, especially in case of cultures undergoing the complicated process of modernization. As Ito observes:

*"As much as Chijin no ai is the fable of a Japanese dominated by his obsession with the West, it is also the story of the "West" that can be manipulated, objectified and even consumed." "*<sup>15</sup>

However, the Japanese obsession with the West, the conscious creation of something which at least superficially resembles the imagined West and the final consumption of the creation apparently do not exhaust the symbolic dimension of the novel. What is discussed by Tanizaki is also the problem of the final power balance as well as the reasons of the general failure of the modernization's and cultivation's efforts symbolized by Jōji's attempts to cultivate Naomi.

As we have seen, Naomi is created as a simulacrum of an imagined West and finally brought to consumption - not of her creator, ironically, and at the end not even of Japanese playboys but that of foreigners who most probably value not her fake foreignness but her Oriental otherness in guise of Western paraphernalia. It means that this creation of a "West" can indeed be manipulated and consumed, but not by the Japanese themselves. It is obvious that for the creator, the whole enterprise has been a tragicomic failure, as for reasons why it should have happened the following observations might be of some use.

Jōji, the symbolic figure of a transformer and modernizer, is shown as an imitator who possesses only average abilities and creative impulses, who lacks even the basic

knowledge of what the ideal (i.e. the modern West) and the object of modernization (Naomi) actually are and what methods should be employed in order to achieve his goal. His efforts are directed towards an object that, as he sincerely believes, is entirely passive, lacking any distinctive features and therefore willingly submitting to his every whim. Nothing could be further from the truth. Jōji is bound to discover that Naomi in spite of her readily displayed obedience has been secretly going her own ways. Even if he is reluctant to admit, she has probably always had that powerful potential which needs only a little stimulus from outside to develop into a dangerous but fascinating force. On the other hand, the "West" Jōji dreams of has nothing to do with the high culture, it consists basically of cultural trash, represented by Hollywood blockbusters or fake values of consumers society. An enterprise based on such unsubstantial knowledge and understanding is inevitably doomed to fail before it even begins.

What is more, if imitation is by no means the best way of creating something truly valuable, at the same time it is the basic method of faking artefacts and values in order to achieve an illusion of authenticity. Therefore the figure of Naomi is created by means of imitation of the high culture, represented by the vague vision of the ideal of a true lady, and imitation of Western mass culture. Naomi is as far from being a lady as from being a Western lady and therefore a double fake. Symbolically the figure of Naomi stands for the Japanese version of mass culture, seen as copy of its Western counterpart.

Ito's reading of "Fool's Love" as a man's deconstruction by his passions and at the same time his ultimate mastery<sup>16</sup> obviously might need some corrections. Firstly, the relationship between the active, transforming male force and the passive, transformed female object is a cliché which in Tanizaki's fiction tends to be rather reversed as at the end it is the powerful female force which dominates and enslaves its obedient male worshipper. There are no pure forms of activity and passivity, power and powerlessness especially if perceived in gender symbols. Secondly, the dilettantes' efforts of cultivation and modernization must fail if meant to create true values, but the same method is successful in producing a simulacrum of this ideal. Thirdly, the Japanese creation of a fake "West" in form of mass culture can be manipulated, objectified and consumed, but has a deeply parasitic existence and as a mere equivalent of its Western counterpart brings nothing but humiliation.

We may conclude that this weird and ironic situation might be interpreted not only as a very critical gaze at the initiators of Japanese modernization, but also at the future of it. It does not mean questioning the necessity of modernization as such - Tanizaki seems to recognize it as an inevitable cause of history. However, well-meant efforts to modernize a culture a priori declared backward, passive and in need of radical reform might turn into a nightmare if basic knowledge of both the object and the ideal as well as the know-how of modernization are lacking. The goal of the modernization might be seen as some kind of higher cultural ideal, but the method of unquestioned imitation of an imagined "West" can result only in creation of mass culture and Japan's final enslavement to the West.

"Fool's Love" does not offer any alternative visions, so one is tempted to conclude that the triumph of the vital vulgarity of mass culture and the final enslavement of its creator are the only possible outcomes of modernization, as copying the West is its only method. Although it seems to be true in the case of this novel, Tanizaki continues to discuss certain alternative ways in his later novel "Some Prefer Nettles". If the "Fool's Love" is a symbolic account about only one track of modernization, i.e. westernisation, "Some Prefer Nettles" explores a variety of alternatives. In this respect the novel can be seen as a new and perhaps more advanced stance of Tanizaki's discussion about the fate of Japanese culture in modern world.

The protagonist's Kaname's present is an endless and boring confrontation with the sad reality of his failed marriage, which lacks any human warmth and is ironically described as modern but somehow less than truly Western. Musing about the *status quo* of his marriage Kaname feels that there is something wrong with its supposed modernity; he cannot *"flaunt his marriage as a model for the new morality, the convention-free future"*. He would be certainly happier if his marriage fitted better into the framework of old-fashioned morality or if it were more like the liaison of pure convenience as he perceives the marriages of European upper classes<sup>18</sup>. As it happens, however, Kaname's relationship to his wife Misako is neither truly old-fashioned nor modern. The irony of the situation is that neither Kaname nor Misako are able to go a step further into the one or another direction and put an end to this parody of modern marriage they are trapped in. Despite repeated declarations of the couple that divorce would be the only sound decision neither of them is convinced that it would solve their problems. Kaname is rather inclined to listen to his father-in-law's arguments that sexual love is not necessarily a prerequisite of a marriage while Misako realizes that an open break with her husband would bring nothing less than at least temporary loss of social status and comfort of her life. The indecision of both partners seems to originate in a general uncertainty about the ways to be chosen - an excellent allegory of the beginning quest for alternatives after realization that not anything the modernization has to offer is flawless.

In the universe of "Fool's Love" a portrait of Japanese tradition is almost entirely absent, the plot in its literal and symbolic dimensions evolves exclusively around something, which can be named as the creation of a "West" in Japan. In "Some Prefer Nettles" the Japanese tradition is even more present than the modernity - first of all in the secluded world of Osaka puppet theatre. The scene in the puppet theatre is crucially important in discussion of such problems as Japan's past, present and future, transformation of the culture and survival of the tradition in the modern world. In Kaname's eyes the puppet theatre is already touched by decay, dying with dignity, however, he discovers that even the old theatre building, not to speak of the old art itself, is still capable of eliciting a genuine emotional response. Half-forgotten childhood memories are suddenly resurrecting in his mind:

*'As he stepped from his sandals and fell the smooth, cold wood against his stockinged feet, he thought for an instant of a time, long ago - he could have been no more than four*



*or five - when he had gone to a play in Tokyo with his mother. He remembered how he had sat on her lap as they took a rickshaw downtown from their house in the old merchant's quarter, and how afterwards his mother led him by the hand, padding along in his holiday sandals, as they followed the maid from the teahouse. The sensation as he stepped into the theater, the smooth, cool wood against the soles of his feet, had been exactly the same then. Old-fashioned theaters with their open, straw-matted stalls somehow always seemed cold.*"<sup>10</sup>

Soon a vague notion begins to form that this strange and decrepit world of frozen tradition might be even more real than the living reality outside the theatre. The puppets on the stage seem to him almost disturbingly alive, the puppet of the geisha Koharu more womanly and alluring than the real women in his surroundings. He cannot help but start reflecting on the ideal of beauty, the "eternal woman" he has been looking for in the West as well as in Japan, in Hollywood movies as well as Kabuki plays:

*"It was not enough that something should be touching, charming, graceful; it had to have about it a certain radiance, the power to inspire veneration. One had to feel forced to one's knees before it, or lifted by it to the skies. Kaname required it not only in works of art. A woman-worshipper, he looked for the same divine attributes in women, but he had never come upon what he was looking for either in art or in women. He only harboured a vague dream, and its very refusal to become a reality made his longing the keener.*"<sup>20</sup>

Unlike Jōji in the "Fool's Love" who is a creator, however badly equipped, Kaname is rather the contemplative type of man who is inclined to reflect on and evaluate something already existing. Quite unexpectedly the puppet show in the old theatre offers him also a glimpse on a possible alternative to his marriage - in a dreamlike world of fantasy of the traditional art and in reshaping the tradition for its further survival and use in the modern world. Kaname's father-in-law has chosen both ways in his devotion to traditional arts be it theatre or music and to his beautiful mistress O-hisa who is trained by him to become exactly like a cultivated Kyoto maiden of old. Will it be the best for Kaname himself?

Therefore the options offered to the modern man Kaname include not only a fake of modern life in his marriage, but also an immersion in art and a tempting though somehow dubious resurrection of traditional ways of life in the modern world. In the further course of the novel Kaname embarks on a spiritual journey, which should help him evaluate these options and perhaps make his choice. At the beginning the art for arts sake is of little interest to him. The first he notices in the puppet theatre in Osaka's Benten-chō is the simple fact that, in spite of employing recognized masters of the old art like Bungorō, it is no longer capable of attracting large crowds - there are only few spectators and even the puppets on the stage look forlorn, dejected<sup>21</sup>. Still he sees that there is a surge of life inside the puppets, which as the old man, Kaname's father-in-law suggests, is entirely lacking in Occidental string puppets operated from above

*"The old man, when he discoursed on the puppet theater, liked to compare Japanese Bunraku puppets with Occidental string puppets. The latter could indeed be very active with their hands and feet, but the fact that they were suspended and worked from above*

*made it impossible to suggest the line of the hips and the movement of the torso. There was in them none of the force and urgency of living flesh; one could find nothing that told of a live, warm human being. The Bunraku puppets, on the other hand, were worked from inside, so that the surge of life was actually present, sensible, under the clothes.* <sup>122</sup>

This life from inside even if actually originating in the skilful operations of the puppeteer can be seen as symbol of hope for survival and eventual resurrection of the culture itself. A change must come from inside, not outside as if it has been put here from above. As Kaname is bound to discover such life from inside still exists as a small part of the past surviving in the present almost untouched. His trip to Awaji island proves that this vague notion of a strangely alive art which survives on the edge of extinction. At the beginning the picture of Awaji puppet theatre as the narrator draws it seems rather gloomy:

*"Bid with the new age and its pressures even this proud art is dying. The old dolls deteriorate until they can no longer be used, and there is almost no one who can replace them.*

However, when Kaname finds himself actually watching an Awaji puppet play he experiences not only "a taste of the joys of great peace"<sup>123</sup> in a dreamlike world of perfect and mysterious beauty the puppet show can offer, but also a very this-worldly liveliness of a rather crude country side festivity. The beautiful legends skilfully enacted on the stage seem to be in perfect harmony with country folks cheerfully eating, drinking and even relieving themselves while watching the performance. This untroubled innocence of countryside and the simplicity of the Awaji puppet theatre aesthetics lead Kaname to a conclusion about the proximity of art and life he has never guessed before:

*"It must have been a deep comfort to the farmers, this theater - one cannot know what a comfort and a diversion. How thoroughly the old theater must have penetrated into the corners of the country, one thinks, how deeply its roots must have sunk themselves into the life of the farms.*"<sup>124</sup>

We may argue that the puppet plays Kaname watches in Osaka and Awaji are only powerful stimulants to his reflections on the very reality of life. Indeed, Awaji Island seems to represent a "certain normative definition of culture", a culture which is the "source of communal bonding that makes all men participants in a shared experience"<sup>125</sup>. However, this normative definition is no longer absolutely valid - the perfect realization of a cultural ideal exists only temporarily in time as a part of the past in the present and marginally in space as a small, half-forgotten island. For a short while immersed in the atmosphere of the golden days of the past Kaname already returns to the modern life with its alluring promises of fulfilment. The question if there were a possibility to preserve and eventually resurrect a tradition portrayed as something genuine and primordial to the Japanese way of life must remain open. The modern man feels attracted to but at the same time already alienated from it. The Awaji life with its crudeness and simple joys is already as exotic for Kaname as any other kind of exotic surroundings, this time the quasi Western atmosphere of a Kobe brothel he plunges himself in.

This exclusive establishment (Japanese guests are seldom admitted!) offers Kaname the kind of almost animal like sensuality he has never found in his marriage or his toying with the aesthetic sensibilities of the past. Louise, the Eurasian prostitute of dubious origins, careful to hide the murky darkness of her complexion attracts Kaname as much as repulses. Her physical charms, her shameless lies, greed and crudity are not only sound links with the reality of life and humanity as Boardmann Petersen suggests<sup>27</sup>. In Tanizaki's fiction crudity and bodily functions are indeed closely linked with the aspect of "human, all too human" and never dismissed as something merely repulsive. They represent the most basic aspect of a human being therefore it is not the crudity Kaname feels as repulsive in Louise. What makes her seem less than desirable is rather her general quality of being a fake. Kaname is physically attracted by that certain dark impurity of her skin, but cannot bear the penetrating smell of powder she uses to hide it<sup>28</sup>. He is also disgusted to discover that behind her exotic otherness linger the same old and familiar vices of kept women he had known long before. If Kaname's marriage to Misako stands for that colourless but ordered life a mix of old morality and modern vices can offer, relationship to Louise as Kaname's mistress would most probably be chaos of uncontrolled sensuality with rather gloomy future prospects of.

Louise who has literally absorbed and transformed the Oriental and Occidental features is a further development of the type we have already seen in Naomi in the "Fool's Love". Both of them have assimilated only dubious qualities from the West as well as the East - Naomi through her quasi-Western education, Louise by birth. Both are ashamed of their Asian roots and try to be as Western as possible, but the only way of life offered for them in the Japanese "West" is an existence as a prostitute. We must take into consideration also the hidden hint that despite her inferior social status Louise quite like Naomi is perfectly capable to enslave and use those who long for her. However, if Jōji accepts his humiliating existence as an obedient slave of Naomi, Kaname already realizes that he would perhaps be better off without Louise.

While a relationship to Louise seems little desirable and divorce from Misako almost inevitable Kaname together with his wife embarks on the novel's last journey. They go to Kyoto where Misako's father and his mistress O-hisa live in a house, which can be adequately described as a microcosm where a certain cultural ideal has been recreated. The scenes in the old man's painstakingly cultivated and almost comically old-fashioned house bear the same weight of symbolical significance as the scene in Osaka puppet theatre. If the visit to the Osaka puppet theatre marks the beginning of Kaname's spiritual journey, his stay in the old man's house signifies the beginning of a new circle.

Here we discover a new dimension in the elegiac beauty of traditional arts so fondly described in previous chapters. The aesthetic refinement and poetic qualities commonly associated with Japanese classics and devotion to them praised in the figure of the old man is now an object of a subtly ironical gaze. One scene is especially poignant. The old man who is proud of his pure Kyoto style residence would put up with anything

as long as it is blessed by tradition. An example of that is the bath in his house, purely traditional but so dark that it is impossible to tell front from back, the elegantly and what is more exactly correctly perfumed water is in reality dirty and when Kaname, the old man's guest, finally dares take a bath he is immediately assaulted by hordes of mosquitoes. He tries to assume a bit more poetic mood remembering the old man's proud suggestion that "*you can hear cuckoos in my garden*", but unfortunately he can hear only "(...) *a frog in some distant paddy prophesying rain, and the steady humming of the mosquitoes*" and is immediately brought back to ver}' down-to-earth matters<sup>29</sup>.

Still we are entitled to ask if such comic reversions of the pathetically beautiful signify repulsion of the same traditional ideal of beauty and harmony or its incompatibility with the modern life? The classically beautiful O-hisa for example has bad front teeth, which resemble the blackened teeth of Japanese beauties of the old, but actually is rather a sign of neglect<sup>30</sup>. However, it is necessary to point out that O-hisa not only has certain blemishes, but under her multiple layers of old-fashioned cultivation she is just another young and healthy woman of less than twenty-three years as Kaname to his genuine surprise has discovered already in Awaji:

*"The somberness of her dress made her look to be in her late twenties - and indeed it appeared that she had been instructed by the old man to say she was, so that they might seem a better matched couple - but the glow of her pink fingers, their fine pattern of ridges cleanly marked as she held the mirror in her left hand, was not simply a product of the oil in her hair, Kaname felt sure. He had never seen her so informally dressed before. The flesh of her shoulders and thighs, swelling through the thin kimono, seemed with its richness to deny her pretensions as a delicate, refined Kyoto maiden, and told clearly that she could be no more than twenty-two or twenty-three at the most."*<sup>31</sup>

Similarly the traditional Kyoto house recreated by the efforts of the old man combine pure beauty as well as signs of decay and comical discomfort, but just because of that it is perceived as not yet dead and quite capable of survival. Only something, which is still alive can have blemishes and be imperfect, the perfect harmony and perfect beauty is either a dream or a sign of death. The real O-hisa has the same life from inside Kaname has first encountered in Bunraku puppets, however, the type O-hisa, the ideal woman as a puppet exists only as a dream or vision in Kaname's mind. Perhaps his biggest fault is the general inability to distinguish between a dream and reality, a doll and an actual woman as is described in a scene in the old man's house:

*"For an instant he thought he saw O-hisa's face, faint and white, in a shadowy corner beside the bed. He started up, but quickly caught himself. It was the puppet the old man had brought back from Awaji, a lady puppet in a modest, dotted kimono."*<sup>32</sup>

Therefore Kaname's search for an ideal woman still remains unsuccessful and we are left wondering if the reality of life he feels so acutely will ever surpass the attraction of the fantasy and dream. However, the metaphor of puppet in the novel has another dimension as well, not only that of an artistic illusion in real life.

O-hisa, constantly likened to a puppet, is another object of cultivation and male consumption. The old man lavishes his largely despotic attentions on O-hisa quite in

the same fashion as Jōji on Naomi in the "Fool's Love". The only difference is that while Naomi is intended to become as like a foreign lady as it goes, O-hisa must incorporate the ideal of a refined beauty of Japanese past. Neither of them is offered much choice in their preferences and tastes, neither seems to be particularly happy with their lessons be it piano or samisen. Are the results of such efforts not quite similar too, even if the vulgar Naomi seems to be the exact opposite of the quiet and refined O-hisa? In a certain sense the demonic qualities a queerly understood Western-style education awakens in Naomi are compatible with the dim and dreamlike figure O-hisa is destined to become. If Naomi becomes an actual demon, O-hisa is rather like a ghost or a puppet, but symbolically viewed both of them are visions encountered in the very present of Tanizaki's Japan - a vision of what a culture can become, given badly suited efforts of modernization, and a vision of what it has been in the idealized times of the golden past. However, the very premise for both is the reality of present, the modern life with its richness of alternatives. If the dreamt of ideal is perceived as more real than the reality itself, the possibility that it will be never realized is quite certain. It means that if O-hisa were to live outside the shadowy house of the old man, if she ceased to be the incarnation of Kaname's vague ideal and became what she actually is - a healthy, unpretentious young woman - her specific allure in his eyes would also fade away. In spite of his hunger for reality, Kaname must admit that he is attracted rather by the type O-hisa than the woman O-hisa herself. The charm of the type O-hisa is actually the charm of dream, play and theatre, i.e. essentially have an image or imitation of the reality. It can be infinitely seducing, but brings nothing that could help solve problems arousing in the real life.

The problem of choice between dream and reality remains even if their general incompatibility is quite clearly recognized. That is the very reason why Kaname feels attracted by such pastimes as collecting antiquities or educating a mistress like O-hisa, but associates them with the old age. Retirement from all worldly affairs in the old age would quite naturally bring with itself devotion to odd and half-forgotten arts and a heartfelt wish to resurrect them to a new life. However, this pastime in toying with tradition can occupy only a small part and a relatively short span of human life unless it is perceived as art for arts sake. Trying to postpone the moment when such an escape would be a necessity Kaname and Misako struggle to put an end to their fake marriage. As Kaname is forced to realize:

*"The reason for their decision to separate, after all, was that they did not want to grow old, that they wanted to be free to live their youth again."*<sup>103</sup>

In reality the O-hisa type O-hisa, the old man and the centuries old traditions of art and cultural perfection already belong to the past even if then have a potential of further survival in them. The reality of present might be as colourless as Kaname's marriage to Misako, but there are always glimpses and hopes of possible happiness in future by fulfilment in love and marriage. Unfortunately, another possibility the future holds is the vulgar sensuality Louise and Naomi in "Fool's Love" stand for.

In conclusion we can say that "Fool's Love" and "Some Prefer Nettles" can offer a wide range of visions of the outcomes of Japan's modernization from an infatuation with the West and creation of a powerfully vulgar mass culture to the retreat in a secluded world of traditional way of life. The "Fool's Love" is quite definite in drawing a tragicomic vision of the inevitability of Japan's enslavement to its own creation of mass culture which finally controlled and consumed by the West. In turn, "Some Prefer Nettles" gives no definite answer what exactly the future of Japan's modernity will be. It is highly uncertain whether the protagonist Kaname would hold on to his lifeless, but in every other respect convenient marriage until the old age with its specific pastimes will come, whether he would finally give in to Louise's wish and establish her as his permanent mistress. Or maybe the charms of a refined life in the old-fashioned manner would be his chosen retreat away from the worries and uncertainties of the modern life. However, it is quite clear that tradition with its undisputable charms is seen as no compatible alternative of modernity, rather a part of it, which could be preserved and lovingly repaired like an old puppet sometimes to play with, but is not capable of full resurrection. There might have been some "good old times", but they belong to past and therefore they are no less exotic to a modern man than the West, imagined or real, might be. Thus the "Fool's Love" and "Some Prefer Nettles" may be read as allegories for Japanese modernity with its constant and never fulfilled quest for ways out of problems arising in a rapidly changing and entirely modern society which nevertheless is conscious of the stronghold in its past.

#### ENDNOTES

<sup>1</sup> Ito K. K. Visions of Desire. In: *Tanizaki's Fictional Worlds*. Stanford: Stanford University Press, 1991, p. 1.

- See Ito K. K.: op. cit., pp. 134 - 135 and Gessel, Van C: *Three Modern Novelists: Sasaki, Tanizaki, Kawabata*. Tokyo/New York/London: Kodansha International, 1993, pp. 110-111.

Boardmann Petersen G. The Moon in the Water. In: *Understanding Tanizaki, Kawabata and Mishima*. Honolulu: University of Hawaii Press, 1992, p. 79.

<sup>1</sup> Ito K.K.: op. cit. p. 100.

<sup>1</sup> Suzuki, T. Narrating the Self. In: *Fictions of Japanese Modernity*. Stanford: Stanford University Press, 1996, p. 160.

" Ito K.K.: op. cit., p. 136.

<sup>1</sup> Tanizaki J. *Naomi*. Boston/Rutland, Vermont/Tokyo: Turtle Publishing, 6th print, 2000, pp. 5-6.

<sup>1</sup> Ibid., p. 4.

<sup>1</sup> Ibid., p. 37.

<sup>1</sup> Ibid., p. 210.

<sup>11</sup> Ibid., p. 237.

<sup>12</sup> Ito K.K.: op. cit., p. 100.

<sup>13</sup> Tanizaki J. *Naomi*. Boston/Rutland, Vermont/Tokyo: Tuttle Publishing, 6th print, 2000, p. 33.

<sup>14</sup> Ibid., p. 235.

<sup>15</sup> Ibid.

<sup>16</sup> Ibid.

<sup>17</sup> *[a. Tamzak]*. *Some Prefer Nettles*. Boston, Rutland, Vermont, Tokyo: Tuttle Publishing, 15th print, 2001, p. 12.

<sup>18</sup> Ibid., p. 106.

<sup>19</sup> Ibid., pp. 17-18.

<sup>20</sup> Ibid., pp. 36-37.

<sup>21</sup> Ibid., p. 24.

<sup>22</sup> Ibid., p. 23.

<sup>23</sup> Ibid., p. 135.

<sup>24</sup> Ibid., p. 137.

<sup>25</sup> Ibid., p. 144.

<sup>26</sup> Ito K. K.: op. cit., p. 148.

<sup>27</sup> Boardmann Petersen G. op. cit., p. 81.

<sup>28</sup> Tanizaki J. *Some Prefer Nettles*, p. 164.

<sup>29</sup> Ibid., p. 195.

<sup>30</sup> Ibid., p. 21.

<sup>31</sup> Ibid., p. 125.

<sup>32</sup> Ibid., p. 201.

<sup>33</sup> Ibid., p. 26.

## Kopsavilkums

Dzjuničiro Taņidzaki (1886-1965) savdabīgā daiļrade nav iekļaujama nevienā no 20. gs. sākuma japāņu literatūras galvenajiem strāvojumiem. Palikdams nomaļus no naturālisma virziena tiešuma un gandrīz slimīgās autora pašatklāsmes watakushi-shōsetsu žanrā, Taņidzaki par galveno uzskata autora neapvaldītu fantāzijas rotaļu. Tomēr par spīti paša sludinātajai fantāzijas un literāras fikcijas nenoliedzamajai vērtībai rakstnieks kā japāņu intelektuālās elites pārstāvis nav atstājis neievērotas arī sava laika aktuālākās problēmas. Viena no tām neapšaubāmi ir saistīta ar jautājumu, kāds būs Japānas modernizācijas liktenis un kāda vieta 20.gs. modernajā pasaulē atvēlama japāņu tradicionālajai kultūrai.

Pēc 1923. g. lielās Kanto zemestrīces, kad Taņidzaki no visam jaunajam atvērtās galvaspilsētas Tokijas pārceļas uz daudz konservatīvāko Osaku Kansai reģionā, aiz

muguras paliek arī rakstnieka sākotnējā aizraušanās ar Rietumu kultūras sasniegumiem. To nomaina kritiski ironisks skatījums uz Japānas modernizāciju, kas savu izpausmi rod arī šajā laikā tapušajos darbos, īpaši romānā "Muļķa mīlestība" (1924). Sarežģīto, psiholoģiski niansēti tēloto cilvēku attiecību simboliskā dimensija norāda uz 20. gs. sākuma Japānas neviennozīmīgo nostāju pret idejām un vērtībām, kas pēc Meidzi Restaurācijas 1868. g. importētas no Rietumiem. Gandrīz komiska nezināšana un nekritiski dievinoša attieksme pret visu rietumniecisko, kas raksturo romāna "Muļķa mīlestība" protagonistu Dzjodzi centienus padarīt savu jauniņo sievu par īstu lēdiju, vienlaikus uzskatāmi norāda arī uz Japānas aplami izprastās modernizācijas iespējamā fiasko cēloņiem. Romāna izskaņā, kurā Dzjodzi spiests samierināties ar nožēlojamu pakalpiņa lomu, lasāma kā padrūmi ironiska Japānas nākotnes vīzija. Dažus gadus vēlāk tapušajā darbā "Daži izvēlas nātres" ir saglabāts Taņidzaki raksturīgais ironiskais skatījums, taču vairs nav šīs nenovēršamās nolemtības. Iekams viņš izlems, par ko izšķirties, šī romāna galvenajam varonim dota iespēja pārbaudīt un izvērtēt modernās dzīves piedāvātās alternatīvas, kas ietver arī iespēju pilnībā pievērsties tradicionālajai kultūrai.

20. gadu otrajā pusē Taņidzaki daiļradē atspoguļojas un lēnām mainās rakstnieka attieksme pret Japānas modernizācijas iespējām un vērtībām. Elementāra neziņa un nekritiska attieksme pret Rietumu kultūru, kas nes nenovēršamu paverdzināšanu, nepārprotami un nesaudzīgi ironiski kritizēta 1924. g. rakstītajā romānā, taču savā vēlākajā daiļradē Taņidzaki vairs nav tik kategorisks. Arī citos darbos viņš nenorāda tikai uz vienu romāna varoņa vai Japānas nākotnes modeli, bet piedāvā vienlaikus vairākas alternatīvas, kuras būtu iespējams īstenot. Klupieni un kritumi Japānas modernizācijā ir bijuši vienmēr, taču par spīti visam Taņidzaki meditācijā cerības ir vairāk nekā nožēlas par garām palaisto un nepaveikto.



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*ft. Kokins. Terors tm Apokalipse. 11. septembris: Vācijas teologu refleksija Terror  
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*I. I'aele. Failures and Hopes: Allegories of Modernization in Tanizaki Junichiro's ovels  
"Fool's Love" and "Nam- Prefer Nettles" Zaudējumi un cerības: modernizācijas alegorijas  
Taņidzaki Džuničiro romānos "Muļķa mīlestība" un "Daži izvēlas nātres"*