

Philosophical foundations of classical music and heuristic meaning of the idea of “transcendental subject”Dilbar Ismailovna Bakhtizina¹, Arkadij Viktorovich Lukyanov²¹Sibay Institute of Bashkir State University, Belov Street, 21, Sibay, 453830, Russia²Bashkir State University, Z. Validy Street, 32, Ufa, 450000, Russia

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Abstract. The article analyzes the philosophical foundations of classical music in the context of the idea of "transcendental subject" as the subject richer in meaningful relationships than purely "epistemological subject." In ontological terms transcendental subject express not nearly impersonal spirit, but existential preceding musical idea that allows you to position this entity as a "pure I" spiritual being, exceeding this being in creative terms. This gives you the opportunity to talk about the "internal time" of a musician, where the idea itself becomes the music.

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Introduction

As a methodological research base we consider an approach according to which the existential "core" of the transcendental subject is not fully involved in the musical process. The positive side of this position lies in the fact that it's "core" is not affected by the past of musical process and that's why it contains the possibility of discovering a new "global era".

Classical music is not only fraught with the principles of prudence and complementarity of thinking, but also promotes dialogue between cultures of different peoples. Transcendental subject itself, unlike the purely epistemological subject, includes extensive function space, which can be defined as a kind of bridge between the transcendental and empirical worlds. It is a bridge of hope for a beautiful world in which the communication reigns.

The main part

First of all, it should be noted that transcendental philosophy is different from the "absolute metaphysics." This, in its turn, is fundamental matter of the later philosophy of Fichte. [1] "Intellectual intuition," from which comes later Fichte reminds uniomystica of M. Eckharti the mystical union with God. Eckhart as Fichte supposed the person to appeal to his «Innerlichkeit», to his self, which requires renunciation of all external, sensory worlds.

Man finds his true essence, only have plunged into the depths of his soul, where his true freedom and existential are concluded. Only liberation from the necessary burdens dictated by the nature that makes man truly free being.

Referring to the man as a spiritual being, the music opens up to the person many ways in gaining

freedom. Freedom, as the conquest of mankind is concentrated in the great discoveries of the spirit. In this respect, the classical music, which is based on the concepts of rationalism and objectivism, goes to the idea of "transcendental subject", which implies the common beginning of all mankind. Classical music characterized by harmony and embodies the very idea of harmony, has managed to find the measure, which defined the perfect balance between subjective and objective principle.

The idea of "transcendental subject" is present in the studies on the philosophy of music. Classical music philosophy, indeed, is associated with the notion requiring further development. At the same time, the research field of music itself continues to be so extensive that we are faced with a multifaceted problem. First, it is reading of unjustly forgotten sources, which reflect such party of classical music, as its ability to consistently reproduce the social, historical and moral memory. Secondly, it is a development of purely epistemological topics. The latter includes issues such as, for example, the distinction between absolute and transcendental "I"; theme associated with the study of the spiritual "I" and its difference from the "transcendental subject"; subject of different potencies, including creative one.

Music and lyrics belong to the exactly sphere of absolute, eternal values, which has the potency to move toward peace, never existed, to a beauty surpassing the level of which empirical reason admires. As a result, attempts to search for a new theory of "Absolute", is associated with experience of synthesizing the later systems of Fichte and Schelling. At the same time the desire for the absolute acts as an endless task, and beauty turns out to be inevitably associated with the philosophical Eros [2, c. 123].

Classical music, conjugating with categories of freedom and necessity, possibility and reality, content and form, essence and phenomenon, separate (unique) and general (universal) is the highest phenomenon for a philosopher, for whom the aspects of the study of categorical apparatus of philosophy always remain relevant. In the works of classical music these categories serve as the characteristics that allow highlighting the essential foundations of music.

"Self-awareness" serves the embodiment of "transcendental subject" which realizes itself not in a purely transcendental world. Creation on the basis of the nature and history of law and reason leads to the fact that the total spirit turns out to be programmed [3, p.155].

Classical music is associated with the category of becoming, perhaps, of the "pure" formation, which arises out of nowhere and moves into being full of meaning. In this regard, a bold venture of Fichte - to liberate the human race through the moral will, is speculative. The bridge, which lies between the transcendental and empirical worlds, is not the bridge in the usual sense of the word. It is a bridge of hope, which is a product of the highest art. In art, freedom and necessity, possibility and reality constantly go beyond the boundaries of existing reality. They turn out to be together complementing each other [4, c.375-376].

Classical music is constantly looking for solutions of transcendental problem that is most clearly expressed in the interpretation of the essence and nature of human love. Music, especially classical one, born from the harmonious coexistence of system and spirit, concepts that should not substitute each other [5, c. 71].

If the spirit is conceived as a theoretical system, at the same time, it is necessary to consider its closed nature. The ratio of the spirit of music and philosophical system will be a classical, if it is considered in the context of the development of ideas, forming the foundation of true philosophizing.

If the concept of "transcendental subject" is replaced by the concept of "music I" then the open nature in the beginning of systematic philosophizing disappears. So Kant is not accidentally is the founder of classical philosophy, because the idea of "transcendental subject" appears in his critical philosophy not as the starting point of the investigation, but as the ultimate, purely regulative idea of reason.

Classical music is repelled by the thought, by the spirit, that religious and artistic description of reality should appear as additional. At the same time, the very "complementary" is a ratio that can be predicated by only two descriptions with "careful precautions to avoid all sorts of nonsense" [6, c.

394]. Precautions should apply to most musical inspiration, which may lead to the settled channel of the usual clichés. In this regard, a question arises over whether we puzzled the true problems [7, c. 394].

Classical music appears as the perfect embodiment of the laws of human thought. As the conquest of humanity in the course of its evolution, conscious and unconscious thinking is the essence of man as a cultural being. Music, in its most perfect manifestations, incorporates all the richness of human thought with its explicit and implicit meanings, unity of which creates polysemy, unreachable in other spheres of thought. Music associated with common ancestral human memory, with safety of the human race. A man could become a spiritual being due to the spirit treasures, incorporated in music. Classical music as a model music is a kind of rod of human spirituality, of the quintessence of his conquests as a cultural being. Music does not create a kingdom of nature. Evoking the spirit of love, it reveals in a man traits acquired by him as a cultural entity, but are not given as to a natural creation. The spirit of classical music, in our opinion, is concluded in it. The soul of man never gives up love, and the latter is exactly the feeling that lasts longer than the actual "sense being. Only the music in its classic incarnation can elevate us above the ruins of the outer life and give us the happiness and the fullness of life experiences. While music increases "the viability of the subject, making the" transcendental viewpoint usual" [8, c. 294]

G. Gadamer was profoundly right when he called the art "true organon of philosophy," noting that it is even a rival of philosophy [9, p.9]. Art is the discovery and cognition of the universe and concurrent to the science. Classical music, with the global scale of its ideas and magnitude of their realization, form an independent and significant philosophical discourse. Its images represent the sphere of knowledge of the universe, which, combined with the usual methods of philosophizing, creates the necessary completeness of initiation to the mysteries of existence.

Music directs a person to a particular way of knowledge of the universe, which is not being fully alternative to traditional way of understanding, it opens up new opportunities for his evaluation. Music is initially free of restrictions of thinking imposed by language. In this respect, it can be defined as a pure thinking, the ability to reflect the flight of the human spirit.

Final

Transcendental sense of classical music finds itself in the great creations that are paving the bridge between the transcendental world and a man. The idea of freedom, which, in essence, is transcendent, seeks

beauty and benefits that exceed the world of empirical reality. Beauty can save freedom in relation to the very conception of creation. It provides an opportunity to emphasize the superiority of the subjectivity of her musical and artistic expression, translate outer space to the inner meanings of "captured" time.

Conclusions

Transcendental spirit of creativity has a certain influence on the reverse side of the very human desire to the classics, to the beautiful and unique things. Thus, staying of the romantic on the point of view of "transcendental subject" resembles as it "burns" the traditional forms of enjoyment perfect as uncertain, and therefore true. Therefore, any attempt to hold the point of view of transcendental idealism often turns rigor of totalitarian moral will, or leads to the grounds where the transcendental "I" is devoid of any terrestrial analogs. But the spirit of classical music is a kind of call to a heroic asceticism [10, p. 510]. Transcendental "I" stands higher than a spiritual love. In the classical music the spirit of love is captured, which is not a simple "merger of Hearts" is not transferring its exclusivity on the subject of love, but some kind of music that reminds us of the process of perpetuation of individuality in the development of the world history [11]. In other words, the classical music, as the love for beauty, does not coincide with transcendence. The latter, in its classic form, is only an "eternal Eros" of human love. This creative Eros conjugates with human freedom.

Classical music is the pursuit of wisdom, which allows overcoming the power of necessity, of this iron god of measures and number. Classical music created by such geniuses as I.S. Bach, G. Handel, V.A. Mozart, L. Beethoven, P.I. Tchaikovsky, S.V. Rachmaninoff, is a unique creative event. It can be defined as a natural or real miracle that reflects the desire to the mysterious, inherent to a very human nature. This desire often takes the form of existential or communicative potency, aimed at developing the intellectual, spiritual freedom, which allows talking about classical music as model music, as a miracle of existence [12].

Transcendental sense of classical music is rooted in the very being of man [13]. Revealing the richness of the human mind, classical music makes his inner world harmonious, consonant to universe, echoing the particle which man should feel.

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