

## The advance reflection phenomenon of the birth and self-affirmation of the new artistic-aesthetic and axiological paradigms in culture

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**Abstract.** The investigation is dedicated to the study and analysis of the advance reflection phenomenon as a factor which contributes to the birth of the new artistic worlds, new senses and values and new artistic-aesthetic and axiological paradigms in culture. The urgency and importance of the problem are hard to be overestimated since we constantly come across this phenomenon and every time there appears a discussion between the "conservatives" and the "innovators" who deny or prove the validity of the current changes. These discussions are characterised by the fierce opposition. That's why it is very important to study the essence of the advance reflection phenomenon in the wide historical prospective. This comprise the content of this work, the main goal of which is the attraction of the scientific community attention to the revealing the essence, content and mechanisms of the advance reflection phenomenon, which affect the change of the artistic-aesthetic and axiological paradigms in culture. The author gradually exposes the origins of the phenomenon and its peculiarities, presents its interpretation in the modern humanities knowledge. The author reveals the consistent pattern which allows the author to claim that the art which has the constant advance reflection phenomenon is the ambassador of the new aboring senses and values through the whole historical development of culture. The work represents the author concept according to which the advance reflection phenomenon is the expression of the self-developing culture essence. The art plays here the role of the active engine directed to the artistic creation and further world modelling that complies with the human-as-a-creator nature and culture creation.

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### Introduction

Among the most urgent questions of the humanities knowledge representatives such as culture experts, sociologists, psychologists, fine art experts etc., are such as cultural-civilization diversity of the world [1], conflict of values in the era of civilization [2], civilization models [3]. Since each investigator understands the necessity of the ways of cultures dialogue, he/she knows that it needs a constant "social cognition" [4]. The reflections on the issues of what the dialogue is [5], how important it is in the culture preservation, how possible it is under the conditions of the conflicts arising from the wish to preserve the ethnic identity, distinctiveness and originality of this or that culture [6] are very important. A lot of investigators are worried about the issue whether one can preserve the religious values in the conditions of globalization [7] etc. All these and many other issues speak of the fact that the understanding of the logic of birth, self-affirmation and functioning of the artistic-aesthetic and axiological paradigms in culture are one of the most important directions of the culturological analysis which relates to the wide range of problems. The synergetic approach to the study of the culture history [8] allows an investigator to refuse a simple statement of changes which were and are taking place

in its space, and turn to the revealing of the regularities which are the reasons for these changes. According to the reasonable statement of M. S. Kagan, such an analysis can be considered as one of the most complicated spheres of the social and human knowledge. But this is a very important both for the understanding of the historical approach of culture development and for the forecasting of the birth process of the new artistic-aesthetic and axiological paradigms which not only can change the artistic worldview, but also determine the social development vector.

This turns an investigator to the understanding of the essence of the art as the tool for culture self-conscious [8, pp: 25]. This tool is complicated, many-sided and delicate. V. M. Polevoy noted that "again and again we speak of the nature and art's borders, discover secrets of its essence and sense. Obviously, this will be continued in the future (at all events, in the nearest prospective) since the art comprehension is eternal and inexhaustible, and the art itself is temperate and overwhelming" [9]. The study of the art as a bearer of senses and values of the culture is similar to the soil in which the personality of a human as a creature and a creator of the culture is being formed. This turns us to the role of the individual in the culture history and to the way that a

human made "through the historical landscape" [10]. We are to understand how and why this landscape is created, what influences the process of appearing of new senses and values, what motivates a person when he/she denies the established norms and set forth to the unknown. This is a hard way which does not promise a quick acknowledgement. All the historical process of cultural development speaks of the fact that "the sense of the great creator's art is not revealed at the moment, but in a long period". The contemporaries cannot appreciate its discovery and achievement. The revealing of the true sense of the creator's contribution to the history takes minimum one hundred years. And when the vibrations of its discoveries spread in different directions and incorporate the body and blood of the many our artists, then it becomes clear, who was the initiator of these discoveries, what its historical place is and what obligations the future generations have for it" [11].

This statement made by the musical expert L. Kokoreva seems to be very fair since the history of culture has a lot of examples of rejection of the greatest artists' masterpieces by their contemporaries. And, unfortunately, her statement about the fact that the understanding and accepting of the new artistic world takes minimum one hundred years is not an exaggeration. Let us remember the great K. Monteverdi who lived and worked in the Shakespeare era, but has become a "characteristic element of the artistic culture" [12] only in the XX century. So why is it happening? Every great artist works within the definite space and time and, consequently, lives under the same conditions as his contemporaries, see the same events, is ruled by the same worldview principles, moral-ethical norms etc. Of course one can immediately reply that the great artist is a unique phenomenon, from the start he is above his spectators, listeners, and readers for the level of his talent, spiritual [13] and social intellect [14].

Let us turn to K. Monteverdi once more - it is a unique musician, who was appreciated only in 300 years. What is the secret of rejection and denial which he was subjected to? He did not deny the tradition; on the contrary, he relied on it while creating his unique and original world which is so close to our contemporary. But, according to the quite fair notice of V. Konen, "Monteverdi did not break from the genres of the noble and court environment, but he greatly transferred them by his approach to the artistic creativeness" [12, pp: 51]. This became the basis both for admiration (Benedetto Ferrari - a contemporary and one of the representatives of the progressive youth - called Monteverdi in 1640 the prophet of the new music) and for the conviction by such famous and acknowledged theorists of music as Glarean, Gaforio, Zarlino and others. For them

Monteverdi's works were the sign of decay, denial of the ideal beauty of the classical patterns. In their opinion his creativity promised the death of the classical music as a high art. A lot of the great artists-innovators were accused of these "sins" by the famous theorists, and every time the spoke of the death of this or that genre of the art or even of the art in general. Even today we can hear such statements, usually when there appears an artist whose works can abuse our aesthetic preferences, the set ideals, concepts, which do not comply with our aesthetic experience and therefore provoke a rejection.

So, the effect of rejection appears in the case when we come across something incomprehensible, with a person who can foresee the future, has a gift of prophesy. But how can one explain the phenomenon of such a gift? What differs it from the creative gift of a human who relies on the aesthetic experience of his epoch? Basically they both build their "artistic" building using one and the same foundation, in one and the same space, but one of them is in his epoch and the other, like with a wave of a magic wand, appears in the other temporal dimension, compresses the time and contributes to the birth of the new senses and values which, in its turn, becomes the foundation for the birth and self-affirmation of the new artistic-aesthetic paradigms. The study and analysis of this phenomenon is the main direction of the current investigation.

### Materials and methods

The artistic space of the culture is the object of the culturological investigation of the work, the subject of the study is the advance reflection phenomenon in the art that forms this space. In order to perform the culturological analysis we defined the methodological approaches which are based on the set culturological methods of the culture interpretation. According to the philosophic-anthropological tradition which is based on the fact that the world of a human is the world of his culture and the core of the investigation is Homo Faber - Man the Creator - who is at the same time both the creation and the creator of the culture. The process of the new ideas birth on the basis of the forecasting of the further development of this or that sphere of culture is characterised as a significant component of any intellectual activity [15]. This statement is proved by the fact that every thinking creature is characterised by the ability to analyse the repeating events and, basing on it, to forecast their possible consequences, i.e. those events which has not yet occurred but can happen. However, the modern science offers a new angle of understanding the advance reflection phenomenon.

It notes, that "the concept of the advance

reflection changes the usual order: among some important cases for the biological systems the future determines the organism's behaviour in the present" [15, pp: 30]. This definition, presented by the Doctor of Physics and Mathematics A. A. Benditskiy, has the idea which is important for the understanding of the advance reflection phenomenon. According to this idea an artist-innovator in his works discovers the future for him-/herself and his/her contemporaries and transfer the future into the present. In such a way the advance reflection phenomenon becomes the foundation for the transformation of the artistic space, for the significant changes which change the artistic worldview and suggest a new model of universe. The contemporaries have the right to accept or reject this model but in any case it heats their imagination, involves in the process of the world modelling, allows to become a creator of the new cultural space.

During the investigation there appeared a concept according to which the advance reflection phenomenon is the factor which affects the change of the artistic-aesthetic and axiological paradigms. Initially this takes place in the artistic space of the culture where the new senses and values are born and function, where the new models of the world order are formed and push out old concepts and beliefs. Thus, the process of the artistic creation can be considered as a special "generator" of the aesthetic energy, which creates an energetic field constantly spreading and affecting the development of the culture in general. And this, in its turn, allows us to claim that the advance reflection phenomenon in the artistic space of the culture is a powerful tool for the cultural building, creation of the new "social architecture" [16] which contributes to the affirmation of the humanist ideals of the mankind.

## Results

In the result of the conducted investigation we found out that the problematic field of the culturological investigation of the advance reflection phenomenon in the context of the establishing and developing of the culture includes the following aspects: systematic, which condition the consideration of the development peculiarities of the artistic process, formation of the style space, logic of appearance and transformation of the art movements and styles; anthropologic, which directs to the understanding of the human nature, his/her uniqueness, inner "Self" through the art, to the understanding of the distance covered for the history of thousands years of culture establishing and developing; aesthetic, which turns to the study of process of formation and transformation of the aesthetic ideals in the artistic space of the culture;

ethic, which opens the peculiarities of the social living of the art; axiological, which allows to reveal the axiological component of the art; hermeneutical, which defines the principles of understanding and interpreting of the fiction text; psychological, which deals with the questions of the creative thinking, artistic perception, artistic feelings.

As the main approaches we defined the following: systemic-synergetic which allows to consider the advance reflection phenomenon in the context of culture-as-a self-developing-system development; philosophic-anthropological, which defines the process of advance reflection phenomenon understanding as a process of understanding of Homo Faber - Man the Creator; artistic-axiological, aimed at revealing aesthetic-axiological characteristics of the investigated phenomenon; artistic-pragmatist, which defines the process of the advance reflection phenomenon understanding in the art as a way from empathy to co-creation, from world-understanding to world-modelling; philosophic-hermeneutical, which allows to consider and interpret the advance reflection phenomenon in the art as a comprehension of the artistic-philosophic text in which the space and time borders are being overcome, the models of the future which can change the "historical landscape" of the present are being built; universal-dialogical, which pushes forward the concept of the universal dialogue as a guarantor of the artistic channels of the spiritual communication functioning, due to which the models of the future become the heritage of the present.

## Discussion

Today we can consider as acknowledged the significance of the art (it is the art that makes the advance reflection phenomenon be the expression of its essence and content) in the establishing and developing of the culture, in the formation of the "aesthetic energy" [17], which is the motive for the artistic creativity, basis for the creation of the channels of the spiritual communication, for the implementation of the idea of the "Universal Dialogue" [17, pp: 8]. The art, according to the opinion of M. Kagan, serves "the sprouting of the future harmony of being out of the current chaos" [17, pp: 15]. To prove this thought the investigator I. Slutskaya considers the spirit of prophecies as the expression of the guarding function of the art [18]. She pays attention to one of the peculiarities characteristic for the great artists - overcoming of the information gap, which a human gets being in a definite space, revealing of the essence of not only contemporary but also the future changes. This is a very interesting, unpredictable, though quite disputable aspect in the advance reflection

phenomenon interpretation. The spirit of the prophesy, "Kassandra's beginning" which is described in the investigations of I. Slutskaya, takes us to the mystic interpretation of the magical power of the art, which is described by a lot of researchers.

But unfortunately, the statement of this magical power itself cannot explain the essence of the advance reflection phenomenon. That's why the modern scientists start, though carefully, studying and analysing it. To some extent this problem is presented in the works by E. Slavina, who relates it to the broadening of the information potential of the musical art [19]. A. I. Korsakova thinks that unreadiness to the understanding of the advance reflection phenomenon becomes the reason for the discussions about the crisis in the art [20]. E. Meleshkina finds the activity of this phenomenon in the establishing of the romantic worldview [21]. Yu. Ganicheva relates this phenomenon to the accumulation of the artistic-aesthetic experience [22]. However we should admit that we have made only the initial steps in the study of this phenomenon and the investigators are to work hard to reveal all the aspects connected with this complicated phenomenon which greatly affects the historical development of the culture.

### Conclusion

The conducted investigation shows that the advance reflection phenomenon is not yet the subject of the discussion in the sphere of humanities knowledge, though the problem of the birth and self-affirmation of the new senses and values in the space of the culture, logic and consistent pattern of this process is extremely significant. The investigators, who study the advance reflection phenomenon and its role in the establishment and functioning of the new artistic-aesthetic and axiological paradigms in culture, have a wide range of questions, which could not be fully solved within the frameworks of this investigation. The investigators who are interested in this problem, have to continue the work on the investigation of the essence, content and mechanisms of the advance reflection phenomenon influence on the process of formation of the new artistic-aesthetic and axiological paradigms in culture. This should be done in order to reveal the role of this phenomenon in the creation of new sociocultural models as well as to reveal its role in the formation and functioning of the spiritual communication channels and in the establishing of the inter-cultural dialogue. This will allow to get closer to the secret of the creative gift of a human which is able to overcome time and space in order to discover the ways to the unknown, but beautiful future, which seeds are already sprouting in the sociocultural space of or epoch.

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