

ISSN 1829-3824

WISDOM



2(15), 2020

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SCIENTIFIC JOURNAL

Published by the decision of the Scientific Council
of Khachatur Abovian
Armenian State Pedagogical University



Department of Philosophy and Logic
named after Academician Georg Brutian



W I S D O M

2(15), 2020



*WISDOM is covered in Clarivate Analytics' Emerging Sources
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YEREVAN – 2020

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EDITORS' FOREWORD

The Armenian State Pedagogical University and the Editorial Board of *WISDOM* are delighted to present the 15th issue of the journal (the second one in 2020) to the scientific community. Both the previous and present issues of *WISDOM* were destined to be prepared under the variety of psychological and even physical turmoil caused by COVID 19 pandemic putting our endeavours to the test. Nowadays, more than ever, as we believe, any intellectual and creative individual, in particular, grows more and more reliant on their own and other people's wisdom in order to realise, perceive, comprehend, value, and generalise, under the current circumstances, the transformations occurring within their own and other people's rationale, as well as, the activities and conduct stemming from the latter. Now we can only hope that the results of ongoing experiment-based explorations will enable the Natural Sciences to come up with the particular philosophical sensibility and interpretive prospects so that, while overcoming the unknowledgeable, the knowledge and the innovative means of gaining it could provide the humanity with shrewd behaviour together with level-headed ways of harmonious survival.

We are also pleased to inform of the two attainments that *WISDOM* has recently gained. First of all, having solved some technical issues, the Editorial Board and the periodical have been granted with membership within LOCKSS (The Global LOCKSS Network, see: <https://www.lockss.org/join-lockss/networks/global-lockss-network>) – a prominent platform that, from now on,

will deposit the electronic version of our journal.

Moreover, the second accomplishment was announced on May 06, 2020: Scopus international scientometric database reckoned the Cite Score Tracker for *WISDOM* – 0.2 – and the journal appeared as number 406 among 606 periodicals on Arts and Humanities: Philosophy (see: <https://www.scopus.com/sourceid/21100873483>).

The 18 articles published in present issue reflect and dwell on problems traditionally addressed in various sections of the journal: *Epistemology, Philosophy of Science, Metaphilosophy, Argumentation, Communication; Social and Political Philosophy; History of Philosophy, Philosophy of Art, Philosophy of Law*.

The observations, achievements and positive feedback received on the already published issues of the journal are the evidence of the significance and value of the papers circulated so far.

We extend our sincerest gratitude to all the authors, reviewers, professional critics and assessors of the papers involved. We also extend our special appreciation to Armenian State Pedagogical University's Administration for its consistent support in publishing the periodical.

Given the significance of the underlying principle of pluralism over scientific issues and freedom of speech, we should remind that the authors carry primary responsibility for the viewpoints introduced in their papers which may not necessarily coincide with those of the Editorial Board.

EPISTEMOLOGY, PHILOSOPHY OF SCIENCE,
METAPHILOSOPHY, ARGUMENTATION, COMMUNICATION

PATIENCE: AN INTRODUCTION TO THE CONCEPT

Abstract

The paper considers the definition and characteristics of concept within the main aspects of its study, in particular, epistemological, philosophical, linguo-cultural, cognitive and psycholinguistic. The experience of working out the various approaches to the interpretation and formation of the concept is reflected. Patience is one of the key concepts on which society relies, using it as a key to maintain human rights and freedoms. The genesis of patience in philosophy is related to the person's representation of the world, the formation of abstract norms of behaviour and the embodiment of this behaviour in a particular situation.

In modern cognitive linguistics, studying of the concept is rather actual and controversial nowadays, as it is functionally significant for the corresponding culture. Any concept is realized in language units. We have made the semantic-etymological analysis of the word *patience* and come to the conclusion that semantic structure of the concept "patience" in English consists of the different meanings, forming the conceptual layer of the investigated concept.

Keywords: concept, meaning, notion, cognition, formation, patience, virtue, mentality.

Introduction

Conceptual analysis is one of the modern comprehensive approaches in the study of social and humanities studies that enables the investigation of the concept in connection with its internal and extra-linguistic expressions. A concept is a unit of the conceptual sphere – an ordered set of mental units that includes all the mental characteristics of a phenomenon reflected in the linguistic consciousness.

As for the concept, there are seven main lines of research: the logical-philosophical (J. Kenny, C. Pearce, G. Frege), philosophical (J. Delos, F. Guattari), linguistic (V. Hack, V. Zveginsev, O. Taranenko), linguocultural (A. Vezhbitskaya, V. Krasnyi, V. Maslov, V. Ivashchen-

ko), cognitive (O. Kubryakova, Z. Popova, J. Sternin, V. Demiankov), psycholinguistic (O. Zalevskaya, O. Selivanova, L. Lysychenko, V. Starko) and literary and culturological (L. Gruzberg, L. Ivanova, O. Kaganovskaya).

The Main Approaches to
Concept Studying

A definition of the concept within the framework of the philosophical theory of cognition and reflection of reality varies in the following range: from broad (complex mental formations – thoughts, knowledge, faith, reason – comprehended on the basis of a broad ontological background of things that represent the surrounding world and personal experience of a hu-

man being) to somewhat narrowed (the meanings somebody operates in the process of reduction, or interiorization, knowledge of the surrounding world, stored in the form of value – such as life, death etc.).

In fact, the philosophical tradition still treats any concept as the reduced knowledge about the world, as a component of the worldview, of the conceptual picture of the world. From the point of view of epistemology, concepts are qualified as complex mental formations, opinions expressed in words, knowledge, faith, reason, etc., and interpreted based on a broad ontological background of things, of their own experience and of the authors' perceptual background.

As a part of the reflective theory, concepts are qualified as the meanings that human beings use in the process of internalization of knowledge about the environment, that is, within the framework of comprehension of all human activity, in the form of some “quanta” of knowledge. This understanding of concepts is close to works done by R. Schank and other representatives of the Stanford School, who view concepts as a representation of “semantic notion”, initially based “semantic orientation”. Guided by a particular intention, the nominee selects from the concept certain characteristics that become the basis of the nomination. So, we may affirm that the nature of the concept itself; its formation in mentality is a rather controversial issue (Selivanova, 1999, p. 24).

At the present stage of linguistics, two main approaches to the interpretation of the term “concept” can be distinguished: 1) a concept as a general notion (traditional understanding); 2) a concept as a complex of culturally determined ideas about the subject (a new understanding of the term within the lingua-philosophical scientific paradigm) (Golubovska, 2004, p. 89).

The dictionary of cognitive terms provides the following definition of the concept: “Concept is a term used to explain the units of mental or psychological resources of our consciousness and the information structure that reflects the knowledge and experience of a human being”¹.

In the linguistic literature, the concept is considered as a universal entity, which is formed in consciousness on the basis of direct sensual experience, direct operations of a person with objects (Z. Popova, J. Sternin), as a logical category through which culture enters the mental world of a human being (Y. Stepanov, R. Pavilenis, etc.), as the primary expressive unit of national mentality (V. Kolesov), as a concept of practical philosophy (N. Arutyunova), as a multidimensional formation (V. Karasik, S. Lyapin), as a mental unit of operational consciousness and a global mental unit, representing the object of real or ideal world and verbally stored in the memory of native speakers (O. Kubryakova, Z. Popova, J. Sternin, O. Babushkin, O. Selivanova, L. Lisichenko etc.), and as a precise expression of meaning carried out by the speakers in written and oral communication (Likhachev).

Concepts “arise as a result of the interaction of various factors, such as national tradition, folklore, religion, ideology, life experience, patterns of art, feelings and values” (Arutyunova, 1993, p. 3) from the meaning of the word, and they objectify the result of a collision of the dictionary meaning with the personal and national human experience. The richer the cultural experience of a person is, the richer the potentials of the concept are. They (concepts) function in the context of different types of knowledge – every-

¹ See Kubryakova, E. S., Demiankov V. Z., Pankrats Y. G., & Luzgina L. G. (1996). *Kratkiy Slovar Kognitivnykh Terminov* (Short Dictionary of Cognitive Terms, in Russian). Moscow: Lomonosov State University, Faculty of Philology.

day, artistic and scientific. In this case, the key to the semantic model of the concept lies in the following aspects: 1) the set of attributes, which testify affiliation of one or another conceptual field; 2) definitions due to the place in the system of values; 3) the meaning of functions in human life (Arutyunova, 1991, pp. 3-4).

The functional features of the concept are “continuity of existence, that is, the development of semantics of the word with the deployment of the internal form to the logical limit (symbol, myth); artistic imagery; preservation of semantic syncretism of root values as a semantic invariant of the whole word-building model of entering the system of ideal components of culture; the general obligation for everyone to be aware of their belonging to this culture” (Kolesov, 1992, p. 35). By entering into systemic relations of similarity, differences and hierarchy with other concepts, concepts interact, intertwine and form a holistic system – the conceptual sphere (Popova & Sternin, 2001, p. 18).

The concept as an object of linguistic research has verbal expression, which includes etymology of words, synonyms, antonyms, typical syntactic positions, contexts for the use (semantic complexes), semantic fields, estimations, figurative associations, metaphor, phraseology and language patterns, as well as paremia, aphorism, subjective definitions (Kompantseva, 2005, p. 75) and seme as separate semes, statements, texts and a set of texts (Popova & Sternin, 2001).

The representatives of the linguistic-cultural approach (D. Likhachev, Y. Stepanov, N. Arutyunov, S. Vorkachev, S. Nikitin, S. Lyapin, M. Alefirenko, V. Karasyk, G. Sliskin) interpret a concept as a certain link between man and culture; as “multidimensional semantic formation, in which value, figurative and conceptual aspects are distinguished” (Karasik, 2004, p. 109); as a

complex sign of a special nature bearing an imprint of the system as a whole (Zusman, 2003, pp. 3-29); as verbalized cultural meaning – a semantic unit of the “language” of culture, which is expressed by a verbal sign (Vorkachev, 2002), etc.

Concepts are the units of culture in the mental world, which include information about the actual or possible state of things in the world (all that a person may think, know, assume about real objects). As elements of the conceptual picture of the world, concepts integrate the whole paradigm of worlds (from the perception of life and everyday life to the scientific interpretation, reflected in the concepts). Therefore the concept may be a semantic entity, which includes subjective meanings and generally accepted conventional meanings (the potential content of the cognitive object or phenomenon).

Concept, as the basic unit of the world picture, is of great importance both for the individual linguistic person and for the linguistic and cultural community, because it 1) is a verbalized smallest unit of human experience in its ideal expression with its own field structure; 2) is a basic unit of processing, storage and transference of knowledge; 3) has boundaries and specific functions; 4) is social, its associative field is determined by its pragmatics; 5) is the main link of culture (Maslova, 2004, p. 35). Concept, as a characteristic feature of culture, is identified with a myth, a custom, a ritual and is an intermediary in the cognitive-cultural space as one of the way of presenting cultural information in language units (Oparina, 1999, pp. 27-48).

But it can also be asserted that the concept belongs neither to the culture nor to the language. “Cognition receives information about culture, where it is processed, systematized. Cognition is responsible also for the choice of linguistic

means. So, the concept is a special unit that combines culture, cognition and language, since the concept itself belongs to knowledge determined by culture and specified in language” (Slyshkin, 2000, p. 8).

No matter what unit a concept may be (cognitive or linguistic-cultural), its structure is complex since the concept is constantly functioning, being actualized in its various parts and aspects, comes into contact with other concepts.

According to the researchers of Volgograd School of Philological Conceptualism, the concept is a three-dimensional mental formation: “The concept has three major dimensions – figurative, conceptual and evaluative. The figurative side of the concept is visual, auditory, tactical, gustatory characteristics of objects, phenomena, events, reflected in our memory; these are the relevant indications of practical knowledge. The conceptual side of the concept includes the language fixation of the concept, its designation, description, structure, definition, comparability of the characteristics of this concept with one or another series of the concepts, which sometimes do not exist in isolation, their main property is the holographic multidimensional structure in our experience system. The evaluative side of the concept is the importance of this mental formation both for the individual and team” (Slyshkin, 2004, p. 31).

Correlation between Concept, Notion and Meaning

As a complex unit, a concept is often associated or confused with a notion and meaning. The balance between a concept, notion and meaning turned out to be a disputable issue of the linguistic conceptology. In the scientific literature, there are different points of view about the

relations between these entities. Concept and notion are often equated due to the meaning of the term “concept” used in medieval scholasticism by P. Abelard, who defined it as a set of notions. Besides, the definitions of the concept, as the operational unit of mental lexicon, the information about some object of reality or as an abstract notion of individual sensory features, lead to the identification of the concept and notion, with the same characteristics and functions.

Many linguists point out that “concepts are notions, correlated with the meaning of the word” and represent one level of the structure of the linguistic personality” (Karaulov, 1987, p. 37), and underline that “semantic descriptions of concepts should most fully give the comprehension of the notion that exists in the cognition of culture bearers” (Nikitina, 1991, p. 117). O. Babushkin (1996) also calls terms “concept” and “notion” synonymous, paying attention to the gradual displacement the latter one beyond scientific circulation (p. 14).

The notion, according to some researchers, is a logically constructed concept deprived of imagery. Such statements can be understood in two ways: either the notion has no sensory image (pictures) in mind, or it has not evaluative-emotional and expressive layers, in contrast to the concept. However, in our mind, we may have some notion about emotions and assessments, so the lack of imagery in all conditions is not a differential feature of the notion and concept.

Nevertheless, a concept is not a notion, and it is an “intellectual formation that replaces an uncertain number of objects of the same kind in the process of thinking” (Askoldov-Alekseev, 1997, p. 270). Any concept does not always replace real objects. It can also be a substitute for mental functions (mathematical concepts), since “not all notions can be concepts, but only the

most complex and most important of them” (Maslova, 2004, p. 26). The difference between concept and notion lies in the fact that a concept contains the signs that are filled in certain language group with the knowledge about the object in all its relations and connections. Thus, the notion consists of generalized features of the object, the most important, essential and necessary.

Y. Stepanov (2001), considering the concept and notion being similar in their internal form, observes that in the modern world, these terms are clearly differentiated as they relate to various sciences. Notions are cogitated and used in logic and philosophy, and whereas concepts are also experienced in logics and culturology (pp. 40-41). However, we may afford that Y. Stepanov synonymizes the concept and notion, although he emphasizes that the concept is much more abundant in content and interacts with the world of culture (p. 42).

The concept is characterized by dynamics and stability, which makes the concept a flexible and universal structure (Zusman, 2003, pp. 3-6). Moreover, a notion, according to V. Demiankov, is the structure with nominal limits agreed by the people. Any concept exists beyond agreement. Notions are created in the language in order to “have a common language” to discuss the problem, and the concepts are reconstructed to a certain degree of “(un)certainly” (Demiankov, 2001, pp. 44-46).

According to V. Goldberg, the notion reflects the most general, significant, logical features of an object or phenomenon, and the concept – significant features in their systemic organization (Goldberg, 2001).

The notion is the main component of the concept, which in the knowledge of individuals, generalized and national groups accumulates different meanings (associations and interpretati-

ons) under the influence of various factors of national, cultural, religious, ideological, individual experience. It is characterized by vague definition, although it has a transparent core, which provides the meaning of the notions and the interaction between them and vague periphery. Concept and notions do not have the same internal form in the language, and in science, they act as clearly delineated synonyms.

Summing up, we may define the notions as something agreed and formed by people in order to “have a common language,” and concepts are independent units that are reconstructed by people with a certain degree of (un)certainly. A concept is not a notion, but the essence of notion is the essence in its forms – image, idea and symbol. The notion is related to rational understanding, and the concept is a derivative of mentality, that creatively conveys meaning.

As for the connection between concept and meaning, some linguists identify them, reducing the definition of the first to the set of semes in the semantic structure of a word. S. Vorkachev considers the concept as “cultural-marked verbalized content, presented as a set of language realizations in terms of expression, creating the corresponding vocabulary – semantic features. First of all, these are semes common to all its linguistic implementations that “reinforce” the lexical-semantic paradigm and form its conceptual or prototype basis. Secondly, these are semantic characteristics, denoted by linguocultural ethnosemantic specificity and connected with the mentality of the native speakers or with the mentality of national linguistic personality” (Vorkachev, 2004, p. 51).

We should note that the relationship between meaning and concept is complex, because in linguistics, unfortunately, there is hardly a distinct interpretation of the term “meaning”.

J. Lacoff and M. Turner explain the nature of meaning as entirely independent of the human being. They confirm that meaning depends on the objective reality, and therefore the meaning of the statement should be the corresponding reality (Turner, 1994, pp. 91-107).

J. Fauconnier considers meaning as the subject of complex cognitive operations, which can not be directly transmitted by language forms. This is a testimony to the fact that the language provides “keys” for cognitive constructs, the success of their regulation is provided by the situation and the context (Fauconnier, 1997).

Meaning is a process, or rather the set of interacting processes, through which the establishment of the correspondence between the perceived individual word form, the socially recognized meaning of the word and the awareness of processing perceptive, cognitive and spectacular experience, somehow connected with the word, the designated object, and with the current situation in which this object is included. Furthermore, concepts as elements of knowledge are completely independent of the language, because “the concept exists not for the word itself, but for each basic (vocabulary) meaning of the word separately” (Likhachev, 1993, p. 4). So, people comprehend words at the level of their transmitted meanings, namely concepts. According to opposite views, the concept and meaning are units of different status: meaning is a linguistic essence, and the concept is a psychological one. Z. Popova and J. Sternin emphasize: “Concept is a unit of the concept sphere, the meaning is the unit of the semantic system, the semantic space of the language. The meaning through its systemic semes conveys certain features that form the concept, but it is only a part of the semantic content of the concept” (Popova & Sternin, 2001, p. 59).

Meaning is not an independent unit, which is a thought-coded information structure in natural languages and exists in the linguistic consciousness. The meaning of the word is realized through its inclusion into the concept since the language semantics (the meaning of the word) is the part of the semantics of the concept. The meaning of the word is a concept, and concepts, being units of human mentality, represented in a particular mental act, are opposed to lexical notions and meanings.

In this research, we are mainly interested in the concept “patience” within the main aspects of its study, in particular, philosophical, linguocultural and cognitive.

Philosophy of Patience

In European philosophical literature, the concept “patience” was examined due to four dominant contexts: 1) patience is an attribute of the material and the ideal world (Aristotle); 2) patience is a virtue that is correlated with suffering and pleasure (Aristotle, Tertullian, etc.); 3) patience – “the subjective need for suffering” (Kant); 4) patience – the basis of human life and the foundation of the existence of society (Schopenhauer).

The genesis of patience in philosophy is related to the processes of development of a person’s representation of the world, the formation of abstract norms of behaviour and the embodiment of this behaviour in a particular situation. Philosophy tried to penetrate the nature of patience and explain its meaning. The first attempts to describe patience as a valuable quality belong to Socrates. The philosopher, analyzing such moral qualities of a human being as good and evil, advantage and happiness, attached great importance to patience, since, to his mind, pa-

tience was a means of “restraint”, “an opportunity to tolerate”, because “incontinence allows to endure neither famine nor thirst... or sleepless nights” (Xenophon, 1993, p. 140). Socrates believed that a person who can tolerate could achieve high goals in life.

According to Aristotle, patience is a state of mind that occurs in the process of upbringing and learning. Analyzing patience as a person’s quality, Aristotle considers it to be good and worthy of praise and underlines that patience is one of the fundamental virtues of a person, which appears when the mind acts together with feelings. Every virtue needs practice and, therefore, to have patience, you need to constantly endure something in this life, to have moral stability and strong-willed emotional confidence.

Plato, in his studying the virtues whose knowledge is fundamental to human life, as virtue is a gift of God that a person receives regardless of the content of his knowledge, also calls patience as one of the basic virtues of human being and characterizes it as “true courage, true valour” and asserts calmness, patience and good humour to be given the top priority².

Philosophy distinguishes corporal (physical) and moral patience. According to Aristotle, physical patience is a process a person can overcome amenities and suffering. All amenities the philosopher divides into “necessary” and “unnecessary”. “Necessary” are things a person can not live without food, sleep, other physical needs. Moreover, people work a lot to get “unnecessary” ones, but they can do without them: wealth, respect, victory, etc. Emphasizing moral suffer-

ings, the philosopher believed that all existing objects that come into contact with the surrounding world, or those that are experiencing internal actions, are endowed with patience. Moral patience is the ability to endure misery and pleasure.

Plato under physical patience understands the ability to experience and overcome corporal needs. Moral patience, in his opinion, is the ability to withstand the feelings caused by suffering, “endure injustice”. It is interesting to note that physical patience is inherent not only to man but also to animals, to any living beings. However, it should be noted that these two kinds of patience are strictly interconnected, have one basis and interact with each other. However, moral patience will always dominate the physical one.

Human patience is caused by a subjective factor and is perceived through the conceptual level, because of the moral and ideological purpose – “a person endures for something good” (Aristotle, 2002, p. 154). Furthermore, a person will always endure to prove himself as a person in society while “his soul has been cleansed and strained from the less pleasure, and abstinence and patience have been chosen with his (whole) soul”³.

Patience submits to the mind: “Everything that the soul tends to endure and what it endures, it ends happily, if it is directed by the mind” (Plato, 1990 p. 599). Nevertheless, at the same time patience can also form feelings. Such patience is spontaneous, and it helps a person to quickly change his attitude to what is happening in his life. For example, having lost one of his relatives,

² See more in detail *The Works of Plato Abridg'd: with an Account of His Life, Philosophy, Morals and Politics. Volume 2*. Retrieved December 3, 2019 from: <https://books.google.com.ua/books?id=PQRjWH2KqXUC&pg=PA210&dq=plato+about+patience&hl=uk&sa=X&ved=0ahUKEwiE7MawkpimAhWxllsKHe7KDSYQ6AEIPTAC#v=onepage&q=patience&f=false>.

³ See more *The Works of Plato. Vol. VI*. Retrieved December 3, 2019 from: <https://books.google.com.ua/books?id=xNJDAQAAMAAJ&pg=PA451&dq=patience+plato&hl=uk&sa=X&ved=0ahUKEwiDh5aV15jmAhVCw4sKHdZmBxwQ6wEISzAD#v=onepage&q=patience&f=false>.

a person redefines his place in this world, changes values, principles of his life.

Patience is so necessary on the path to God's affairs that no one can fulfil any commandment, any work without patience. Emphasizing the high value of patience, Tertullian notes that no living being can live without patience, because through patience, the path to salvation opens. In this case, patience becomes the form of love, which is the greatest mystery of faith. Love will survive, it will endure, because it is generous, and everything else will disappear: both languages and science and prophecy as well. Besides, underlining the importance of patience, Tertullian proves that "one does not easily attain the good health of faith and the soundness of the discipline of the Lord unless patience lends assistance thereto"⁴.

Patience takes a special place in human life, especially in religious people's life. Since it can strengthen faith, promote love, teach humility, lead to confession, control our body, harden the spirit, hold down the desire and temptation, entrust the God to rule the people's lives.

Matthew Pianaalto asserts that here the active dimension of patience is obvious – the withholding of anger, punishment or judgement in forbearance, the constancy and the effort of the person who perseveres in a task. Even enduring, even waiting, require their share of mental effort. Patience is active, though in ways that may often be hidden (Pianaalto, 2016, pp. 13-14).

Margaret Whipp underlined the importance of waiting in the concept of patience. In classic Christian theology, people were apt to wait patiently, being confident in God and His indulgence. Nowadays, "our go-getting society re-

gards waiting as undesirable, unwelcome and unprofitable... Occasions of unnecessary, or unexpected, waiting to provoke such discomfort and outrage in our generation... Practice and patience go together. It takes practice to become patient..." (Whipp, 2017, p. 20).

Linguocultural Aspects of Patience

Having analyzed the English dictionaries (Webster's Encyclopedic Unabridged Dictionary of the English Language, Longman Active Learning Dictionary, Collins English Dictionary, Longman Dictionary of Contemporary English, Cambridge International Dictionary of English, Oxford English Dictionary etc.), we found out that semantic structure of the concept "patience" in English consists of the different meanings, forming the conceptual layer of the investigated concept.

As we see, patience – 1) the ability to continue to wait or doing something for a long time without becoming angry or anxious; 2) the ability to accept trouble and other people's annoying behaviour without complaining or becoming angry⁵.

Patience – the ability to wait, or continue doing something despite difficulties, or suffering without complaining or becoming annoyed⁶.

Let us consider some more definitions of patience: a. The calm endurance of pain, trouble, inconvenience, etc. Formerly also foil, by the pain etc. b. Forbearance under provocation, esp. tolerance of the faults or limitations of other people, c. (The capacity for) calm, self-possessed

⁴ More information see in *Tertullian's letter on Patience*. Retrieved December 3, 2019 from: http://www.pseudepigrapha.com/LostBooks/tertullian_patience.htm.

⁵ See: Longman Dictionary of Contemporary English (<https://www.ldoceonline.com/dictionary/patience>).

⁶ See: Cambridge Dictionary (<https://dictionary.cambridge.org/dictionary/english/patience>).

waiting, d. Constancy in exertion or effort; perseverance⁷.

Having analyzed the following vocabulary definitions, we can distinguish such features: 1) expectation; 2) endurance; 3) obedience; 4) misery; 5) self-control; 6) exposure; 7) leniency; 8) perseverance.

It should be noted that the concept “patience” in English is polysemantic, which leads to the use of it in different expressions: *to try smb’s patience, to exasperate smb. I have no patience with him; to lose patience; to show patience; to be patient, to have patience, to arm oneself with patience; to exasperate somebody; patience is wearing thin; patience gave way, he lost his patience, I hadn’t the patience, my patience gave out; patience of Job, angelic patience; patience on a monument.*

Having examined the synonymic rows of the concept “patience” and thematically related words, we distinguish the following characteristics: 1) great patience, 2) obedience, 3) expectation, 4) self-control, 5) religious virtue, 6) misery, 7) endurance, 8) perseverance, 9) leniency.

While analyzing the linguistic material (verb conjugations), we conclude that the content component of the concept “patience” is represented as follows:

- 1) to consistently overcome difficulties without complaints: *to bear losses, to sustain losses, to suffer defeat, to suffer change, to bear hunger (cold), to endure cold (hunger), to suffer from want;*
- 2) to resist moral suffering: *to bear insolence, to bear insults, to bear the humiliation;*
- 3) to accept the presence of something, someone: *to bear one’s cross, to bear wit, to suffer somebody in some manner, to bear coals, to stand one’s chance, to submit to*

one’s destiny, to put up with smb’s temper, to put up with one another;

- 4) to be lenient to someone, something: *bear and forbear;*
- 5) to wait for a long time without complaints: *there is no hurry, there is plenty of time;*
- 6) to endure: *to put up with hardships, to be a martyr, to suffer hell;*
- 7) to be impatient: *to stand no nonsense from one, I won’t put up with, I can’t put up with this noise any longer, no other man would put up with you for a mother-in-law, I can’t stand a good deal, but I won’t have insolence, I can’t stand smb./smth. for some time, I don’t have to stand for his insolence, time is pressing, time is getting short, there is no time to be lost, the business is urgent/pressing, the matter brooks no delay, the matter permits of delay, he is eager to go there, he is impatient to go there.*

Cognitive Contexts of Patience

Exploring the discursive functioning of the concept “patience” in the virtual space of the Internet shows that patience is considered to be a vital quality. We deal with consciousness-based virtue of patience, in particular with regard to the British.

Anglo-Saxons believe that patience is 1) wisdom: *But the only wisdom was patience;* 2) virtue: *Patience is a virtue darling, you’ll soon go up;* 3) courage: *In the meantime, it seems patience remains courage.*

We come across a new interpretation of patience in the consciousness of English people. They believe that patience is 1) a gift: *Those who feel that patience, trust and ability to put up with uncertainty are gifts rather than skills – and gifts which not all adults share;* 2) a need: *Patience,*

⁷ See: <https://www.dictionary.com/browse/patience>.

that was the need; 3) an inspiration: *The patience, care and steady hand of Charles was an inspiration, and all were impressed by his results*; 4) a wealth: *Her wealth was her patience*; 5) a calling of Christians: *Patience, which is born out of tolerance and mutual respect, while still remaining firm in belief, is still the calling of the Christian*.

In the collective consciousness of the British, there is the thought that patience is needed: 1) to survive the difficult times: *Patience, mon vieux, she told herself, the lady had a hard time*; 2) to survive in the modern world: *The flow, the flow, the drifting balance of modern life requires a certain kind of patience*; 3) to build a business: *It takes a lot of patience to build a new technology business*; 4) to explain something: *"The chalets are kept for group bookings" Lucy explained with so much patience as she could muster*; 5) to solve the problem: *The problem can only be solved with patience*; 6) to create: *It takes time, patience and ingenuity to create effective miniature pictures from pressed flowers, making it a fascinating part of the craft for some people*; 7) to be good parents: *Stimulation from parents enhances the speed of learning, and great patience is required to perceive and decode the communicating done by babies and children, both verbally and non-verbally*; 8) to succeed: *Patience is a necessary asset for successful training. Successful sales to Japan requires patience and sensitivity to customs*; 9) to hunt: *A trap was made near the entrance, and after three months of patience, she was finally caught*; 10) to find a beloved woman: *Lucy said, "In that case all you need is patience, and one day the right woman will come to you from out of the blue"*; 11) to win the heart of a beloved woman: *A wealthy bullion dealer who patiently courted an out-of-work actress for five years... was cleared yesterday of molesting*

her; 12) to help the sick: *I would like a new member of staff to know they are there to help people who can not help themselves and they also have one hell of a lot of patience!*; 13) to work efficiently: *Mary was a stickler for accuracy, which is really needed in this job; you also need a lot of patience to tackle it effectively*; 14) to simplify the dispute: *A little courtesy, tolerance and patience will help to ease the strife, a spokesman said*; 15) to modernize: *Modernization at the local level was also a matter of patience*; 16) to make furniture: *"I have always been interested in woodwork but don't have the artistic skills or patience to make fine furniture," he said*; 17) to change the world: *Five minutes of your time and patience could alter – oh, the universe – for me!*; 18) to teach: *Sid patiently tutored me by fits and starts and assured me that technically the climb was easy, so I would cope*.

Very often, with patience the British: 1) wait: *I'll wait with patience till another Day*; 2) listen: *Time was suspended and the police heard my life story at least twice with patience*; 3) agree: *There were signs of inequalities and economic problems that people had to accept with patience*; 4) receive: *"My lord, I thought, to give you what you wanted, and what you will never get by patience," he protested defensively, but with resentment thick in his voice*; 5) create: *With the patience and advice from my local vet we set up a recovery programme*; 6) learn: *These important studies, made at night with great patience*; 7) play: *She starts to realize that he is bound to win, he is playing her in with an eternity of patience, amused and confident*; 8) produce: *Although the drawing tools are limited to free-hand pixel editing, lines and fills, with patience you can produce any symbol that you require*; 9) answer: *So that when his mouth closed on hers she reacted passionately, and a great wave of*

love and affection for him, and for his patience, engulfed her, and carried her away; 10) say: *Instead, she said quietly, and with more patience than she felt*; 11) reach the highest level: *Only with patience, persistence and a willingness to approach the highest levels.*

Patience as vitally important virtue, receives high positive evaluation and acquires the corresponding value status in the collective consciousness of the English people. The allegations analyzed show that patience can be: 1) essential: *Patience was essential*; 2) parental: *Mrs. Finni's parental patience finally snapped this summer*; 3) little: *She had a little patience but she tried*; 4) strong: *I'm sure, much rather have Patience Strong than Christopher Logue on his books*; 5) immense: *Immense patience... ... I mean, he said with exaggerated patience*; 6) superhuman: *He negotiated Chelmsford with impeccable traffic discipline and superhuman patience*; 7) unlimited: *Marie, their high-spirited young nanny, had endless patience with the timid child*; 8) ruthless: *But the history of his life so far shows (and he freely admits it) that the old John Barleycorn lies in wait for him with implacable patience*; 9) important: *Patience is important in our life*; 10) that gives life: *It is patience that has kept Lennie alive so long*; 11) eternal: *He was shadowy and had no face, and his patience was forever*; 12) holy: *She was going to use the sainted patience, the one he found most difficult to handle*; 13) tired but good: *Come on, baby, says Sadat, managing to convey a weary but still kindly patience*; 14) reasonable: *If you contain yourself in reasonable patience, and permit me to do what I came here to do, we will all be better off.*

Among the statements, there are also occasional negative claims: e.g. unrelenting patience – *When he turned back to drape the garments alongside his cloak and saw that Isabel*

was still clothed and beginning to shiver visibly with cold, his precarious patience snapped.

However, whatever patience is, it has its limits: *But he added that patience had limits and he could wait a few days or two weeks.* Furthermore, worst of all, it can end: *We just ran out of patience with him*; become exhausted: *"You are a fool," Kirov spat, his patience suddenly exhausted*; or lost: *He finally lost both patience and nervous and became the fourth player in the match*; run out: *He was at the end of his patience when a message came from Merymose.* That's why we have to keep patience: *She could hardly keep her patience if the train was delayed and she arrived late.*

It is believed that the English do not have patience: *Unfortunately, as Rowell mentioned later, the Englishmen lacked a little in patience.* Therefore they call for patience: *More patience, less nerves.*

The British themselves ask for patience: *Give me patience, Give me a little more patience, because it is fast approaching to the end.* After all, they are convinced that the one who has patience has faith: *Faith wouldn't be, if there were no patience with it.*

The English people believe that patience should be sought after: *If you are not blessed with the patience of a particularly well-disposed saint, look elsewhere.* And if they have found it, they want it to last long: *Blanche wanted her patience to be long, but she shrugged stoically.* But being patient is not easy, and therefore one who has patience must receive a reward: *Every patience must be rewarded.*

People thank God for patience: *Thanks for your patience. I am very grateful to the minister for his patience.* And therefore they are urged to obtain patience: *"You take patience, Delia, I beg you to take patience"*, they wish patience: *"Have*

patience! Patience, patience, patience,” exhorted Arafat this week. Or they advise learning patience: “The old nanny thinks that it’s good for her wives to learn patience in the depths of her heart”. Besides patience is not for everyone, but only for the teacher: I am deeply grateful to the Technique and to my teacher for the patience that he had; judge: On the Chancery side, the main qualifications are, I think, patience and thoroughness; the gardener: Optimism and patience are the basic requisites of the city gardener; and those who suffer: Our God, we commend to Your loving care all who suffers; grant them patience.

To better comprehend the Anglo-Saxon’s understanding of patience, we also have taken into account the use of the combinations of the word patience and other words. Such compounds can be synonymic and antonymic and better reveal the content of the concept “Patience”.

Based on the material, patience is closely linked to 1) endurance, which is one of the components of patience; 2) perseverance and desire to achieve the goal; 3) tolerance; 4) care; 5) time; 6) accuracy; 7) understanding; 8) practice.

There are set expressions in English, such as *with time and patience, with practice and patience*, which are often used in the speech of the people and indicates the importance of patience in the lives of the English.

Sometimes patience is negatively assessed and regarded as a vice: *My worst fault is patience* and a curse: *Patience is the curse of our day and age* in the consciousness of the English. After all, because of impatience, some accidents may happen: *Many accidents happen through impatience*; people lose control of themselves: *But Wapnick has become over-eager, and his impatience triggered the series of errors that led him downfall.*

Interesting is the fact that often patience gives the lead to impatience. The words impatience, impatiently are popular in the language of the English people. They impatiently 1) shrug: *George shrugged impatiently*; 2) ask: *“Well?” asked Bragg impatiently*; 3) interrupt the conversation: *“Yes, yes,” interrupted Pumfrey impatiently*; 4) look around: *Maggie muttered, looking around impatiently*; 5) wait: *Before the fire in the sitting room, she waited impatiently for Thomas and his approval.*

However, impatience can be considered a positive feature. It is desirable to have impatience that signals about love: *I am looking forward to seeing you on Tuesday with the usual impatience, but Friday may be more convenient.* Sometimes impatience shows a desire to work: *Aren’t there times when a little purposeful impatience to do this work needs to be shown.*

Conclusions

Thus, the analysis of denotative lexemes objectively reveals their nature and assist distinguishing the main vectors of Anglo-Saxon’s comprehension of the concept “patience”:

- 1) persistently do something to achieve the goal, to succeed;
- 2) consistently without complaining bear physical suffering;
- 3) sustainably without complaining love and enduring family life;
- 4) leniently treat someone, something;
- 5) control yourself;
- 6) look forward to the best;
- 7) teach and bring up children to be good parents;
- 8) create;
- 9) solve problems;
- 10) bear the presence of something, someone;

- 11) build a business;
- 12) change the world.

Having studied the linguistic material, we conclude that the concept “patience” is widely represented in English linguistic culture and we distinguish the following basic features of the concept “patience”, which form its core: 1) expectations; 2) endurance; 3) obedience; 4) misery; 5) self-control; 6) exposure; 7) indulgence; 8) perseverance.

And the core of this concept, as we see it on the basis of investigating dictionary entries comprising verbal lexemes of the word patience in lexicographic English sources, can be represented as follows: to endure physical suffering without complaints; to withstand moral suffering; to stand the presence of something, someone; to bear someone, something; to wait for a long time without complaining; to put up with.

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PROJECTIONS OF INTERMEDIALITY IN A LITERARY TEXT

Abstract

The article is devoted to the study of linguistic manifestations of intermediality in English-language literary texts of the 20th – 21st centuries. Intermediality is understood as a special type of structural interconnections within a work of art, based on the interaction of various types of art-languages in a system of a single literary text. Particular attention is paid to the analysis of such figurative structures that enclose information about another type of art. In the course of the analysis, it was established that the implementation of intermedial connections of literary, musical and visual texts interacting in the space of the semiosphere is carried out by borrowing of compositional-structural and plot-shaped means, which leads to the creolization of the transmitted message, providing a pragmatic effect on the recipient with a combination of verbal-iconic elements. The intermedial mechanism of combining codes of different semiotic systems contributes to the transfer of an artistic image in the text at different levels of abstraction.

Keywords: intermediality, semiosphere, literary text, creolization, iconicity, code.

Introduction

The present-day reality, marked by the processes of globalization, has led to the change in the paradigms of scientific research in general, and in the field of linguistic science in particular. Understanding of the history as a multidimensional construct which goes beyond the frame of verbal representation allows us to reinterpret the mechanisms of symbolic development in the space of culture. Scholars have noticed that in recent times, more and more often, the scientific study of any research object is carried out through the simultaneous use of the efforts of several different disciplines. Interdisciplinarity with assurance declared itself as a way that can direct modern scientific studies into new searches.

Interest in studying the problem of intermediality was observed only at the end of the 20th century. The basis for new research was the necessity to reorganize the thousand-year-old traditions of the synthesis of arts from the standpoint of modern literary, cultural and linguistic ideas. More than one generation of scientists devoted their works to this problem, calling the same phenomena in different ways (synthesis of arts, syncretism, intertext and intermediality).

Numerous modern native and foreign philological studies focused on the concept of “intermediality” show a significant interest in this complex phenomenon. However, the pluralistic interpretation of the term “intermediality” and the lack of a single definition, despite the stalwart efforts of many scholars require finding the caus-

es of such state of affairs, etymological analysis of components, its differentiation from other related terms, analysis of the evolution of this concept.

The interdisciplinary approach to the analysis of linguistic phenomena allowed us to move away from the study of isolated units and contributed to the comprehensive coverage of the object of observation and its placement in the general context of culture. The time required the introduction of new institutional strategies into the research process. Works of M. Bakhtin (1986), R. Barthes (1989), J. Derrida (2001), Y. Kristeva (2004) served as the theoretical foundation for the transition from intersubject methodology to interdisciplinary one. Scientists paid attention to the issues of dialogical character, textual polyphony, metatext, intertextuality as an essence of arts.

The term “intermediality” (Eng. Inter + media / art = intermedia / interart) was proposed by the German scientist A. Hansen-Löve (1983), and the motivation of the notion was given by the philosopher I. P. Ilyin (1998), who derived a universal cultural language from the languages of each art. In a broad sense, intermediality is the creation of an integrated polyartistic space in the cultural system (artistic metalanguage of culture, according to I. P. Ilyin). In a narrow sense, it is a particular type of intertextual relationships in a work of art, where different types of art interact.

The purpose of the proposed article is to determine the specificity of the implementation of intermediality in literary texts from a cognitive perspective.

The material, which is subjected to analysis were works by E. M. Forster, W. S. Maugham, J. Barthes. (the total volume 2 606 pages).

Research Methods. In order to achieve this goal, the following methods were used: the her-

meneutic method promotes a comprehensive analysis and interpretation of intermedial relations that arise in the novels; descriptive-interpretative method is involved in explaining the peculiarities of the revealed facts, interpretation and commentary on the research material. Considering the historical and literary specifics of the concept of “intermediality” which appears in the second half of the twentieth century, some post-structuralist and deconstructivist approaches are taken into account, as well as the technique of “close reading”, which allows identifying veiled and unconscious references between texts of novels and other works of art.

Intermediality as a Variety of Intertextual Interactions

A work of verbal art is not only intertextual and consists of quotes from other literary texts, but also it is characterized by intermediality, that is, comprises “quotes” borrowed from texts created in the languages of other types of art (Sedykh, 2008, p. 210). Such artistic “citation” was widely used by the symbolists of the 19th century, who resorted to both literary and graphic texts of previous cultures, rethinking them in the context of new work. In this interpretation, “text” is understood broadly: not only as a literary one, but also as a “text of art”, “text of culture”, and “supertext” (Plett, 1991, pp. 3-29).

Intermediality is a more complex phenomenon in culture than syncretism. It is a key that allows us to open the code of the author’s message in cases where the synthesis or dialogue of arts is observed. In such perspective, in the framework of our study, it is essential to reorganize the heritage of previous eras in the context of intermediality, because this notion implies new approaches to understanding the phenomenon of

the interaction of arts. Besides, it also puts literature at the heart of the problem as the unique type of art that integrally fixes reality in the form of text canvases.

Since the 70s of the twentieth century, the concept of “intermediality” began to appear in the terminological apparatus of philosophy, philology and art history, and according to E. P. Shinniev (2009), it is used together with the concepts of “intertextuality / intertext” and “interaction of arts”. It must be noted that phenomenon of intermediality has been known since ancient times: in the poetry of Antiquity, there were explicit comments on intermedia processes “painting as silent poetry”; the inseparable connection between music, poetry, painting and philosophy was noticed in the Renaissance; poets of Enlightenment associate the effect of works of art with the structural specificity of the intermedia; representatives of Romanticism believe that the light that radiates the unity of different media and arts, affects the aesthetics of Romanticism; the poetry of the twentieth-century is not satisfied with words, oral or written, and resorts to music, plastic arts, and cinema. So, the main idea on which theorists focused was to study the relationships between different kinds of media.

The modern definition of the term *intermediality* was acquired in the work by the German scientist J. E. Müller. The scientist interprets it as an interdisciplinary approach to the analysis of polycode texts, where different media are in constant interaction and cannot be explained as separate isolated phenomena, united by simple adding to each other (Müller, 2010, pp. 15-38).

Canadian researcher S. Marinello, who was at the origins of the intermedia field of research, considers intermediality as a polymorphic concept. The main thing for her is to determine the goals of epistemological study in times of power-

ful media transformations. She notes that the presence of media makes it possible to observe an event, a meeting or a common experience. Media consistently presupposes the existence of other media, i.e. media is always intermedial (Mariniello, 2003, p. 48).

Numerous publications of scientists are aimed at studying the correlations between different types of media. Thus, E. Meschoulan emphasizes that modern belief, unlike the classical one, perceives the object under study as a node of relations with other objects (Méchoulan, 2003, pp. 9-27).

The scholars of the 21st century focus on the exploration of intermedia connections in the literary-text domain. Media are defined as channels of artistic communication between the languages of different arts, which contribute to the awareness of the differentiation between the concepts of “intertextuality” and “intermediality” (Olizko, 2007).

In the system of intertextual relations, connections are sought within a single semiotic chain, while in polycode texts organized on the principle of intermediality they exist within different semiotic ranges. So, as the researcher N. V. Tishunina (2001) highlights, in the system of intermedial relations at first, one artistic code is translated into another as a rule, and then their interaction takes place, but on a semantic level not on a semiotic one (pp. 149-154). Consequently, the inclusion of elements of other arts in uncharacteristic and unexpected for them verbal range modifies the very principle of interaction of the arts in a significant way.

That is why in case of intermediality we are not dealing with citation, but with the correlation of texts. As a result, intermediality is the presence in a work of art such figurative structures that include information about another form of

art. Thus, the concept of intermediality is revealed in both narrow and broad senses (Tishunina, 2001).

I. Rajewsky proposes a fascinating interpretation of intermediality. The scholar defines it in a broad sense as any phenomena that occur on the border of the media, and this is what distinguishes it from intra and -transmediality. However, in her opinion, this interpretation of the concept does not reflect the differences in the manifestation of the interaction of different arts. She suggests considering intermediality in the narrow sense as a category of detailed analysis of the text or other medial product. The scientist distinguishes three different interpretations: intermediality as a medial transposition (emphasis is on the transformation of a derived media product); intermediality as a unity of media (at least two different forms of arts, each has its materialness and contributes to the creation of a coherent text); intermediality as intermedia references (verbal reconstruction of elements of another art form and allegedly deliberate distorted depiction of an element of one art form by another) (Rajewsky, 2005, pp. 432-464).

The pluralism of the definition of term “intermediality” is obviously associated with its use in two different spheres of theoretical research: first, to denote the interaction of different media in one text, and secondly, to analyze it as a category of criticism of these media configurations.

In the perspective of intermediality, the notion of *text* acquires a broader meaning: film, theatrical production, painting can be perceived as a text. The text loses its objectivity in the generally accepted meaning because of interdisciplinary studies, namely, intertextuality, interdiscourse studies, which allow not only to decode the sense of the text in general but also to analyze the means of its formation.

Present-day researchers tend to analyze the text as an object of culture. They take into consideration both the study of content (generation of the meaning) and means of its reflection in the text (Bekhta, 2013; Vorobyova, 2008; Peach, 2016; Wolf, 1999).

The famous philosopher I. P. Ilyin proceeds from the fact that any sign system, both artistic and non-artistic, being structured into a text, becomes a source of information and forms part of the information space. “By the ambiguous term “media” we mean not only linguistic means of expressing thoughts and feelings but also any sign systems in which a message is encoded. From a semiotic point of view, they are all equal means of transmitting information, whether it is the writer’s words, colour, shadow and artist’s line, sounds (and music as a way of fixing them) by a musician, an organization of volumes by the sculptor and architect, and final arrangement of the visual row on the screen plane. All this represents those media that are organized in each kind of art according to its own set of rules, according to a code representing the specific language of each art. Together, these languages form the “collective language” of the culture of any particular historical period” (Ilyin, 1998, p. 8).

If “media” are defined as channels of artistic communication between languages of different types of art, then intermediality involves the transfer of one semiotic code to another within the framework of a text. Moreover, the insertion of elements of other types of art in a verbal set unusual for them transforms the principle of the interaction of arts. Here we observe the interconnection of signs” (Tishunina, 2001, p. 153).

As a result, using various codes in the interpretation of a work of art becomes possible due to the mark of openness, which allows us to consider every point of a literary text as a separate

“organism”, which is capable of self-development. The literary text repeatedly recreates and dynamically develops its intermedial structure by means of the external semiotic environment of the semiosphere and applying new codes of perception. In other words, intermedial self-organization is understood as the ability of elements of a nonequilibrium system of a literary text interacting with many other texts and sign systems to come to the ordering of its internal structure.

Intermedial Relations in a Literary Text

While analyzing a literary work in which arts interact, it is necessary to find a pictorial code by means of which it will be possible to decipher the smallest shades of artistic content. Intermedial analysis of the text is based on the thesis that all media (artistic means and methods of different types of art or the arts themselves) are a special way of conveying artistic information and semantically they are equal (Wolf, 1999).

Consider the following example:

“Lilia had achieved pathos despite herself, for there are some situations in which vulgarity counts no longer. Not Cordelia nor Imogen more deserves our tears” (Forster, 2008, p. 44).

Here we observe the inherent for any Englishman Shakespearean implication that arises in connection with the images of Lilia, who was desperate and died in marriage, and her husband, Gino. The author ironically compares her with Shakespeare’s characters.

Another reference to W. Shakespeare is given by the author while describing the trip of Henrietta and Philip to Italy in order to “save” the child of the deceased Lily:

“And on the second day, the heat struck them, like a hand laid over the mouth, just as they were walking to see the tomb of Juliet. From that moment everything went wrong. They fled from Verona. Harriet’s sketch-book was stolen, and the bottle of ammonia in her trunk burst over her prayer-book, so that purple patches appeared on all her clothes” (Forster, 2008, p. 67).

The reference to the famous heroine of W. Shakespeare’s work gives a distinctive colouring to all events of the novel. In the heroine’s homeland, where the most famous love story in the world took place, everything starts to go against the plan: heat which is unusual for England, the theft of sketchbooks (the artistic distance and contact between the sketch-artist and objects of his interest disappear without a trace), and the damage of the prayer book (a symbol of the abandonment of religion in a traditionally Catholic country, which can explain many events in Italy, as Henrietta behaves contrary to God’s law). Moreover, finally, the unfortunate love story of Juliet and Romeo finds its parallels with the far-fetched love and unhappy marriage of Lily.

It is important to note that the pseudo-tragic image of Lily is even more expanded by referential allusions to Dante Alighieri’s works. Hence, at the beginning of the novel, when relatives see Lily and Carolina off on a trip to Italy as if predicting her fate, Philip says:

“Here beginneth the New Life” (Forster, 2008, p. 51).

The same line appears in the middle of the story when they learn about Lilia’s death and the birth of a child, but now this is a prediction about changes in his life, and the life of Carolina and Gino.

Speaking of referential intermediality, one cannot but mention the biblical allusions and

quotations that are met in the novel:

"Blessed be the Lord my God who teacheth my hands to war and my fingers to fight" (Forster, 2008, p. 109).

Here we see an allusion to a quotation from David's psalms, thanks to which Lilia gains confidence and determination, and then kidnaps the child in order to save the reputation of their family, but as a result, it only leads to the child's tragic death.

It should be mentioned that the most vivid example of intremediality in the novel is a musical-literary and dramatic synthesis. If we speak about theatrical episodes in the novel, then everything that happens in Italy is sometimes presented to the heroes as another performance (due to the particular dynamism, verbal arrangement of the text), and they both become actors and spectators as in the following fragment:

"She finished; and he was dumb, for she had spoken truly. Then, alas! The absurdity of his own position grew upon him, and he laughed – as he would have laughed at the same situation on the stage" (Forster, 2008, p. 46).

It is the presentation of the first quarrel between Lilia and Gino. The author, like a playwright, tries to convey the actions of the characters, their characteristics. The passage itself seems to resemble a theatrical remark, a clue for the actors.

Sometimes the theatricality is presented by the author as an Italian national feature of character through Philip's perception, who is a true connoisseur of Italian culture:

"The Italians are essentially dramatic; they look on death and love as spectacles. I don't doubt that he persuaded himself, for the moment, that he had behaved admirably, both as husband and widower" (Forster, 2008, p. 77).

In this case, the author presents the traditional associative opposition *life/death – game* on the material of the conflict of cultures. This opposition is based on the famous Shakespearean aphorism *"The whole world is a theatre, women, and men are all actors in it"*. As a result, the world-theatre appears in this episode as Gino's skillful attempt (a true Italian and, therefore, a born actor or an experienced spectator, whom E. Forster describes with irony) to play for himself in the way to convince himself and other people in his rightness and continue life in illusion (in such illusion live the main characters, who are the English).

It is obligatory to keep in mind that the emotional sphere as an incentive for creative inspiration is essential for the writer, as well as self-knowledge and self-understanding. Nevertheless, only an actor can achieve such reflection, because it is he who sees the whole of humanity from the outside, watches it and plays it on the stage, perceiving and realizing the actions and characters of this world, going out on a kind of platform, climbing the stairs and thereby approaching a little closer to God. At the same time, the writer and artist are also able to reach a similar level, but this is not mandatory in their creative work, they are more flexible in the process of creation:

"It was strange and fantastic. It was a vision of the beginnings of the world, the Garden of Eden, with Adam and Eve - it was a hymn to the beauty of the human form, male and female, and the praise of Nature, sublime, indifferent, lovely, and cruel. It gave you an awful sense of the infinity of space and of the endlessness of time. Because he painted the trees I see about me every day, the cocoa-nuts, the banyans, the flamboyants, the alligator-pears, I have seen them ever since differ-

ently, as though there were in them a spirit and a mystery which I am ever on the point of seizing and which forever escapes me. The colours were the colours familiar to me, and yet they were different. They had a significance which was all their own. And those nude men and women. They were of the earth, and yet apart from it. They seemed to possess something of the clay of which they were created, and at the same time something divine. You saw man in the nakedness of his primeval instincts, and you were afraid, for you saw yourself" (Maugham, 2008, p. 214).

This fragment is a description of Strickland's last masterpiece. It is a picture to which he strove all his life. This is a panorama that depicts the essence of the whole universe, the whole world, all life, creating which he was likened to the ancient gods. This is a brilliant example of recoding in intermediality:

A unique aspect of the particular emotional form of the synthesis of painting and poetry in the novel becomes an antique element based on the Dionysian beginning and associated with the pictorial primitivism of Gauguin, who is the prototype of Strickland. Firstly, the hero himself is perceived by the creative people around him (but not by philistines and writers) as a creator, a symbol of creative instinct and creative need:

"There was in him something primitive. He seemed to partake of those obscure forces of nature which the Greeks personified in shapes part human and part beast, the satyr and the faun. I thought of Marsyas, whom the god flayed because he had dared to rival him in song. Strickland seemed to bear in his heart strange harmonies and unadventured patterns, and I foresaw for him an end of torture and despair. I had again the feeling that he was possessed of a devil; but you could not say

that it was a devil of evil, for it was a primitive force that existed before good and ill" (Maugham, 2008, p. 109).

In this passage, the narrator gives that very characteristic of Strickland, which explains all the synthetic content of the novel. It is ordinary primitivism when the arts were not isolated from the everyday surrounding and mythology. It is an allusion connected with the "duel" of Apollo with Marsyas, when the latter picked up the flute thrown by Athena, which she invented as an imitation of Medusa's sounds. Finally, he summoned Phoebe to the contest and naturally, the faun lost, and the furious God punished the brave man.

Besides, a comparison with the satyr also causes an association with Dionysus, whom they constantly accompany. It must be mentioned that according to Nietzsche's theory, there are two interacting principles – Apollonian and Dionysian. The first one is connected with an individual creative aspiration, with an illusion, a dream, it is separated from everything general and mass, and in its pure form, it deprives the art of life. The Dionysian principle is mass, intoxication, orgiastic self-destruction, death caused by unity with nature. One way or another, but in a pure form, both principles lead to the destruction of the creator, only their combination leads to real and genuine art.

Strickland, an artist who devoted his fate to instinct and invention of a new technique, became a servant of Dionysius. The second victim of the Dionysian principle is Blanche Stroeve, who is destroyed by an internal, paranormal force, imprisoned in the artist's soul:

"Blanche Stroeve was in the cruel grip of appetite. Perhaps she hated Strickland still, but she hungered for him, and everything that had made up her life till then became of no account. She ceased to be a

woman, complex, kind and petulant, considerate and thoughtless; she was a Maenad. She was desire" (Maugham, 2008, pp. 121-122).

This is also confirmed by the fact that Blanche is compared with the maenads who are the eternal companions of Dionysus, his violent and raging female retinue.

Very often in the picturesque layer of intermediality three main pictorial genres – landscapes, still lifes and portraits can be found.

The following example deserves consideration:

"...when I came on to the terrace of the hotel no one was stirring. I wandered round to the kitchen, but it was locked, and on a bench outside it a native boy was sleeping. There seemed no chance of breakfast for some time, so I sauntered down to the water-front. The Chinamen were already busy in their shops. The sky had still the pallor of dawn, and there was a ghostly silence on the lagoon. Ten miles away the island of Murea, like some high fastness of the Holy Grail, guarded its mystery" (Maugham, 2008, p. 166).

A sketchy and straightforward image of the island is consistent with the spirit of Gauguin's paintings: not to scatter attention on the details, but to convey its perception of fragments that were supposed to recreate the full colour of the depicted image. So in the novel, the island is depicted in several "strokes", which are mysterious silence, a sleeping little boy and fussy Asians against the background of pale dawn.

Following the traditions of Gauguin, Van Gogh and Cezanne, the author represents several Strickland's still lifes in the novel:

"I remember a still-life of oranges on a plate, and I was bothered because the plate was not round and the oranges were lop-sided" (Maugham, 2008, p. 156).

This statement is the illustration of the fact that the picture itself is created entirely in the spirit of post-impressionism for the reason that there are no correct, natural forms; still life is characterised by a distortion of standard shape. It will subsequently be taken as a basis by surrealists and cubists.

The following passage can serve as a bright example of the use of the portrait in intermediality:

"He had the same absurd appearance that I remembered. He was a fat little man, with short legs, young still - he could not have been more than thirty - but prematurely bald. His face was perfectly round, and he had a very high colour, a white skin, red cheeks, and red lips. His eyes were blue and round too, he wore large gold-rimmed spectacles, and his eyebrows were so fair that you could not see them. He reminded you of those jolly, fat merchants that Rubens painted" (Maugham, 2008, p. 80).

W. Maugham's direct mentioning of Rubens helps the reader to imagine the hero of the novel. A typical Flemish bourgeois (blue-eyed, stunted, plump and full of health), in Rubens's works, is portrayed on the pages of the novel.

The study of the intermedial relations of literary and musical texts, where the musical text acts as a referent, and the development of the plot reveals an inextricable connection with the staging of the play, is of great interest:

*"Jack and Jill
Went up the hill
To fetch a pail of water.
Jack fell down
And broke his crown
And Jill came tumbling after"*
(Barth, 1994, p. 210).

This piece of text is an example of the so-called "verbal music". The musicality of a poem

is demonstrated through its instrumentation, that is, through a specific selection of repeated sounds: sound repetitions (alliteration and assonances), onomatopoeia, and sound recording (sound and lexical anaphora and epiphora). The rhythmic structure of the presented poetic lines is based on the so-called “varied repetition”, which implies not a complete identity of the elements, but only their approximate correlation.

Intermediate connections of fiction and musical texts can lead to creolization of verbal communication by referring to secondary sign recording systems that arise from iconic musical systems.

Consider the next statement:

“Scored rigorously in the accents of speech, the word would appear not as two quarter notes – followed in either case by the ominous silence of that quarter rest on the measure’s closing beat” (Barth, 1994, p. 216).

The author, commenting on the mood of the main character, turns to jazz composition and describes in detail the sounds made by various orchestral instruments, also dwelling on the problem of “merging” scattered sounds into a single melody. Furthermore, musical stanzas that make sound the word “water” serve the proof of the ideas presented.

Let us analyze another example to demonstrate the relationship between fiction and musical texts:

“Oh, listen, George,” she said; “they’re playing the Alma Mater Dolorosa! I love that hymn.” And indeed it was most moving to hear her sweet girl voice against the stately horns” (Barth, 1967, p. 127).

The utterance is an example of a more sophisticated musical notation of a polyphonic musical work in the form of students’ anthem score. Intermediate inclusions of this kind emphasize

the heterogeneity and fragmentation of the literary text, which dynamic interaction with various texts and sign systems in the space of the semiosphere is embodied in the creolization of the message.

While analyzing intermediality, the connection between visual and literary texts can not be ignored. This kind of intermedial relationship finds its illustration in a symbolic image (an emblem as a result of a combination of visual and verbal representation) of the corresponding concept:

“Within a circular field, white above and gules below, the company’s initials azure in a loopy script which also forms the field’s perimeter. Each loop carrying into one moiety the other’s color. The whole resembling, from any distance, a Yang/Yin done by a patriotic Italo-American spaghetti bender and, closer up, evocative of U.S. imperialism and isolationism at once: US become me and inflated to a global insularity” (Barth, 1979, p. 280).

While explaining the symbolic meaning of the new brand, the hero notes that “at a distance, this sign resembles a graphic image of yin-yang”. At the same time, the high promise of such a comparison is reduced by the subsequent use of colloquial vocabulary (*bender* – revelry).

An essential means of establishing the intermedial relationship between literary and visual texts is the insertion into the verbal space of different literary works with schemes and diagrams as iconic signs, which are based on a relationship of similarity. Ch. Pierce defines the diagram as a representative, which is primarily a conventional iconic sign of relationship (Peirce, 1960). It is the abstractly conditional nature of the image of verbal communication (Usmanova, 2001, p. 290) that allows us to consider this type of intermedial relationship as a means of self-similar organiza-

tion:

“As for gods on demigods, demigods on demigods, and demigods on mortals, the expectable results can be best represented by a diagram in which gg stands for god, mm mortal, gm (or mg) demigod” (Barth, 1973, p. 190).

The interaction of literary and visual texts can demonstrate their imposition on one another with the subsequent expansion of the meaning of lexemes:

“Indeed, following Aristotle’s classification of human actions according to the degree and nature of the agent’s volition – my failure to spring to my kinsmen’s aid and my preventing Sibyl from rescuing them... fulfills the Pattern: I therefore affirm it, and therefore I’m culpable, morally if not legally, in the Aristotelian sense” (Barth, 1973, p. 183-184).

The semantics of the used lexical units *follow, fulfill, affirm* is expanded as a result of the interweaving of verbal and iconic images of human actions.

Thus, intermediality arises due to the complication of the principles of literary text’s organization, which borrows and assimilates the properties of texts belonging to other types of art. This is a particular way of forming a literary text, and a specific methodology for analyzing both a single work of art and the language of art culture as a whole, based on the principles of interdisciplinary studies.

Conclusion

Intermediality refers to the interaction between literary text and non-verbal sign systems, constituting a multi-code creolized message. The implementation of intermedial relations is carried out through the objectification of various types of

art in a literary text at a compositionally-structural and figuratively-stylistic level. The combination of codes of various arts within the framework of a literary text becomes possible due to the mark of openness, which allows us to consider each point of the literary text as a separate “organism”, capable of self-development. Using the external semiotic environment of the semiosphere and attracting new codes of perception, the literary text repeatedly recreates and dynamically develops its intermedial structure interacting with other sign systems.

In conclusion, we can state that the undoubted advantage of the theory of intermediality is the allocation of a single space, where certain types of art and their specific texts find their semiotic commensurability, being perceived as carriers and transmitters of encoded meanings.

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DOI: 10.24234/wisdom.v15i2.340

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POSTMODERN INTERPRETATION OF THE METAPHYSICAL GROUNDS OF THE WEALTH PHENOMENON

Abstract

The article deals with the methodological interpretation of the phenomenon of wealth that is represented by various philosophical systems: the ideas of Nietzschean philosophy, theoretical models of analytical attitudes, interpretation in specific categories of existentialism and other conceptual aspects.

The philosophical thought of the twentieth century that gave rise to one of the controversial and supercritical paradigms – postmodern philosophy is presented. Exactly within this philosophy, the structuralist and poststructuralist discourse is formed.

The authors present the analysis of the works of the classics of postmodern philosophy, G. Bataille and M. Foucault, who attempted to reveal and explain the paradox and tragedy of modern man and social relations.

The article emphasizes that there is the unresolved question: why diverse related philosophical topics are united within the framework of a single discourse, the discourse of the socio-philosophical interpretation of wealth.

Keywords: social discourse, “modus of ownership”, mythologeme of wealth, anthropological mechanism, ambivalent nature of man, economic cathexis.

Introduction

We tend to talk about the fundamental ontological connection of man with the world, the involvement of the vital forces of man into existence, which forms a kind of force field, the field of action of human forces, essential forces – to accumulate and waste, whether energy or material objects, i.e., in other words, wealth.

We tend to believe that the problem of socio-philosophical study of the phenomenon of wealth is the result of historical development,

namely specific historical events, especially those of the XX-XXI centuries. The modern problem of philosophy of wealth was generated by the total “modus of ownership”, which corrodes and destroys the spiritual culture of post-modern society.

The mystifying status of wealth in modern capitalism destroys the social, moral, and human; therefore the task of progressive humanity is to preserve itself, which is especially relevant in the context of the pandemic, when wealth should be considered as a source of welfare, allowing the

man to correlate his goals and actions. Unfortunately, it is hardly possible in mass society.

The idea of advancing the myth of wealth by modern capitalism urges us to address the issue of the metaphysical grounds of the mythologeme of wealth, which today has developed into the ideologeme of modern society and is implemented in the poststructuralist paradigm of philosophy.

The idea of a society of total domination of capital lies in continuous production not only of “use values” but of everything, including services, feelings, desires and even the human soul. According to postmodernists, everything is production, production of productions, actions and passions, production of registrations, distributions and restrictions, production of consumptions, pleasures, anxiety and suffering Foucault (1999).

Therefore, identification of the metaphysical grounds of the economic cathexis in the modern era is more relevant than ever. Wealth is the mechanism that forms the structure of the contemporary economy. In this regard, we have a reason to refer to the works of the classics of postmodern philosophy, G. Bataille and M. Foucault, who attempted to reveal and explain the paradox and tragedy of modern man, *in whose nature there is the mechanism that shapes the being striving for gain and enrichment and truly a man, who, at the heart of his existence, represents decency, work, care for children, benevolence and loyalty to people* (Bataille, 1994).

Philosophers in their theories of anthropogenesis and sociogenesis reveal the concept of “general economy”, “the future of the capitalism”. They show the value of wealth in the life of contemporary western European society.

Thus, the article aims to analyse the formation of the mythologeme-ideologeme of wealth

in human consciousness and society through the analysis of the ambivalent human nature and the result of the struggle of the opposite sides of human nature in creating the social.

The Methodological Interpretation of the Wealth Phenomenon Represented by G. Bataille’s Poststructuralist Tradition

The formation of the human, moral, social through rationalization and receipt of labour, result and wealth is an anthropological mechanism of departure from animality in human nature, and it is known that animality is the starting point of human evolution, from which man takes his corporeality and all manifestations associated with it.

If man surrendered himself to immanence, freeing the natural world from his power, he would change his humanity and return to the original state: innermost animality. Therefore, it is impossible to be a person without remaining a thing (Bataille, 2000). The modern world has elevated rationality, labour and the phenomenon of wealth to the status of the Absolute and social technology of existence, i.e. everything has a market value and can be exchanged for money or welfare.

The ideologization of the concept of wealth is related to the fact that people needed justifiable meanings of life. Individual existence and service to the common good were emphasized and actively integrated into the system of capitalist relations. Consequently, the capitalist enterprise made the most of the justifiable aspects of human integration into life.

Postmodern culture presents the space of capitalism and wealth, which have become the desired type of social order or “*the best of all systems*” (Boltanski & Chiapello, 2011, p. 43).

Ideologization of wealth is closely related to the principle of justice. This principle enables a person to join the social capitalist system of relations. The main postulates of such a system are as follows: “You are the best, you can never quit, if you fell down – stand up”, etc. These meanings give a person moral justifications to strive for gain and enrichment. Moral arguments are developed in order to legitimize the business and entrepreneurial practices in everyday life.

Further, ideologization of the concept of wealth results in the formation of mass production and mass consumption, where the emphasis of enrichment is shifted to a particular person and enterprise, which is repaid by the guarantees of security and stability of the life of worker and director (manager).

Under current conditions, wealth is what people value, what expands the choice of man, his alternative opportunities. It is impossible to reduce wealth only to material values, i.e. to material wealth, but, unfortunately, the time goes by, and the spiritual and moral degradation of society is so apparent that we consistently pose the questions: What is next? Where is humanity? Therefore, we address the metaphysical aspects of the search for answers to the questions: what is the essence of man? Is man good or greedy and cruel? Man is increasingly alienated from himself, surrendering to the power of the processes, which he is no longer able to control and the consequences of which are beginning to frighten man himself.

The problem of overproduction, and, consequently, the complexity of production destruction, takes the man into the state of a slave and forces him to agree with the cause of production. According to G. Bataille (1989), “...the moment when consciousness, reflecting on itself, reveals itself to itself and sees production destined to be

consumed is precisely when the world of production no longer knows what to do with its products” (p. 84). Therefore, in order to preserve the course of the economic mechanism, we have to endlessly consume or destroy the product of labour (Bataille, 2000). This is what modern *Homo economicus* is destined to do; since there is no time and opportunity to search for the grounds of happiness and for humanity in himself, he has to convince himself and others that happiness lies in production and consumption. Therefore, the system of relations between man and wealth, as the result and purpose of the capitalist system of production, becomes the focus of research carried out in the scientific world.

The above reflections refer to Bataille’s existentialist methodology. The philosophy of G. Bataille is one of the essential sources for the development of structuralism and poststructuralism, which is of great importance in our study and will build the logic of socio-cultural transformation of the phenomenon of wealth.

Bataille’s socio-philosophical interpretation of the problem of the wealth substance, its primary basis and source are of utmost interest. His methodology, presenting the analysis of the human nature ambivalence, brings to the forefront the issues of the ratio of humanity and animality and the transition mechanism from animality to humanity. As we have already specified, according to G. Bataille, the mechanism of translation of animal, furious into a human is labour. Labour as rationalization and rational orderliness is opposed to natural rage, animal impulses that regularly storm in man’s soul. Therefore, the nature of man is neither good nor evil; man is given the instrument of humanity – reason, which makes man happy and unhappy at the same time.

In the introductory article by S. Zenkin to the book “The Accursed Share: Sacral Sociolo-

gy” by G. Bataille we find the confirmation of this thesis: “...man necessarily contains animality, which he rejects, separates from himself. Describing animal in man as a being for whom the things in existence (the outer world) are open but inaccessible; in other words, animal-man is open in inaccessibility and non-transparency, that is, as it were, in non-relation” (Bataille, 2006, p. 16). Such openness without disclosure is determined by the poverty of the animal world in contrast to the formation of the world, characteristic of the man. An animal cannot cognize the world as such with this “world of poverty”, it is completely absorbed in a particular stimulus (food, enemy, etc.), which temporarily puts him out of balance. Obviously, “...animal does not open into the world as Dasein, but is ecstatically drawn outward, into an expressiveness that profoundly shakes its whole being” (Bataille, 2006, p. 17).

The human experience of the world “...is simply opened by cessation, deactivation of the animal relation to the stimulus” (Bataille, 2006, p. 17). The world “opens up” to man as he can distract himself from the immediate stimulus, suspend and restrain the direct action of his own passions, that is, to overcome (but not to remove!) animality in himself.

This is the first but not the last act of anthropogenesis, as, within man, a new division occurs, which may coincide (erroneously) in his own eyes with the division of man and animal. The attitude of man to an animal is dual, ambivalent for a specific reason: he simultaneously sees in animal both his predecessor in the biological evolution and the symbol of supreme freedom, which he associates with a purely human sacred state, unknown to animal” (Bataille, 2006).

Bataille’s postulate of the essence of prelogical affective nature is explicitly deduced by A. Shutov (2016), a researcher of the philosophy

of G. Bataille. He argues that “...existentialism considers the situation of cultural crisis and existential disorientation as something unequivocally negative and requiring overcoming and order, G. Bataille, on the contrary, views it as the moment when man, being sometimes unable to independently orientate himself in the world around him, relying solely on rational thinking and estimation, starts to follow prelogical affective impulses and drives, which serve as new guidelines for his behaviour. According to G. Bataille, such impulses and drives are an essential part of the human being. It is not necessary to search for the ways of their displacement or overcoming, but, having understood what place they occupy in modern life, to bring these impulses out from under social prohibition and create conditions for their controlled expression and satisfaction” (p. 9).

If we turn to the literary heritage of G. Bataille (1988), he indicates: “The living organism ordinarily receives more energy than is necessary for maintaining life; the excess energy (wealth) can be used for the growth of a system (e.g., an organism); if the system can no longer grow, if the excess cannot be completely absorbed in its growth, it must be necessarily lost without profit; it must be spent, willingly or not, gloriously or catastrophically” (p. 21). The history of life on earth is mainly the effect of wild exuberance; the dominant event is the development of luxury, the production of increasingly burdensome forms of life.

According to G. Bataille, “catastrophically” means war; it is a war that can become a consumer of excess economy, but this is beyond the topic of our study. Here, we would like to note that according to this logic, there are two types of wealth: “...there are two ways to understand wealth: traditional (Darwinian), in which wealth is understood as accumulation and saving, and

transgressive (Bataille-Nietzschean), considering wealth as something excessive, subject to squandering, gift-giving, destruction. G. Bataille, in the Nietzschean vein, argues that natural economy is not built on accumulation, but on waste, even where, at first glance, it seems that there occurs reproduction of resources” (Kashtanova, 2016, p. 111).

Reason and morality form the rules which follow from the nature of the profane world. It is morality that condemns extreme forms of demonstrative destruction of wealth, which was one of the ways to touch the sacred world (animal world) for a while, even artificially, to become immanent to nature.

G. Bataille (2000) declares that the split of the inner order (order of the animal world) and the order of things (order of the profane world) resulted in the liberation of production from its archaic purpose (unproductive destruction of excessive products) and the moral rules of coexistence (deeds for the sake of the future result, not of momentary pleasure). According to G. Bataille (2000), this is what exactly enabled the emergence of the prospect and real possibility in the future to allocate the surplus of production activity to re-equipment of production for capitalist accumulation.

Therefore, the essence of sacralisation in rationalisation by labour (and through labour) creates an orderly activity, which becomes human activity. Profanity will appear later, where labour and wealth will accept rather negative meanings of existence. Bataille (1989) assumes that in the meantime, where labour exists, the thing exists as well (i.e. accumulation – wealth), and vice versa. The author pays great attention to the appearance of tools that will create the future wealth of man. Bataille (1989) even shows the mechanism and goal-setting principles of accu-

mulation: “The tool has no value in itself – like the subject, or the world, or the elements that are of the same nature as the subject or the world – *but only in relation to an anticipated result. The time, spent in making it*, directly establishes its *utility*, its subordination to the one who uses it with an end in view, and its subordination to this end; at the same time, it establishes the clear distinction between the end and the means, and it does so in the very terms that its appearance has defined. Unfortunately, *the end is thus given in terms of the means, in terms of utility*. This is one of the most remarkable and most fateful aberrations of language. The purpose of a tool’s use always has the same meaning as the tool’s use: a utility is assigned to it in turn and so on. The stick digs the ground in order to ensure the growth of a plant; the plant is cultivated in order to be eaten; it is eaten in order to maintain the life of the one who cultivates it...” (p. 28).

Thus, the tool is part of the purpose and the result to be achieved. Due to the appearance of tools, man becomes aware of himself in time and meanings of existence, the past, present and future appear; within this continuum of time, the man begins to regard himself as a project directed to the future. Based on the awareness of temporality, man becomes aware of his finiteness – mortality. G. Bataille (1989) insists that it is the fear of death that drives a man to obtain benefits. But sovereign man does not succumb to death; he cannot live in this enslaving anxiety-inducing flight from death, which is the beginning of slavery. The desire for efficiency and utility is the factor that ensures labour and wealth.

S. Kashtanova (2016) declares that social being is built on the contrast with the natural order: in nature, death carries out its destruction indiscriminately, in society, on the contrary, maintenance and reproduction of life is at the

forefront. This principle is also implemented at the level of the economic structure of society and is expressed in production and accumulation of material welfare, in pursuit of benefits and efficient labour activity.

At first glance, such is the case. However, the human world is different from the animal world in the absolutism of accumulation, i.e. wealth. The attempts to criticize this were made by G. Bataille and many other philosophers of the twentieth century who survived the war, crisis of spirituality, plague of greed, etc. In their philosophical doctrines, they are trying to save humanity – to educate and teach.

In his work, “The Accursed Share”, G. Bataille (2006) defines labour and wealth as belonging to the man who preferred to live in slavery rather than die free. However, at the same time, the philosopher also gives a positive characteristic of labour as how man developed from animality and identified himself as human. Owing to the observance of prohibitions, which resulted from labour activity and the need for accumulation, people ceased to perceive themselves as animals.

G. Bataille (2006) argues that the extent to which man accepts utilitarian ethics means the sky is closed to him, and the Sun is only a source of calories. It is the society of man of “profit” that was the first to oppose glorious deeds (the cult of giving and sacrificing). Slave psychology asserts that fame is insignificant in comparison to profit. However, Bataille hopes and believes that modern man will understand that it is glorious deeds that give the meaning to life and make up its value, and actions, which aim for profit only, are worth nothing.

He writes: “...accumulation was only a delay, a shrinking back from the inevitable term, where the accumulated wealth has value only in

the instant. ...energy finally can only be wasted” (Bataille, 1988, p. 11). According to Bataille (1988), it is the principle of “general economy”, in which “expenditure” (“consumption”) of wealth is more important than production.

The world involved in endless consumption could be called sacred (the philosopher does not say this, though). The author shows the transition to the profane (which we have already mentioned), introducing the metaphors describing “the Earth as “cold”, “stingy” and “greedy”, where man is destined to eternal work, service and all kinds of profit commensuration. The world of labour has determined the importance of the further operation result but not the truth of the current moment, as the worker lives in order to work without enjoying the fruits of his labour (Bataille, 1988).

G. Bataille focused his scientific interest on the socially limiting situations of human action; namely, he tells us that man lives in the mode of unproductive waste rather than according to the principles of saving resources and utility. Excess energy is expended in the search for belonging. It is the thirst for involvement, “need for another” (E. Fromm), that is the ground for the social, which G. Bataille tries to explain in terms of “bioeconomics”. Of course, this conceptual space is based on the mythologeme of wealth.

Like many other modern researchers, G. Bataille considered the phenomenon of wealth as a mythologeme of “general welfare” or Affluent Society (J. Galbraith). It is evident that this capitalist system completely denies squandering, insisting upon and creating the system of total accumulation. In work “Revolutionary Wealth”, A. Toffler points to it directly: “as soon as people learned to create surpluses of production, the first real system of wealth became possible” (Toffler & Toffler, 2008, p. 36).

Under present conditions, this system of wealth is no longer a mythologeme, but the reality of existence, the factor that created the consumer society. Having generated consumer hedonism (consumerism), the system of wealth creates complete indifference to high values “to what religion begins with” (Baudrillard, 2000, p. 146).

This is the reason why in Bataille’s logic, the emergence of the phenomenon of wealth begins with the analysis of religious consciousness. Presenting the prospects for an alternative understanding of economic processes, the author begins with the analysis of anthropogenesis problems and proposes the thesis of the fundamental difference between animality and humanity due to immanence inherent in the animal world and the absence of subject-object relations realized in the order of things. According to G. Bataille, man expresses his anguish for immanence through sacrifice.

A. Zygmunt (2018) also argues that “the world is full of violence, but man is deprived of it and only resorts to consumption because of the nostalgia immanent in him for unity with the world and freedom; in order to merge with the order of things, he turns to its derivative – sacrifice” (p. 160).

G. Bataille (2000) declares that the purpose of sacrifice is to break the chain of subject-object production relations of utility, to do something insane, utterly useless in the tradition of rationality, thereby feeling the world in which an unaccountable whim reigns.

In the modern consumer society, our entire life becomes an unaccountable whim, where shopping and an overwhelming desire for possession, which does not fit our realities (amount of money available), the result for society in the monopoly of pleasure, which kills any ethics,

any appeals to conscience and duty, even professional one. In signs of its vitality – wealth and poverty, modern society falls into the nostalgia “for the impossible.”

The Methodological Interpretation of the Wealth Phenomenon Represented by M. Foucault’s Poststructuralist Tradition

M. Foucault analyses modern society entirely in the spirit of postmodern cynicism, which also allows us to see the reasons for an “economic cathexis”. He is aware of the fact that the ideologeme of wealth appears as a justifiable sense in the system of capitalist relations, being realized in the principle of justice, which structures the world of individual and corporate.

It is noteworthy that any policy of social governance is based on the system of philosophical and ideological senses and values that meet the needs of the critical citizenry in society, as long as everybody believes in these values freely. According to M. Foucault, all knowledge is shaped by power, and therefore he considers the analysis of the phenomenon of wealth through the transformation of the power structure and mechanisms. History shows that the socio-cultural ideology is focused on strengthening power and increasing wealth to the utmost.

The above stated can be proved by the thesis of C. Gordon (1987) that was mentioned in his article. The author declares that Foucault suggests that a decisive factor in this epistemological reconfiguration is played by the introduction of a new concept of interest. Political economy is inspired, particularly in its quality as a reflection on the history and formation of civil society, by a new realization (Gordon, 1987).

In turn, P. Armstrong (1994) declared that Foucault also depicts disciplinary regimes as op-

erating primarily through a discursive constitution of the subject.

M. Foucault (1998) begins his social-philosophical analysis of the phenomenon of wealth by revealing the correlation between the things and words, i.e. he focuses on the conceptual and descriptive methodology. However, discontent with this stance, he materializes his philosophy into the structure of the corporeal, which could give a feasible explanation of why man aspires to be wealthy.

This is what M. Foucault portrays in his work “The Birth of the Clinic”, in which he declares that the attitude to the body as to the benefit that earns capital is being shaped. The active development of capitalism resulted in a rapid production growth, which predetermined the need for a social process that could support this growth on account of employable population health. The authorities needed to create a new ideology, the ideology of capitalism, which is based on health as pleasure, happiness and motivation for the love of work. The outcomes were a simulation of the love of work, which earns money; and the love of money, which becomes deeper than one person’s love for another. A qualitatively new kind of institutions that needed to be politically effective appeared, and there emerged a new society that became an official body of collective consciousness.

M. Foucault (1998) suggests considering the clinic as such an institution, which can maintain the health of man through man’s obedience to medical practitioners, that is, specialists who understand what health and disease are and are able to treat.

Thus, the emerging capitalist system employs medicine and shapes new senses of life – based on health as salvation.

According to Foucault (1998), economists

unite with representatives of medicine, the Committee on Poverty (Comité de Mendicité) is created to reorganize the system of treatment, which would not destroy the nation, but on the contrary, enrich it and make money. It appeared that it was more profitable to distribute funds not to productive wealth but to the very principle of wealth – labour; in other words, to force the population to work, especially its poor layer. Therefore, overcoming numerous obstacles, the structure is born where the laws regulate professions related to the population’s health. This structure performs a dual function: firstly, it is a place of care and solicitude for the sick, and secondly, it is one of wealth accumulation through coercion, discipline, manipulation, both with the body and mind.

“The Birth of the Clinic” describes the emergence of the ideology, which plays a decisive role in the restructuring of the society of that time, namely the birth of capitalist society, which is closely related to the need for social protection in an ambiguous sense: as protection of wealth and protection of the rich from the poor. The clinic is exactly the place where disease and poverty come together to create the protection of man. With the advent of clinics, repressive coercion and subordination of the poor occur, according to M. Foucault (1998), not as a cruel tyranny, but as something veiled under careful parental care. This concern is manifested in the supervision at the state level of the doctor, as of that who does not produce values but treats those who produce them.

Of course, the creation of a new medicalization system required huge material costs. It is known, there is no conscious expenditure without the purpose and the consequence of obtaining greater benefits. According to Foucault (1998), by spending money on treatment of the poor, first and foremost, the rich pay for a better study

of diseases he could potentially develop. Therefore, what seems to be a charity for the poor is transformed into useful knowledge for the rich.

M. Foucault (1998) states that health replaced salvation through the interaction of the rich with the poor. This interaction gave rise to new senses of existence: through the knowledge of the body. Medicalization has become the dominant of modern culture and an indicator of man's civilization, his standard of living and wealth. In his book "The Birth of the Clinic", not only does M. Foucault present the emergence of the clinic as a social institute of medicine, but also rationalizes it with the institute of power (the power of emerging capitalism, where body brings benefits, provides an opportunity of wealth accumulation, and, therefore the power is able to manipulate the man only through health, body, the formation of senses of life and death).

Therefore, M. Foucault's clinic is rationalized as an institution of power that limits the liberty of the sick in exchange for professional medical assistance in maintaining man's life and health. "The Birth of the Clinic" depicts the stimulation of disciplinary medicine development, which forms a disciplinary society. Thus, speaking of the dialogue between wealth and poverty, we state, following M. Foucault, that the discourse of any new knowledge existence is formed by wealthy people, who become power themselves, and the power forms money.

M. Foucault (1996) shows the role of the mechanism of violence against man in the search for and formation of boundless wealth, which establishes unliberty of man.

According to Foucault (1996), the era of suppression in the XVII century coincides with the development of capitalism. Therefore, all discourses are subject to bourgeois orders. In his work "The Will to Know", M. Foucault notes

that investment of libidinousness in an economy should be considered as the chief pleasure: pleasure can only be found in work, in work solely. Everything else distracted man from his primary mission – work. Sex was approved only for reproduction, procreation of its kind, and, using the vocabulary of capitalism, for creation of labour, which gives money. Here, in establishing economically useful and politically regulated sexuality, Foucault sees the discourse of utility. However, he emphasizes the fact that restraining sexuality is not about asceticism, but on the contrary about the intensification of the body, its health, maximization of life. Cultivating the theme of sex with fear and prohibition, the government stimulates interest in the body, creates a class body with special care for its health and hygiene. Power over life was centred on the body, which, on the one hand, was perceived as a machine that had to be trained to optimize its capabilities and integrated into efficient economic systems, and on the other hand, the body should be taken care of as it reproduces labour force. Foucault tells us about the rise of the "Biopower" era, which creates a social body through care and by using institutions of the army, school, family and other numerous repressive formations. "Biopower" is undoubtedly a necessary element in the development of capitalism, which enables availability of the body for use and its obedience. The power ceases to speak through bloody repression over the body and starts to take care of the body.

In "The Will to Know", M. Foucault (1996) asserts that exorbitant labour, to which the West has taught the generations in order to produce, – while other forms of labour provided accumulation of capital – subordinated people, creating subjects from them. That is a man absorbed in work does not feel that he is being subordinated. Labour plays the role of a repressive measure

that restrains a person from realizing any desires and directs all his intentions only to labour. Another measure is the canonical (nuclear) family, as an instrument of political control and economic regulation.

Power acts as a clear boundary to define liberty. By restricting the liberty of man, power shows that liberty exists and that is its particular value. Providing man with a piece of liberty is another brand of power of care.

In his work “Madness and Civilization: A History of Insanity in the Age of Reason”, Foucault (2010) argues that it is during the birth of capitalism that madness acquires new characteristics and features and starts to be perceived as a social problem, as a problem of social co-existence. Now, insanity is not just a disease, but a phenomenon that brings poverty and is peculiar to the class which refuses to accept the forms of bourgeois ethics, namely, to work and generate wealth. In order to overcome this phenomenon, asocial elements were excluded from society through their placement in specialised clinics. It was a kind of attempt to purge society of hostile elements. However, according to M. Foucault, it is important to determine what exactly acted as the regulator when the decision on isolation or liberation of a man was taken and why it was the Classical Age when insanity started to be perceived as a disease of the body that required a scientific study. M. Foucault argues that these “alien” elements were first created, born, and then isolated. It was clearly and efficiently shown to society that a person unable to work is insane and should be isolated from society to prevent its disintegration. That is, in the classical era, idlers were identified with the mad and related to the treated world of Insanity. The medical perception of a disease comprehensively obeyed ethical intuition, and thus, in order to re-

late madness with a sense of guilt and give madness a kind of sinful stigma, the insane were placed in clinics together with venereal patients. M. Foucault declares that the concept of insanity is not a historical category; it became a moral criticism. It was in the Classical Age, in the era of the birth of capitalism, when it became clear that isolation does not make an economic sense, it is necessary to liberate the poor and integrate them into society by turning them into a cheap labour force. According to M. Foucault, poverty becomes an economic phenomenon and is liberated from negative moral characteristics. It is necessary to take care of the poor, as with the emergence of industry, there appears a need for workers, and poverty caused by isolation becomes an integral part of the nation and the main component of wealth. Care homes for the poor appear, where assistance is only provided to those who are physically unable to work, the rest of the poor shall be provided with work. All these looked like care on the part of the authorities.

Conclusions

Summing up the results of our study of the metaphysical grounds of wealth, we conclude that the works by G. Bataille and M. Foucault, having become the classic examples of postmodernism philosophy, present the analysis of the original concepts of the Western civilization development based on ideology. The transformation of the psychological and social structures, described by G. Bataille and M. Foucault, enables revealing the metaphysical grounds of the phenomenon of wealth, which emerges as the rationalization in the social structure of Western societies, control over affective behaviour in human experience and alteration in the regulation of affects through external coercion and self-

coercion.

The theoretical grounds for our article were the ideas stated by French philosophers G. Bataille and M. Foucault.

Having analysed G. Bataille's works, we can conclude that the philosopher was greatly influenced by the Marxist interpretation of anthropogenesis, which explains the significance he attached to the appearance of first tools of labour, natural waste, gift-giving and wealth.

G. Bataille's understanding of wealth is not limited to utility, accumulation and preservation of energy (i.e., wealth). According to Bataille, wealth is an unproductive waste; it is the expenditure of excess energy in the search for belonging. The sense of social involvement is the ground for the social and true wealth for further survival of man.

M. Foucault identifies the conceptual constants, which are used in the analysis of the phenomenon of wealth and form a binary discourse of understanding modern capitalism, namely: strengthening of powers and increasing of wealth, "capitalist rationality/irrationality", "Enlightenment", "capitalization of the unconscious", "capitalization of space and time". Obviously, M. Foucault focuses on the so-called discourses of power rather than on the economic premises for Western European humanism. It was the application of disciplinary practices that meant a well-coordinated organization of production, which enabled us to reveal the socio-cultural dynamics of the phenomenon of wealth in the worldview tradition of Western European society.

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DOI: 10.24234/wisdom.v15i2.361

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MEMES AS THE PHENOMENON OF MODERN DIGITAL CULTURE

Abstract

The article analyzes an Internet meme as the newest information product of the society and a result of its intellectual and artistic practices. The analysis of the role of the Internet memes in the modern digital culture is made. Such methods as semiotic and hermeneutic analysis of the Internet memes are used in the research work. The authors seek to explore the reasons for the popularity of memes in the processes of symbolic production and exchange in contemporary society and the modern digital culture. We consider that Internet meme created by using and modifying artistic images is a new phenomenon in human public life and new type of communication. As a hypothesis, a distinctive feature of the Internet meme is the surprise and laughter it causes in the “man of the Internet”. The main result of this article is the analysis the role of Internet memes in the newest information space and their specific features as a special information product of the modern digital culture. The authors draw attention to the popularity of Internet memes caused by an increase in information chaos in the modern symbolic production and exchange and a person’s confusion when meeting a large number of information.

Keywords: Internet meme, digital culture, Web 2.0, Web 3.0, social media, intellectual practices, artistic practices, information product, communication.

Introduction

The newest information space is full of various entertaining information projects and products. For example, on TV these are talk shows and game shows, television films or series, etc. Popular cinema and cartoons, popular literature, video games and social media are also of great interest to contemporaries. In the last few years, they are increasingly joining a new information product which only strengthens the desire for games, entertainment, and communication on the Web in a person of the times of consumerism.

The second generation of the Internet was created due to Web 2.0 technologies (Tim O’Reilly and O’Reilly Media). There are Web Mash-up, Ajax, Google Suggest, Google Maps, Gmail, etc. Thus, the Internet offered various media services, aggregators, sites such as Quintura, Youtube, Pligg, del.icio.us, Digg.com, Netvibes, MySpace, Flickr, and other. There are Web objects, but individual consumers are subjects who want to communicate every day. This is a digital culture phenomenon in the newest society. Related services of Web 2.0 technologies created a new situation in the information realm

of our society and led to new relationships between individual Internet consumers. The enormous popularity of social media has led to a new situation in the information space as well as relations between individual consumers. This is a cardinal shift in the relationship between individual consumers and the Internet as a system in the processes of symbolic production and exchange, for creative consumers became a new centre of symbolic value production; they can create and transfer their content on the Web. Thus, they need information exchange and cooperation between firms and users. Due to the ability to publish various messages on the Internet, consumers get in touch with different people, and some of them are known. Nevertheless, other people are unknown; this is a different type of communication (Berthon, Pitt, Plangger, & Shapiro, 2012). Thus, it is a new type of communication because “digitalization of communication enhanced information and opinion sharing opportunities and provided a space for open and horizontal communication” (Hakobyan, 2020, p. 19). To our mind, the information sphere of modern society and its intellectual practices are being radically transformed.

The intensity of such changes will be further deepened by the development of Web 3.0 technology (Jason Calacanis and Netscape.com). Therefore, to keep up with this problem of modern social life, researchers must consider how the online environment affects contemporary society (van der Werff, Real, & Lynn, 2018). It is important to note that the evolution of user interaction with modern web-technologies can lead to unexpected consequences in everyday human life, and not only in the performance of professional duties of each of us. Semantic Web can change not only the scope of information activities but also make significant changes in the

creation of symbolic values and control their dissemination. The desire of people to communicate and interact with each other is the basis of social symbolic production and exchange. However, the great popularity of social networks has become a phenomenon of the information society.

Why did social networks become so popular among contemporaries? Blogosphere and forums, posting and chats, photos and videos from Instagram Posts, messaging, tweets, tags, forums, etc. exist because of the desire of people to communicate. Moreover, this type of communication is a new phenomenon in public life. In the information society, staying on Facebook, Twitter and Telegram is in great demand because of the ability to communicate with friends, and sometimes completely unknown people.

For example, many contemporaries, especially young people, are helped by Telegram videos or photos to get entertainment, distracted from monotony and life problems. After all, this cross-platform messenger since 2013, due to the exchange of media files of various formats and messages, fills free time. It helps to overcome boredom, entertains, introduces news, and makes it possible to meet something still unknown. Nevertheless, it also offers public statistics services and bots for commenting on posts and more. Such communication, as a form of social interaction, creates a temporary form of human integration and is perceived positively by many contemporaries. However, another important reason for its popularity, to our mind, is laughter or fun, which reduces stress from the monotony, challenges or difficulties of everyday life of contemporaries. As an example, an Internet meme or prank is entertainment.

Therefore, it is essential to research how and what the online environment affects people's daily lives. There are, first of all, privacy issues

when disclosing personal information on the Internet (Bente, Rüggenberg, Krämer, & Eschenburg, 2008); increased social presence thanks to network avatars (Bansal, Zahedi, & Gefen, 2016); the role of interpersonal trust in networking (van der Werff, Real, & Lynn, 2018). The phenomenon of modern digital culture is the popularity of memes. The Internet meme sets the task for modern scientists to analyze Internet signs as elements of modern digital culture, which is rapidly forming in recent years (Canizzaro, 2016). Memes are a fairly new phenomenon in the symbolic production and exchange of modern society, which has not yet attracted the attention of scientists.

We seek to explore the reasons for the popularity of memes in modern digital culture as the purpose of this study. We also want to consider its most characteristic features as an individual information product in symbolic production. The object of our research is a specific group of Internet memes, namely: memes created using and modifying artistic images.

Internet Meme in the Newest Information Space and Its Specific Features

It should be noted that a meme exists in the form of a specific media object, such as a photo or video. This object usually exists with a caption, less often a phrase or some slogan, a specific optical effect, etc. That is, it acts in the symbolic production of modern society as a specific information product, which arose due to the use of video, photo, reproductions of a picture, frame from a film or an animated film, soundtrack, etc.

Such an object had some kind of prototype in modern mass culture. Less commonly, its occurrence is associated with the use of cultural heritage items of some epoch, people or particu-

lar country. Furthermore, its occurrence is associated with the transformation of the prototype, its transcoding in terms of meaning. To our mind, this gives reason to consider such an information product as a simulacrum in modern culture. It also is the result of simulations in the symbolic production and exchange of contemporary society. Thus, we strive to explore the connection between meme, simulacra and simulations using a Web resource, such as social networks, blogs, messengers, etc.

According to Carlos Castaño, finding a concrete definition of a meme is difficult because it is necessary to study this phenomenon in cultural analysis and scholarly contexts. To his mind, “a broader concept of meme gives more stability to the construction of the concept of “Internet meme”. As a matter of fact, the present research assesses five theorists that have studied the concept of a meme and are, simultaneously, up to date in the research field of meme studies: Dan Sperber, Susan Blackmore, Daniel Dennet, Mogens Olesen and Richard Dawkins”. This researcher claims that a meme should be considered a specific informational “unit of transmission that can replicate itself utilizing imitation, and that possesses three characteristics that make it successful: longevity, fecundity, and copy-fidelity” (Castaño, 2013, p. 85). Thus, what are Internet memes? We want to point out that they are a particular kind of memes and the phenomenon of digital culture. In other words, “they perfectly fit in the epidemiologic theory of memes, with certain characteristics that are only proper of its own kind, allowing the emergence of new patterns of interchange, exchange and reproduction. Their themes can go from pure silliness to important social changes and the social environment, while the places, it strews, take an influential role in their development, pervasion, and

decadence” (Castaño, 2013, p. 103). Therefore, the most crucial feature of such memes is the speed of distribution and the great attention of the public to them, and the public of different planes in the social structure of the newest society (education, age, profession, etc.).

Another specific feature of the Internet meme, as an information product, is that it exists in the form of a symbol(s) or image, an idea recorded on a specific electronic medium. It has a visual form or an integrated, visual and audio presentation form. This is an ephemeral object that exists thanks to Web technologies and Internet recourse.

The story of the *Miss Piggy* meme, popular in the English-speaking environment, gives an idea of how the Internet meme exists. Anyone can now have fun with funny pictures about *Miss Piggy* On several Internet resources. You can also have fun, looking at the various and numerous memes about *Kermit*.

Long ago admirers of the Anglo-American comedy show *The Muppet Show*, created by *Jim Henson* back in the 70s of the last century, became adults. This television program featuring puppet actors was popular not only among children but also among adults. The first appearance of such puppet actors in the information space took place back in 1974 in the program *The Muppets Valentine Show*, in which the famous actress *Mia Farrow* took part. (Her participation ensured public interest in this type of media product). A year later, the successful television project was continued thanks to the *Muppet Show: Sex and Violence*. The glamorous *Miss*

Piggy and her friend, the frog *Kermit*, have become popular characters thanks to the capabilities of TV and its huge significance in everyday life of contemporaries.

However, the cinema also contributed to the increasing popularity of these media objects. The characters of the show gained even more popularity thanks to such films as *The Muppet Movie* (1979), *The Great Muppet Caper* (1981), *Muppets Take Manhattan* (1984), *The Muppet Christmas Carol* (1992), *Muppet Treasure Island* (1996), *Muppets from Space* (1999). The entertainment industry has offered the animated series *Muppet Babies* so that the children’s audience will not be bored. The production of symbolic values can generate significant capital. Therefore, popular media characters continued their lives in the 21st century; one by one the films went into the information space: *It’s a very merry Muppet Christmas movie* (2002), *Kermit’s Swamp Years* (2002), *The Muppets’ Wizard of Oz* (2005), *The Muppets* (2011), *Muppets Most Wanted* (2014).

The appearance of memes about *Miss Piggy* or *Kermit* is a continuation of symbolic values circulation in modern society, but not only the possibilities of television and cinema are used here. These memes are products of Internet technology. Their popularity is provided by Internet resources and social networks.

Everyone who has access to them can watch *Kermit & Miss Piggy Memes* as a collection of memes by *Lucia Herrera* (provided by electronic resource <https://www.pinterest.com/-luzylu84/kermit-miss-piggy-memes/>).



Illustration 1.

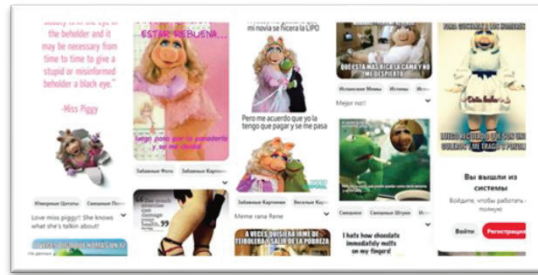


Illustration 2.

If desired, every adult or child can watch *How's Your Body Image Today? Wait, Don't Answer That* on Web resource: utterlyinexperienced.blogspot.com (electronic resource <https://www.pinterest.com/pin/527906387550107252/>). This resource even has its own slogan: *Love miss piggy!! She knows what she's talkin about! (We saved the spelling of the original)*.

On *Facebook*, there are also memes about puppet dolls. As an example, we will point out *Kermit & Miss Piggy Memes* (electronic source [@kermitmisspiggymemes](https://www.facebook.com/kermitmisspiggymemes/); <https://www.facebook.com/kermitmisspiggymemes/>). This page was created by an anonymous author on February 8, 2018. (It is interesting that 2,362 people liked the statistics for this time, and 2,561 people supported it financially, as of June 21, 2020). A significantly larger number of followers have another

resource, page created on December 21, 2010. This is *Kermit the Frog* (electronic resource [@MuppetsKermit](https://www.facebook.com/MuppetsKermit); <http://facebook.com/MuppetsKermit>). This *Facebook* page has more than 2 million subscribers (as of 06/21/2020). As you can see, memes about Kermit are very popular. And creating them is profitable, as well as replicating thanks to Internet resources or distributing them on social networks. Miss Piggy Memes also bring significant revenue to their creators, as they are able to entertain contemporaries. As an example, we point to a *Facebook* page such as *Miss Pigg*. (It was created on December 21, 2010; access mode: [@MuppetsMissPiggy](https://www.facebook.com/MuppetsMissPiggy) and <http://facebook.com/MuppetsMissPiggy>). This page also has more than a million subscribers; it is monetarized (as of 06/21/2020).

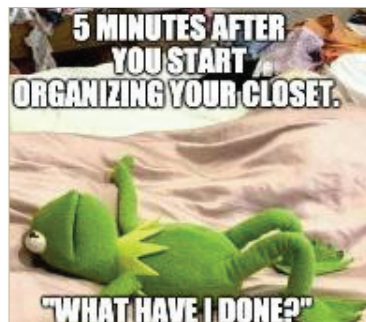


Illustration 3.



Illustration 4.

Certain symbol or image; even manner of human behaviour, facial expressions and gestures; an idea or even a sign can serve as a basis

for creating a meme in general and an Internet meme in particular. Nevertheless, the condition for its appearance is a combination of visual im-

age, including artistic one, with an unexpected element. They most often have a different visual image, the combination of which will be provided by Photoshop or another graphic editor.

For example, this is unusual in meaning inscription or slogan that accompanies a photo; original and unexpected text fragment, placed on reproductions of a famous work of art; a pattern that distorts a prototype pattern, etc. Much less often, the soundtrack will accompany the photo as an unexpected phrase, oxymoron, etc.

An attempt to distinguish between types of memes is interesting: firstly, “mem-gene”, which is a specific “unit of cultural transmission or a unit of imitation” (Castaño, 2013, p. 84); and, secondly, the “meme virus”. The latter arises due to the significant interest of various people on the Web and the rapid spread by the Internet (Castaño, 2013, p. 85-86). Therefore, it can be compared in speed and unexpectedness to “computer viruses” (Castaño, 2013, p. 88). This is a characteristic feature of the Internet meme: it is the so-called viral distribution that is significant popularity due to the great interest of ordinary people and its rapid spread in various ways due to Web technologies.

Author of memes can be different people, including professionals in the field of modern visual technology, when it comes to promoting a media product: advertisers, designers, photographers etc. But in principle, anyone who is familiar with computers, the Internet, and Photoshop can create a meme. It is essential that such a person has a good sense of humour and is endowed with creative thinking. He also has, in our opinion, to be able to create a visual image, intuitively feeling the absurdity of combining all its elements. It is the absurdity that the viewer faces in the meme that causes laughter.

A distinctive feature of the Internet meme is

the surprise and laughter it causes in the “man of the Internet”. Laughter can have different causes. That is, depending on the goal pursued by the meme’s author, laughter will be different: irony, humour, sarcasm, and others. Quite often, laughter is caused even by satire, which is resorted to by the author of such media product. Laughter occurs when another person perceives the visual or audio-visual image created by him with an understanding of the semantic load of this image, similar to the thoughts and feelings of the person who created the Internet meme.

Internet Meme as a Result of Intellectual and Artistic Practice of Contemporaries

We consider the Internet meme is recognized by a consumer as a valuable product of the newest symbolic production and exchange in the society as users know “their data can be used for commercial purposes, and still they continue active, communicative practices, as social media provides them with the best platform for the Castellsian mass self-communication”. Furthermore, this very reason stimulates their activity, the “hierarchical and competitive structure of social media also triggers the users to seek for more popularity and to be more active” (Hakobyan, 2020, p. 22). It is important to emphasize this is a visual product, rarely a product combining visual and audio information. Therefore, we want to take a more in-depth look at the reasons for the popularity of such digital objects among contemporaries. Why are Internet memes so popular now? There seem to be many reasons. It is necessary to investigate the connection between the popularity of memes and the use of laughter (due to irony, cartoon, parody, grotesque), as one of the main tasks of this study.

The newest days of humanity are a new pe-

riod of its history; we have a globalization process, information technology, and the other way of social development (Castells, 1999). Reflecting on the prospects for the development of society and the future of mankind as a whole, we can assert the beginning of a new period of their existence as the Internet Galaxy (Castells, 2001).

In April 2013 “Industrie 4.0 Working Group” pointed the perspectives of the society transformation as follows: “The future, businesses will establish global networks that incorporate their machinery, warehousing systems and production facilities in the shape of Cyber-Physical Systems (CPS). In the manufacturing environment, these Cyber-Physical Systems comprise smart machines, storage systems and production facilities capable of autonomously exchanging information, triggering actions and controlling each other independently. This facilitates fundamental improvements to the industrial processes involved in manufacturing, engineering, material usage and supply chain and life cycle management. The Smart Factories, already beginning to appear, employ a completely new approach to production. Smart products are uniquely identifiable, may be located at all times and know their history, current status and alternative routes to achieving their target state. The embedded manufacturing systems are vertically networked with business processes within factories and enterprises and horizontally connected to dispersed value networks that can be managed in real-time – from the moment an order is placed right through to outbound logistics. Besides, they both enable and require end-to-end engineering across the entire value chain” (Kagermann, Lukas, & Wahlster, 2011, p. 5). Discussing the topic on Industrie 4.0 Mario Hermann, Tobias Pentek and Boris Otto consider that this “industrial revolution has been preceded by three other industrial

revolutions in the history of mankind. The first industrial revolution was the introduction of mechanical production facilities starting in the second half of the 18th century and being intensified throughout the entire 19th century. From the 1870s on, electrification and the division of labour (i.e. Taylorism) led to the second industrial revolution. The third industrial revolution, also called “the digital revolution”, set in around the 1970s, when advanced electronics and information technology developed further the automation of production processes” (Hermann, Pentek, & Otto, 2015, pp. 4-5). They have pointed to such social design principles for its implementation of the newest industrial revolution as 1) interoperability, 2) virtualization, 3) decentrelization, 4) real-time capability, 5) service orientation, and 6) modularity. According to Michela Piccarozzi, Barbara Aquilani and Corrado Gatti (2018), the fourth industrial revolution transforms our society in the society of the Internet of things. It makes radical changes in the business model and strategy implementation of daily life towards sustainable development of the society.

First of all, the risks and situations of uncertainty caused by the transition of modern society to Industry 4, create tension and discomfort in social relations. It concerns not only the countries of Central and Eastern Europe, which in the recent past have faced manifestations of totalitarianism but now have significant economic problems due to a change in socio-political guidelines and attempts to modernize production quickly. Social tension has been recorded recently in other parts of Europe and the world as a whole. For example, these are civil protests in Venezuela that began in 2014. We will also point out civilian actions in Iran at the end of 2019 caused by the “gas crisis”, protests caused by the crash of a PS 752 Tehran-Kiev flight in the winter of 2020,

when citizens of 7 countries died and others. Protests against the installation of G5 cell towers took place in many regions of “Old Europe”. We can also include migration protests in Greece in 2020 into a chain of similar events. Such situations are evidence of attempts to find effective ways to overcome social problems that are not solved by institutional mechanisms approved in society. Such cases of social instability are now increasingly becoming traits of pessimism in assessing the future and are becoming a characteristic sign of discomfort in the inner world of many contemporaries, their insecurity in the positive changes in everyday life today and in the future. Therefore, the search for entertainment on the Internet seems to be a logical link in the changes in the symbolic values of society and the individual. Memes make it possible to escape at least for a while into the “world of positive illusions”, bringing pleasure.

Another important reason, in our opinion, is the process of urbanization. Residents of cities, especially megacities, are often forced to face an excess of visual irritants both in the workplace and in the organization of leisure and everyday life. In addition, traditional values such as the institution of the family, religious faith and the church, the national-cultural tradition, are no longer always effective social tools to reduce stress in the lives of contemporaries. Then Internet resources and social networks become clusters of social stability created due to symbolic production and exchange in modern society. Turning to Internet memes, in this case, is a way to reduce the internal discomfort that occurs in the daily lives of many cities, especially megacities, residents.

We believe that not only empathy takes place in acts of intentional social communication. When broadcasting a message from the au-

thor of the meme to the consumers of the meme, ideas, meanings, intentions, etc. are transmitted. In other words, we are talking about an original form of intellectual practice of our time, acquaintance with the products of which does not require much time.

Here is a “multi-vector game” with the meanings of the message. We believe that it is always important for the author of memes to share information with other people, their intellectual and even emotional states. Nevertheless, it is unusual that consumers of memes are not known to their authors; it is an anonymous form of communication. Perhaps this also serves as an incentive for the distribution of memes on Internet resources and social networks, and not just a desire to earn from viewing such information products.

It is more difficult to explain the reasons of the permanent demand for such an information product in modern society, for it constantly becomes the “viral infection” for a large number of people. We believe that users of memes enjoy not only the intellectual game proposed by meme developers in this form of anonymous communication. Internet memes are, besides, the products of a particular artistic practice in times of digitalization. The meme consumer enjoys contemplating colour, shape, background, scale, proportions, rhythm, symmetry, asymmetry, etc. in the proposed video or digital photo. In this way, he, firstly, regulates the deficit of positive emotions in his own life.

Secondly, a person enjoys irony, humour, sarcasm, and sometimes satire, as varieties of the comic contained in the meme. Contemporaries lack positive emotions, and therefore laughter becomes utterly important to them. In our opinion, it is the meeting of users with comic situations that ensures the popularity of memes. The expectation of laughter and emotional release

stimulate the search for such information products for contemporaries.

As an example, there is the work of an anonymous author with the nickname *Klod Mande*. He posts his works on Instagram, creating them as digital photo collages (Source: Photoshopping of an anonymous master use social network users; June 25, 2020 21:26. Electronic resource: <https://internetua.com/fotojaby-anonimnogo-mastera-veselyat-polzovatelei-socsetei>). He uses, as source material, frames from popular in the past Hollywood and Soviet films. Humor arising from an unexpected combination of different

characters is one more peculiarity of his work. In this way, an unusual context of an information product is created by a talented illustrator, the transformation of the original artistic images creates a “fleur of meanings”, and each user in this game enjoys an intellectual game with them. His collages have component integrity due to good composition and exciting placement of all elements. This is a vivid example of the digital work of an anonymous artist and the reasons for popularity. Using thematic photos, in this case, frames of famous feature films, an anonymous author creates a selection of caricature pictures.



Illustration 5.



Illustration 6.

However, this is also an example of a new type of artistic practice in modern society. Photoshopping is a type of photomontage as creative processing by a member of the Internet community (blog, forum, etc.) of an image through the use of graphic editors such as Adobe Photoshop, Corel PHOTO-PAINT, Microsoft Paint and GIMP. Such content entertains users and is therefore popular.

Apparently, we are talking about the development of visual communication of society and its new elements. It depends on specific ways of visually capturing information, and the first map can be considered its beginning (Friendly & Denis, 2005). Technological innovations, associated with the development of computer technol-

ogy and the creation of new tools for graphic editing of information, have created a new stage in the development of visual communications (Labuz, 1991). As Christopher R. Harris and Paul M. Lester consider, journalism in visual media includes the work on a documentary, photography, graphic design and knowledge in ethics field; they are a kea of the successful visual communication and career (Harris & Lester, 2002).

However, we want to point out that the anonymous authors of information products on social networks in particular and the Internet resource, in general, are not always an example of good faith. According to Adam Perer, the design to visualizing of the social networks is a mode to reduce the chaos of them and a way to the crea-

tion of fascinating insights (Perer, 2010, pp. 157-158).

In addition, we suggest that the interest in Internet memes can be caused by frequent meetings of modern people with advertising images. It must be pointed out that collages were often used and are now used in advertising (Vries, 1968). In addition, often, memes are a specific media product in advertising practice. As an example, we indicate the following. Miss Piggy Memes are closely associated with many advertising campaigns; advertising of clothes, drinks, etc. For example, in 2014, this image was actively used in English-speaking countries when advertising Lipton tea (see: TV Spot – Lipton Tea – Lipton Helps Kermit – Be More Tea; 03/03/2014. Source: <https://www.youtube.com/watch?v=O8n-BF5lmnQ>). To our mind, advertising encourages people to control emotional and sensory states outside the realm of art. Advertising images entertain and therefore alleviate the stress of everyday life problems. Popular Internet memes also have this property.

Conclusions

As the conclusions of our analysis of Internet memes main features, as well as the reasons for their great popularity among contemporaries, we indicate the following.

- Internet memes are special media objects in the modern information space of society, as they have recently become significant agents of influence. One of the basic features of an Internet meme is its ability to create many copies (ideological or figurative) as an imitation.
- We draw attention to the fact that the mass enthusiasm for Internet meme is caused, as one of the reasons, by an increase in infor-

mation chaos and, therefore, a person's confusion when meeting a large number of information pieces flows in modern symbolic production and exchange. Network structures in modern social communication have become an essential element of it, and the content they contain is very different in quality.

- Memes entertain people and therefore mitigate their stress arising from the problems of everyday life, uncertainty, risks, conflicts, etc.
- We draw attention to the fact that the ability determines the popularity of memes as media objects for a person to control their emotional and sensory states on their own. This happens outside the scope of traditional artistic practices, contemporary art, etc. The ability of Internet memes to surprise and laugh makes them attractive to contemporaries, and also makes them a new element of visual culture.

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TEXT-TRANSFORMS – COMMUNICATIVE PARADIGM BASIS OF A LITERARY WORK

Abstract

The article introduces and investigates the concept of a “text-transform” based on the novel and short-novel plots of the drama works of the Ukrainian dramatists of the late 19th – early 20th centuries. The text-transform is defined as a message by a different author, with a different structure, different code, composition, and fable, sometimes, with a different system of images. This research paper also looks at the different levels of transformations: dramatisation, adaptation, and creation of a play, based on a literary work. The early 20th century sees actualisation of the strategy of transformed communication, when in the process of transformation of the narrative elements, dramatists exploit the strategy of preservation, shortening, expanding, and changing text blocks. It is determined by the theatre-specific process and pragmatic orientation on the stage performance. Meanwhile, extension and changes that a text-reference is subject to are aimed to explicate and intensify the current and preserved relationships between characters in text-transforms.

Keywords: artistic communication, communicative paradigm, text, text-transform, text-reference.

Introduction

Text-transforms and the concept of the text’s “communicative paradigm”, in our opinion, have an interdisciplinary nature. As a philosophical concept, the text’s communicative paradigm can also be projected on humanitarian knowledge: philosophy, art, fine art, and the others. It generates a multi-faceted approach to the text studies, which implies the application of general philosophical methods as well as the principles of the methodological basis of other sciences.

The integration of this concept into the philosophical discourse of the Modernism era, which

was a foundation of people’s existence in the late 19th – early 20th centuries, contributes to comprehensive studies of literature.

Recently, philosophical inquiries see a significant number of works, which establish the fact of the dialogue between the various areas of scientific knowledge. For example, the philosopher V. Stiopin emphasises that the scope of socio-humanitarian sciences comprises a human-being and her / his consciousness. Quite often, it is presented as a text with the meaning, imposed by a human. Meanwhile, the fixation of this scope and its further research require specific methods and “cognitive procedures”. Such cognitive procedures can be distinguished as a result

of creating a communicative paradigm of the text through the application of philosophical methods. They contribute to broadening this paradigm and transporting it to other areas of the art, exploiting the symbols of other semiotic systems.

When dipping in the specific nature of the short-novel and novel's plots of the Ukrainian dramaturgy, it is relevant to introduce the concept of a communicative transform of a work of fiction. These transforms are defined as the communicative entities (primarily but not limited to the written texts), "which reveal their own identity, associated with an original artwork – an original text (preserving the title and author's surname); however, in fact, these messages are targeted at a different addressee and have a different structure or even a different code" (Kolehaieva, 2000, p. 547). The analysis of the variety of the possible paradigms, which may comprise a work of fiction, suggests that "a text, seen as a complete and finalised verbal message, may acquire an individual paradigm of its own, resulting from the compressive, diminutive, or, on the contrary, expansive and expanding transformations" (Kolehaieva, 2008, p. 77).

We fully agree with this idea and would like to add the following: this process also includes transformations at the level of structure, genre, text type, imagery, social and moral perception of the text and the author's image. The unity of

all the elements – "of the original text and all its transforms – creates a communicative paradigm of the work" (Kolehaieva, 2000, p. 547). The transforms of a work of fiction include not only its adapted versions for young readers or beginner foreign readers, digests of the work or, on the contrary, the versions supplied with a foreword, afterword, or non-author's comments for a culturally unenlightened reader (for instance, the revised editions of a 19th-century piece with the comments for 21st-century readers) but also "transcoding" and "cross-coding" (Kolehaieva, 2000, pp. 548-549) transformations. They refer to the translations into other languages or adaptation of works of fiction into other semiotic systems, such as films or theatre production.

This paper aims to characterise the transforms in terms of the communicative theory, which exposes unique opportunities and capabilities of integration and taking over such texts and their perception as communicative works.

Results and Discussion

In our case, a work of fiction is transformed by the symbols of a different semiotic system, specifically, drama; therefore, we suggest the following communicative model for analysing such transforms:

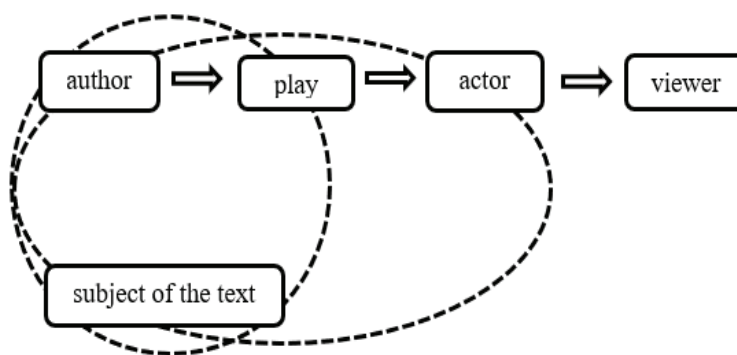


Image 1.

As we can see, in texts-transforms, a reader simultaneously acts as the author of the play, too, as she is integrating the functions of both an addresser and recipient of the text - two rolled in one. So, the author's image can be seen as a heterogeneous feature of such texts-transforms. "The author's image is a cross-cutting image of the work; it is its deep consolidating element, which secures the integration of the separate pieces into one entity and charges it with the single consciousness, single world view, and single perception of reality", says V. Kukharenko (2002).

The author's image, however, should not be equated to the writer's personality. The term "an author" often means a particular view on reality, and not so rarely, it takes an entire work of fiction to deliver it. The fiction image of the author is often based on the reality perception, philosophic principles, and a creative concept of the writer. When the real author is creating a fictitious image of the author in the play, her or his real-life circumstances may undergo changes. The author's image, along with the characters' images, is integrated into the structure of the work of fiction. Still, if compared to the text-reference, the author's image is also modified in the texts-transforms. As a result, such texts establish a new "principle of distribution of the roles", which makes it possible to track down the role, played by someone who is speaking: a guide, ordinary person, member of the community, etc.

The sequence of language characters becomes a text-statement once someone re-directs it to someone else with a communicative intention. Not every text mentions the message's addresser or addressee that introduces them thematically. However, they can always be presented implicitly. The information about them (an addresser and addressee) is implied in the speaking

mode itself, which may contrast with a communicative situation – the one inherited in the text and actually realised. Every thematised situation is subject to verification through the implicit information – it gets either endorsed or disputed.

Therefore, every "I" - pattern, systematised in the message (either presented or subjectified), has a building-up perspective of the implied "I": a subjective reflection of a sender in their own speech" (Riffaterre, 1980, p. 113). The sender can openly address one person while making someone else an addressee by shaping and localising her or his speech. In this case, the implicit information refers to the addressee other than the one mentioned in the text. It is the reason why communicative transforms reproduce at least two types of relations between the addresser and recipient and make them use different communicative strategies during their interaction. When a dramatic text is functioning as a readable text, the author remains the only actual addresser of dialogues in the reader's perception. In the stage version, this role is distributed among the author and the actors. Therefore, we can speak about the transformation of the message addresser in the stage transform, even though the author speaks from themselves and it is quite apparent that this is not an external author but a uniquely constructed text item. The classification distinguishes at least four typical situations of how the author's image is represented in the dramatic text, namely: 1) a biographical author. The real author steps into the literary fiction area as a "subject of imagination" (according to Ingarden). It is kind of a disguise, a mask; 2) a potential author. The author in the text of the message is present immanently, i.e. the author's image is reconstructed through the constructive analysis of the creative subject, performed by a recipient. This author is revealed in the text construction

through the choice of events, composition, the concepts of time and space. The image of the potential author can provide the text with the meanings which were not initially implied. It is fair to assume that this image is related to the concept of the communicative paradigm of the work of fiction; 3) self-presentation. The author shows the ways of arranging the stage action. Self-presentation is most often displayed in the metatext phenomena of the construction “theatre inside of the theatre”. The author’s presentation is, in fact, a metatext – a supratext built above the subjective texts; 4) an implicit author. According to E. Bolkutsanu, this author is an implementor of such textual operations as the title, genre reference, epigraph, and narration. The implicit author is defined as a subject which carries out textual operations as a correlative of norms and rules, established in the statement. Personally, he is presented as an individual with the implied characteristics of the text-transform or the one who is revealed through the self-representative information (Belcerzan, 2002).

The text is always someone’s verbal product and, through the way of its arrangement, it never fails to communicate the “pattern” of its acting subject. The latter, however, is not identical to either the presented first-person narrator or to the implied narrator, who presents a third-person character. Both of them, despite differences between the addresser and addressee, are the similarly fictitious semantic textual constructions subject to the linguistic and literary rules, applied for the work of fiction. Both of them are governed by the superior (acting) subject of the work.

To sum it up, the following should be emphasised: the author in the drama is “I”, who represents the drama text, constructs the dialogues, arranges narration, decides on how the fable is

going to develop, focuses the recipients’ attention, releases or heightens tension, enables to perceive the reality in compliance with the poetics, accepted by him. The author displays his power over the world he created explicitly and implicitly, indirectly and directly. The author’s position is represented through the characters’ phrases as a creative consciousness that guides them. All these forms of the author’s presence allow for more in-depth and more comprehensive analysis of the author’s image in the dramatic text. The author’s image, being a part of the text, is an essential component for the comprehensive understanding and perception of the drama text as it makes it more consolidated and complete.

The diverseness of the author’s representation in this text opens the way to establishing the connection between the element (author’s image) with others and its function in the philosophic and artistic system of the work. The author’s image in the text becomes a subject of the speech, i.e. the one depicting and describing. The subject of speech in prose fiction is different from that of the dramatic one. In prose works, the subject of the speech is presented by a narrator, personal narrator, and story-teller (Korman, 1971, p. 9). In dramatic work, though, the author’s presence is reproduced in two ways: narrative-and-compositional and verbal (Korman, 1977).

In the former, the author communicates his presence in the text by bringing the parts into correlations while in the latter, it is executed through the characters’ speech. It gives us the reason to affirm that the author does not only create but also represents the text, and his voice can be heard in the characters’ lines. Therefore, the author is “I”, which both presents and creates the text concurrently. His voice sounds in the characters’ voice. A dramatic dialogue is formed

based on the continuous game between a word as a means of communication between the characters and a work targeted at the viewer and addressed to them.

Concerning the viewer, the author can also express his stand in the comments, and the author's alter ego and choir parts. All of these are the explicit forms of the display of the author's position in the text. However, there are also the implicit forms of such display: the text which seemingly does not relate to the dialogue; the text addressed not at the stage partner but rather at a specific abstract, generalised image of the viewer. Such text, often by using the characters as agents, communicates the ideas of the dramatic work author. Meanwhile, the stage directions, the list of characters, instructions for actors and script-writers are supplemental.

Besides the transformation of the author's image into the text subject and various ways of his representation and presence in the text of the transform, there is also a modification of the ways to actualise the conflict of the work. The conflict may remain unchanged from what it was in the text-reference; however, the means and ways to actualise it may vary considerably. For instance, in the dramatic texts, the conflict is concentrated in the dialogues as it develops within them. The social environment can also become the transmitter of such conflict. Transformations of the novel's conflict in the dramatic texts-transforms may undergo in two ways: the particularisation of specific plot lines and twists and selection of a separate plotline of the original text, i.e. its actualisation. Here, the text of the transform may undergo significant changes both at the level of the text and the level of the work's image system.

The transition of the novelistic text into the dramatic one enables us to speak about different

levels of their transformation, in particular, dramatisation and adaptation. Moreover, a work of fiction may be based on the other work; the same may be relevant for the play either. The dramatisation is an accurate communication of the plot and characters utilising means of drama. In this case, we can speak about the thematical identity of the text-transform and the text of the novel. In this case, the content-and-factual information is preserved; its symbolic nature and verbal code; however, experience changes.

Adaptation is a transposition which allows for insignificant deviations from the content-and-conceptual aspect of the original text. In such text-transform, the improvised changes in the theme, fable, and image system are acceptable. In the work of fiction, based on the other work, there is a bigger chance of digressing from the plot, theme, and image system of the original text. It entitles us to interpret such texts not as transforms but as the new texts. This is some kind of a transitional form from a text-transform to a completely independent work of fiction. Finally, the plays, based on other creative works, use only selected motives of the original text, while the plot-and-image system is entirely different and independent. Such texts can be seen not as transforms but rather as an allusion to the authentic text. In terms of the genre, when novels and short novels are interpreted, the interference toward comic is taking place; therefore, the proper formats in these transforms are comedy, vaudeville, and farce.

Obviously, the scenery, descriptions, portrait characteristics, speculating, and inside monologues are changed into dialogues, remarks, costumes, and stage decoration. The text-transforms involve a communicative model which makes it possible to use the well-known sources – not only folklore but also fiction. It is tar-

geted at the intellectual and demanding viewer or listener who will be able to interpret the text, make an analogy, and search for allusions.

The tradition of adaptation of the novels' and short novels' texts was carried on by the Ukrainian dramatist of the early 20th century. Thematic, the plot-and-composition and fine-art transposition of the plots of the famous short novels and novels fall within the general trend of drama's novelisation of this period. It becomes one of the distinguishing communicative strategies of the 20th-century literary process.

In the text, we can observe the implied controversy between, on the one hand, the genre stereotypes of melodrama, folklore-and-ethnographic theatre practices of that period, and, on the other hand, theatre experiments, and the literary processes of the era, as well as the viewer's or reader's expectations.

As N. Maliutina (2006) argues that in the Ukrainian drama of the late 19th – early 20th centuries, "the stage adaptation of the novelistic plots assumed the features of imitation or stylisation of the fantasy-and-mystical conditionality or heroic pathos, theatrical-and-farcical grounding of the plot clichés, and, eventually, parody-and-ironic travesty or transposition of widely-known plots" (p. 114).

Modernism brought about the new levels of drama communication which can be observed in the works of the Ukrainian dramatists of the 1910s – 1920s. During that period, the dramatists exploit the communicative strategy of the "secondary transformation" in their works. Yu. Lotman, a researcher, defines this strategy as a double-coding resulting in the fact that it is not an original text but rather the stage texts by other authors that become a denotation text. A prose text enters into a complex relationship with the new text, which, according to Yu. Lotman

(2002), creates "text in the text" model (p. 594).

The researcher suggests that "this is a unique rhetoric construct where the difference between the coding of various parts of the text becomes a factor of the author's strategy and reader's perception of the text. Switching from one system of semiotic understanding of the text to the other on an interior structural basis becomes, in this case, the ground for the meaning generation. Such construct escalates the moment of play in the text: from the viewpoint of different ways of coding, the text gains the features of the strong conventionality; it now has a pronounced playful nature, ironic, parody, theatrical content, etc..." (Lotman, 2002, p. 367). As the most straightforward case here, Yu. Lotman spoke about the inclusion of a text segment, coded identically: the picture in the picture, the theatre in the theatre. Double-coding of some segments of the text, which equals the text to the artistic conventionality, deprives the main space of the text of its artistic nature and equalises it to the reality, thus creating the double-theatricalisation effect.

The textual communication of the Ukrainian drama in the 1920s is related not to the original text, but the adapted one, therefore, why the recipient text allows for the perception (decoding) of other temporal and textual levels that donate to the new text.

Matrix texts do not only contribute to a more extensive repertoire (as in the second part of the 19th century) but also assess the new social reality. They also design the relationships between the government and society, the phenomena of literature and theatre polemic, and experimenting in the art. Besides, such texts also implement the literary strategy of playing with well-known texts, styles, and genres.

Textual communication drove the creative stylisation, grotesque, parody, and allegory on

those-days principles of the social reality, which, in our opinion, is a display of the double-coding of the newly created texts.

One the most remarkable and quite widely-spread trends in the drama of the early 20th century is stylisation: “The conscious imitation of the creative manner of a writer, formal exterior features of his/her style, certain folklore or literary genre, style, or subgenre” (Volkov, 2001, p. 548). Different types of stylisation and creative techniques are the processes of the internal literary creation; in different texts, they will perform a different function. The stylisation is a feature of the internal text opposition of “someone else’s voice vs author’s voice” that creates a particular “two-voice texture”, where one or the other voice prevails.

To analyse the image creation of the stylised plays, the domain theory by R. Lenecker proves to be instrumental (Kriteva, 1968). Essentially, it suggests that the representation of the knowledge is arranged by the principle of “profile – basis”. Such knowledge arrangement enables to code in the language of the characters system at the level of frame semantics. It represents a specific artistic image, realised in the language as elements of both the closed class, comprising grammatical and morphological elements, and the open class, comprising lexical elements. At the level of the open-class items, that is lexical elements, we decode a frame characteristic of the characters, which qualifies them as the participants of the situation, realised in the massive of comedies. When transforming narrative elements, the dramatists employ the strategy of preserving, shortening, extending, and replacement, with the most typical strategy here being shortening. It can be explained by a specific theatrical process and pragmatic orientation on the stage realisation. Meanwhile, extending and replace-

ment aim at explication and intensification of the non-regulative relationship between the characters where such relationships already exist and are preserved in the text-transform and are of a non-regulatory nature. Another strategy – a grotesque – is a manifestation of the specific aesthetic tone of the artistic statement. The understanding of the grotesque aesthetic is based on L. Pinskiy’s (2013) suggestion that “grotesque in the art is akin to a paradox in logic” (p. 120). Paradoxical nature of the grotesque aesthetic is based on the idea that it is a dialectical denial of the Aristotelian aesthetic. Grotesque implies ambivalent perception of reality in the work of fiction. The author dismembers the reality into the one it really is and the one which, in his opinion, it should be; he shows that the reality is changed (twisted) against its ideal version (Propp, 1968, p. 93).

Therein lies the paradoxical nature of a grotesque representation: a twisted reversal reality alludes to its perfect opposition. Grotesque as a form of exploring reality is particularly widely used in the critical periods of history. Grotesque, according to M. Bakhtin’s (1990) definition, is a manifestation of the culture of laughter. V. Meherhold (1968) sees grotesque as a genuinely comic technique of the artistic conventionality in the literature, music, and plastic arts. Grotesque communicates the attitude of the author himself to the world, their perception of reality, where the oppositions are blended (p. 277).

M. Korenevych (2000) believes that grotesque is a type of the artistic imagery that features fantastical ground, a trend toward non-trivial forms, and integration of incompatibles in one object, which is an essential trait of the drama of the first third of the 20th century (p. 12). The communicative strategy of grotesque aims to turn the usual into a miracle. “By distancing the

reader/viewer and making them watch a certain phenomenon from a side-line, the grotesque hereby brings it to the spotlight and dictates to take it rationally” (Korenevych, 2000, p. 12). The marriage of the tragic and the comic in grotesque is a tool to reach the ultimately generalised and intensified manifestation of the essence of social phenomenon, so, the grotesque becomes an instrument for the creation of the negative assessment of the social reality.

Application of grotesque is apparently determined by the author’s desire to transit the viewer from one mode of the artistic imagery to the other, unexpected one; it provides re-coding, switching the message from one mode to the other, even utilising the symbols of other semiotic systems. This transcoding of meanings and content of the statement is driven by grotesque strategy – observed in the plays of Ukrainian dramatists in the 1920s. Despite authors giving reference to the original text, this is just an author’s strategy of playing with the viewer. The viewer is familiar with the plays of M. Starytskyi, M. Kropivnytskyi, grounded on the original text. Therefore, we can look at the fact of adaptation, not the original text but instead a text of the theatre coryphées to today’s circumstances. This phenomenon of “threading” the thematically related texts is often and nominatively gives the reason to speak about the establishment of a particular textual paradigm of the text-transforms, which is one of the distinguishing features of the new avant-garde art.

In the literature of the 1920s, the prominent position goes to the author’s irony, meant for romanticising the perfect model of the world order; it enhances grotesque, and destruction of such world view and evolves it to the absurd parody.

The action in the plays has a simulating na-

ture, associated with the nativity play and complying with the grotesque vision of the author’s artistic conventionality. This alliance of the asynchronous events and layers of history and culture creates the parody and ironic effect - on the one side. On the other side, it broadens the frame of the stage space and boosts the development of the dramatic action, based not on the progress of action but on replacing the discourses, space, and mode of the author’s vision (the literary discourse replaces the theatrical-and-critical one as well as the discourse of social reality). The 20th-century literature process is introduced ironically to the context of performance. The two temporal modes overlap grotesquely: the past and the present with a thinly veiled swipe at the ideological controversies and inconsistency. Another distinguishing feature of an avant-garde play is an indisputable rejection of the tradition and declaration of *épater le bourgeois* and provocation. Provocation is created through the stage adaptation of other dramatists’ works, as well as self-irony, integration of every-day-life and stage reality in one context.

The assessment of today’s life in the grotesque and ironically-amusing manner in comical situations and scenes often exposes the author’s tragic perception, which makes it fair to speak about tragicomedy. Due to such a combination, the author uses a shifted chronotope, where the events of the past, present, and future echo with one another and are presented as simultaneous. The divorce with the tradition, orientation on the future for the sake of which the present is being ruined, conventional grotesquery, nativity-play dual progress, and tragicomedy make it fair to look at the plays of this period as avant-garde – they implement the communicative strategies of the content dimension. Grotesque nature is also manifested in the consolidation of asynchronous

assessments of the events, both current and retrospective. It allows not only for reproduction the world, people, and their actions from a “stranger’s” point of view and assessment - it also accompanies them with the author’s remarks and comments. Grotesque is revealed at the level of rejection of the idea of the world’s predetermined nature and life’s perception where a particular role is acquired once and forever. Theatricality, transferred to life, is artificial and fictitious. However, even a stage performance may have many unnatural, inartistic motives, which also contribute to the grotesque image.

The unreal world opposes to reality, while irony gives the way to sorrow and misery.

The comic trend of the plays is often associated with the collage of both adapted and author’s original images that create kind of a pastiche based on stylisation, irony, and grotesque. The analysis of the grotesque strategies in the text-transforms asks for addressing the issues of arrangement of artistic time continuum in the text, for the world is perceived through the time and within the time. According to the accurate observations of academician D. Lickachov (1968), “time is an object, subject, and means (tool) of depicting something” (p. 145). The concept of time is complex. R. Jacobson (1985) analyses the time as a grammar category, thus speaking about grammar time of the artistic work; G. Poulet and H. Meyerhoff believe that the time is the author’s response to the modern problems. It seems appropriate to speak about “artistic time continuum”: “This is not the view on the problem of time but the time itself as it is reproduced and presented in the work of fiction. This is the essence of the artistic tissue of the literary work which subordinates the work’s grammar and philosophic meaning to its tasks” (Likhachov, 1968, p. 79). Time is both the period of

creation, i.e. writing the text; but it is also the object, presented in it. The time continuum in the text may be reproduced in close alliance with the historical time or be isolated from it – closed, locked on itself: past, present, and future.

In this condensed, in our opinion, way the time continuum is presented in avant-garde plays of Ukrainian dramatists of the 1920s. The category of the artistic time continuum realised in the communicative model as the information is subject to transformation. It is targeted at the addressee who is also ambiguous in this communicative paradigm and is realised through the variety of subjective perception of this artistic time: it is the depicting of the time, referring to the plot, author, actor, as well as the time of the reader, listener, and viewer. The combinations of the time perception in the work of fiction may vary. Accordingly, the artistic time continuum arranges and drives artistic space, where time is the interrelation of the events. This is the reason why the time is divided into “open” and “closed” (Bakhtin, 1990, p. 81).

“Closed” time is locked on itself and realised within the plot; it does not correlate with the events, taking place beyond the work (text) or with the historical time. “Open” time includes a more extensive time flow, covering a clear and specific historical era. The “open” artistic time does not exclude a clear frame which differs it from reality and implies the possibility of other events beyond the plot (Lacan, 1995). The text may have several time forms, progressing at a different pace. The grammar time and verbal time in the plays of Ukrainian dramatists of that period do not coincide – they are, in fact, quite different. Therefore, all the text details have temporal functions. The time flow is known to depend on how condensed, and tight the manner of presenting the events is. As long as the plays are

avant-garde, the problem of time in them is realised in quite a specific way, because a work of fiction, separate text or literature trend promote and represent their attitude toward time. This gives us the ground to affirm that the time in all its aspects (factual or presented, plot-related or authorial, of the reader or performer) is a phenomenon of style.

Avant-garde plays provide conventional information about the time as the action takes place in the past, present, or future. For the viewer or reader, the strategy of the author's manipulation with the time creates the illusion of reality, the illusion of "now" (completeness) of the text action. It seems that it is the most accurate way to depict the present time; in other words, it adds significance to the present time. We face a particular paradox here: to create an artistic illusion of the reality, and it takes the present time, which would be ultimately "unplugged" from reality. It should be detached from the author, reader, and performer, and create the effect, the impression of the secondary reality which enables the addressee to completely dip down the text of the work of fiction (Selivanova, 2002).

Such tactic of translating the past into the present is possible in the theatre (stage text) because on the stage, the present theatrical time is the present time of the play, performed before the viewers' eyes. This is a kind of resurrection of time together with events and characters: a resurrection when viewers forget this is the past prior to their time. The dramatists create an illusion of the present, while the author is the person, whose role he **plays**; he merges with this person in the same manner as the theatrical time merges with the viewers' time in the theatre. Such theatrical present time affects the text, the nature of the characters' phrases, and becomes one of the communicative strategies of the content dimen-

sion.

As we can see, the transformation process interferes with the spatial and temporal forms of the original text; it is closely related to the selection of the events and their arrangement in the text-transform. The level of the transformed texts brings about the expanded spatial dimension of the action and macro-time; however, the time continuum of the text is shrinking. The following tactics enable it: inclusion of new episodes – the areas of space where the action in the texts-transforms takes place; the change of the spatial attachment of specific actions, brought from the original text and their attachment to the place of the key events; elimination of the events, developing in the spatial dimensions other than significant events of the storyline of a short novel or novel.

Therefore, having analysed the text of the short novels and novels and the texts-transforms, we can establish the following: 1) the investigated texts create a communicative paradigm which provides the preservation of the significant conceptual and factual information in the text-transform; 2) the specific episodes can be eliminated in the transformed text; however, the implied information (beyond-the-text information, present in the original text) is used as the foundation and allows for transplantation of the heterogenic category of "borders" into the area of the discussion analysis; 3) the transformed texts reveal the significant rearrangement in the consequence of the episodes (chronology) and perspective of presentation of the events; this can be explained by the hierarchy of the cause-and-effect relationship between the events and inclination to the "well-worked play" scheme; 4) if compared to the original text, the information goes through the significant changes; it is revealed through the expansion, reduction, and intensification in the

transformed texts; 5) in the communicative model, the character of this information is influenced jointly by the tradition, modern time, and artistically processed reality. It results in the substantially different arrangement of the dialogic episode in the transformed texts both at the structural and semantic levels. Application of the strategy of grotesque in the text-transforms delivers the limitation of their volume, boosted dynamism, precise sequence of cause-and-effect relationships, explicit nature of the representation of the internal contradictions, pronounced dynamics, pragmatic nature, and oral reproduction.

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DOI: 10.24234/wisdom.v15i2.335

Yulia VORONTSOVA,
Artur ARAKELYAN,
Vladimir BARANOVSMART TECHNOLOGIES: UNIQUE OPPORTUNITIES OR
THE GLOBAL CHALLENGES OF TRANSHUMANISM

Abstract

The article is devoted to issues related to the creation and use of innovative breakthrough technologies. At the present stage of transhumanistic concept implementation, it is necessary to consider its reflection in various fields of scientific knowledge. This concept has been recently arousing genuine interest both in its direction and in its contradictions. Today, there is a discussion around this, which allows us to evaluate all the “pros” and “cons” of a transhumanistic idea implementation, which requires improving the physical condition of a person by using the most advanced technologies, among which an important place is taken by biotechnologies, artificial intelligence and other Smart technologies. Their use generates contextual social, economic, and political problems. Therefore, the authors propose an interdisciplinary approach to assess various types of transhumanism challenges, taking into account the use of their unique capabilities while minimizing the risks associated with this. This aspect is proposed to be considered using the mechanism that forms the risk expanse and tools for working with it.

Keywords: artificial intelligence, challenges, digital economy, interdisciplinary approach, risk zone, risks, smart technologies, technological breakthrough, transhumanism, transhumanistic expanse.

Introduction

In the modern global world, to implement the transhumanistic concept, modern science provides an opportunity to improve/strengthen the physical features of a person, thus minimizing his infirmities. This includes such disciplines as physics, biology, chemistry, IT technology, genetic engineering, nanotechnology, and others. (Terrones Rodriguez, 2019). The progressive technical development started in the twentieth century (human flight into Space, creation of super-powerful weapons, etc.), but the technological breakthrough in the XXI century allows the

transhumanist concept to be fully realized. Furthermore, this is not a matter of long-term prospects. Nowadays, human nature is boiled down to its empirically observable qualities, to the biological and mechanistic vision of human. The transhumanistic vision denies the classical prospect of human nature and considers it as a permanent self-construction, using science and technology as allies (Vorontsova & Postigo Solana, 2019, p. 61). Today, there are several directions in which humanity is moving; these are everything related to the creation of artificial intelligence and everything related to biology, including the field of medicine. In the end, these two

paths must unite to form a single transhumanistic expanse.

Transhumanism opposes to the Christian position, since it is based on the search for opportunities of unlimited improvements, challenging ageing and death by using the achievements of science and technology that provide the tools necessary to achieve these goals (Diéguez, 2017). And opportunities already exist for expanding human potential: according to one scenario, this is a significant improvement in human conditions for life, according to another, it is possible to face severe risks in abuse of innovative technologies, which will lead to a critical risk, and then, to a disaster (Bajo Sanjuán & Villagra García, 2017, pp. 52-55).

The progress is a change, but not every change is related to the progress. It is necessary to focus on responsible decisions that take into account the moral aspect, take seriously the opportunities provided by new technologies, as well as the risks associated with their implementation, thus, taking care of future generations (“Humanity”, 2018).

Forming the Interdisciplinary Approach to Assess the Challenges of Transhumanism

To fully understand the processes taking place in the modern world based on the implementation of the transhumanism concept, it is necessary to imagine the interdisciplinary expanse covered by it. First of all, it is undoubtedly philosophy, starting from Aristotle and ending with modern thinkers such as Anders Sandberg, Julian Savulescu and others. It is necessary to understand that mankind’s search for immortality is not new. Transhumanism is just a “new arena of old controversy” since there is a close intercon-

nection between transhumanism and the most ancient genetic techniques (Postigo Solana, 2018, p. 1). This refers us to a field like genetic engineering, which is directly related to biology. However, transhumanism creates a new atmosphere against the background of the modern scientists’ attention from different fields of knowledge to the problems of creating artificial intelligence, which allows us to talk about the participation of such sciences as physics and IT technologies. This list can be expanded, including there some particular areas of basic disciplines. In the figure, the authors present the interconnections and interdependencies of the transhumanism’s challenges. Key factors were formed based on the materials of the International forum “Transhumanism. Anthropological, ethical, legal and theological challenges”, that took place from 29/05/2019 till 31/05/2019 in Madrid, Spain (University Pontificia Comillas ICAI-ICADE)¹. Thus, the transhumanistic phenomenon can be

¹ See the Materials of the International Forum “Transhumanism. Anthropological, Ethical, Legal and Theological Challenges”, University Pontificia Comillas ICAI-ICADE, Madrid, Spain, 29-31 of May 2019 Retrieved from: <https://yandex.ru/video/preview/?filmId=100231-46014865795432&from=tabbar&parentreqid=1594794055023801-1779256897575601315600143-production-app-host-sas-web-yp-139&text=transhumanismo+icai-icade>; <https://yandex.ru/video/preview/?filmId=794-62548673926059&from=tabbar&parent-reqid=15947-94532098373-106221217661670828800228-production-app-host-sas-web-yp-117&text=transhumanismo+icai-icade+29/05/2019>; <https://yandex.ru/video/preview/?filmId=4276874936762618323&text=transhumanismo%20icaiicade%2029%2F05%2F2019%203parte&path=wizard&parent-reqid=1594794682187396-8190-78097203980102100215-production-app-host-man-web-yp-249&redircent=1594794741.1>; <https://yandex.ru/video/preview/?filmId=15083005774336285764&text=transhumanismo%20icaiicade%2029%2F05%2F2019%203parte&path=wizard&parent-reqid=15947946-82187396-819078097203980102100215-production-app-host-man-web-yp-249&redircent=1594794831.1>; <https://yandex.ru/video/preview/?filmId=4874233304-479197765&text=Transhumanismo.%2029%C2%BA-%20parte.%20Sesi%C3%B3n%20de%20Tarde.%20-30%2F05%2F2019&path=wizard&parent-reqid=159-4794983393429-886537662298786367600292-production-app-host-vla-web-yp-23&redircent=1594794992.1>;

considered as a nascent object of research (Diéguez, 2018). Returning to the philosophy, it can be stated that transhumanism has formed two strictly differentiated positions: bioconservative and bioprogressive. The conservative line is taken by those who look at improvement technologies with distrust, relating to this based on pre-

caution's principle. Opposite the bioconservatives are those, who advocate technological improvements that are driven by transhumanism, achieving the maximum unlimited improvement that can be realized due to the impressive opportunities provided by biotechnology.

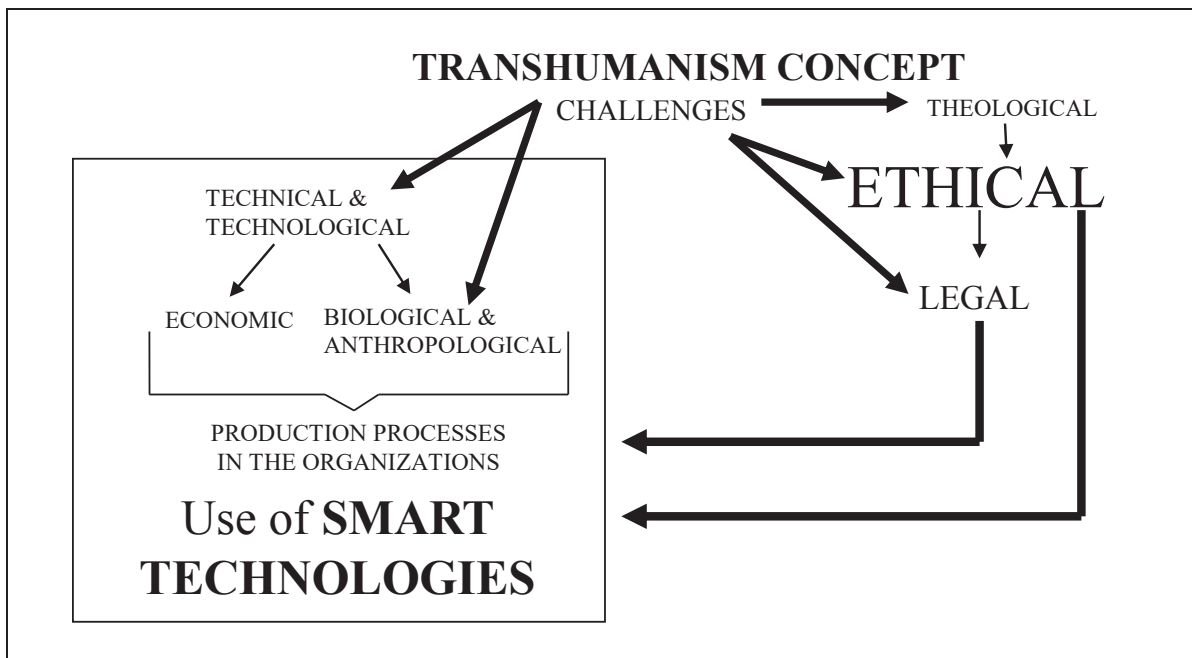


Figure: The Place of SMART Technologies as a part of the Interdisciplinary Approach in Assessing the Challenges of Transhumanism (created by the authors based on the materials of the International forum “Transhumanism. Anthropological, ethical, legal and theological challenges”, University Pontificia Comillas ICAI-ICADE, Madrid, Spain, 29-31 of May, 2019).

The figure shows the concept of the interdisciplinary approach, based on a bioconservative position that takes into account not only the natural scientific aspect but also includes a humanitar-

ian component, such as ethics and theology. Ethics, combined with such basic disciplines as biology and chemistry, created a scientific field called bioethics, that also studies issues related to the transhumanism: its foundations, direction, and possible consequences for the modern world including the policy of using methods of manipulating species that represent various forms of genetic intervention.

However, science is moving faster than our understanding of “morality” (Sandel, 2016, pp. 42-49). Therefore, in the beginning, we need to estimate some opportunities that innovative tech-

<https://yandex.ru/video/preview?filmId=286630125706910-1515&text=Transhumanismo.%203%C2%BA%20parte.%20Sesi%C3%B3n%20de%20Tarde.%2030%2F05%2F20-19&path=wizard&parent-reqid=1594795072442218-1586-376026118072235000251-production-app-host-vla-web-yp-73&redircnt=1594795083.1;>
https://yandex.ru/video/preview?filmId=889252140979998-8457&text=Transhumanismo.%203%C2%BA%20parte.%20Sesi%C3%B3n%20de%20Tarde.%2031%2F05%2F2019&path=wizard&parent-reqid=1594795180476785-32535-47_52_597855056100216-prestable-app-host-sas-web-yp-164&redircnt=1594795186.1.

nologies give to the world, which, from the first view, can be used separately from the transhumanistic concept, naming the process of their creation and implementation as a digital economy.

The Unique Opportunities of Smart Technologies

Smart technologies play an important role in the digital economy. They make it possible to free up the employee's time to solve other important company's goals. Moreover, they can also be used to optimize the employee's wage, social insurance and social security contributions, office rentals, because people can work remotely, and so on. However, it is interesting to consider the unique opportunities of using Smart technologies on a global scale.

As it was mentioned above, creation and use of innovative technologies go in two directions. The authors focus on the direction that tends to the creation of artificial intelligence in the global digital space. We are talking about complex systems that give more opportunities to various structures for self-organization, and help support unlimited expansion, for both organizations and States, taking into account the features and difficulties throughout the Universe (Goldin & Mariathan, 2014, pp. 186-194).

Advanced Smart technologies have a tendency to be "clean" and efficient since it becomes possible to reduce resources' needs virtualizing some tools significantly. Low-level control of matter allows efficient processing of it, and biotechnology can be considered as a "green" technology. Besides, various cost-effective systems allow to distribute and use dispersed energy sources. In the long term (Feltro, 2018), the same Smart technologies are supposed to use

to provide opportunities for exploring new and significant areas (for example, space or other new innovative technologies). In particular, the creation of factories in Space and managing them from Earth, thus cleaning its surface and increasing the environmental level.

Using robotics will allow businesses to work without considering the human resource at the same scale, and this is real cost savings. However, these innovations will change the picture of the world, which will lead to such risks as unemployment, reducing income levels and, as a result, reducing their consumer activity. The circle is complete. But we will consider risks a bit later.

Nowadays, such science as bionics is developing. Some scientists, trying to create artificial intelligence, talk about downloading/uploading the mind and are ready to go for its direct scanning and simulation it as a software (Sandberg, 2012). Nanotechnology will move forward by using more traditional low-level chemical simulators since the need for interpretation of simulations grows. To do this, there are many ways to mathematically describe complex systems modelled in such a way in order to predict the most efficient use of complex models. However, there is no specific "working" approach. In parallel, many alternative scenarios need to be worked out, which will require a dynamic, upward process, rather than using a single specific tool.

Formation of a Mechanism to Work with the Risk Expanse

Any activity in the competitive environment of the digital expanse has a high degree of uncertainty. Since this uncertainty is characterized by various factors, the digital risks generated by this uncertainty also have different forms (Armstrong,

Bradshaw, Beckstead, & Sandberg, 2015, pp. 14-27). Smart technologies and their impact will create a risk-expanse where the danger of making an inadequate decision always exists in their practical use. If we model the “negative” results using risk parameters, this will allow us to outline the threats field, that will reflect the challenges of digitalization within the transhumanism trend. Forming the boundaries of this field, we can talk about risk zones (Yurchenco, & Galyatkina, 2012, pp. 217-218). The value of possible limiting losses in each of the risk zones when using innovative technologies (Smart technologies include innovative biotechnologies, such as molecular nanotechnologies (Savulescu, 2012)) is characterized by the following:

- risk-free zone – a safe zone or zone that will be characterized by minimal profit from Smart technologies use;
- acceptable risk zone – using Smart technologies with an extended spectrum (while control in this area is reduced);
- critical risk zone - implementation of innovative technologies without considering the consequences of their use, which creates a threat to the life of alive organisms;
- catastrophic risk zone – a global catastrophe, the consequence of which is the de-

struction of Earth life.

In the context of biotechnologies applying, the acceptable risk zone will be a safe intervention in the human body from the position “do no harm”, and the critical risk zone - partial harm to human health, which can lead to a fatal result. The catastrophic risk zone will be characterized by the destruction of humanity as a species. The comparative analysis of the directions that form the transhumanist expanse by the risk zones of their use is presented in the *Table*.

For estimating risk and identifying its place in the relevant zone, it is proposed to use heuristic methods, such as Delphi method using a 10-point scale. At the same time, the risk value should be considered not only in statics but also in dynamics in order to take timely and proactive measures for preventing risk increase and coming into the zones of critical and catastrophic risks. The speed of risk increase should be taken into account as well: a situation of a quick jump from the acceptable risk zone to the catastrophic risk zone is quite possible. Therefore, in case boundary values of risks are achieved, it is already necessary to take measures to reduce them, as well as to make forecasts to prevent “jumps” of risk indicators.

Table.

The Comparative Analysis of the Directions that Form the Transhumanist Expanse by the Risk Zones of Their Use.

Risk zones	Risk Characteristics and Measures to Minimize it	
	Using Smart Technologies	Using Biotechnologies
risk-free zone (0-2)	Characterized by minimal profit from Smart technologies use due to the complexity of their implementation and development.	Applying biotechnologies without harm to the moral and physical condition of a person. Forming principles that allow to use innovative biotechnologies.
acceptable	Getting into the acceptable risk zone is possible if reduce control over the Smart technologies use	Safe intervention in the human body from the position “do no harm”. When monitoring the

risk zone (3-5)	with an extended spectrum of action. As a preventive measure based on the predictive analysis it is possible to apply intensified control over the process.	risk level from the use of biotechnologies in this zone, it is necessary to follow the moral and ethical principles formed by Bioethics.
critical risk zone (6-8)	Implementation of innovative technologies without considering the consequences of their use, which creates a threat to the life of alive organisms and approaches opportunities' crisis of Smart technologies use. Returning to the acceptable risk zone is possible through high financial costs for the compensation of consequences of a risky situation.	Partial harm to human health that may lead to death. Monitoring that actions for intervention in the human body follow the principles developed for the acceptable risk zone. Analysis of reasons that caused deviations.
catastrophic risk zone (9-10)	The possibility of a global catastrophe that can cause life destruction on Earth. Strict monitoring the dynamics of the risk level within each zone (a quality objective forecast), and in case of getting into a catastrophic risk zone, applying, based on predictive analysis, the tools, that are used in emergencies.	Characterized by the destruction of human as a species. Strict monitoring the dynamics of the risk level within each zone (a quality objective forecast), and in case of getting into a catastrophic risk zone, applying, based on predictive analysis, the tools, that are used in emergencies.

It is also appropriate to talk about the interdisciplinary approach to assess risks that are hidden behind the technological innovations use (digital transformation) while the development of the transhumanism trend, and the corresponding to this approach tools that impact on risks level. In this regard, a concept was developed based on this approach, that allows interconnecting different fields of knowledge in various spheres (Vrontsova & Postigo Solana, 2019, p. 60).

In particular, one of these tools is bioethics (Vásquez Del Aguila & Postigo Solana, 2015, pp. 507-508), whose impact on the risk level from using biotechnologies is limited by the acceptable risk zone. Also, actions related to human transformation should be evaluated from a position of their impact on the nearest events, realizing the consequences that they cause in the long term (Dugin, 2016).

The border between acceptable and critical risk zones is very thin, and in the case of the transhumanist approach, it has completely van-

ished. This is why it is so important to follow moral and ethical principles when using new revolutionary technologies (Ortega y Gasset, 2004, pp. 743-746). However, in the human mind, not guided by Christian values, the moral aspect may be considered in different ways: what society does not accept today, will accept tomorrow, it is only necessary to give "reasonable" explanation (to open a discussion on this issue) and fix in people minds that this is normal, especially emphasizing the advantages from innovative technologies use.

Among other things, transhumanism opposes government initiatives that restrict and/or control advanced scientific researches and prohibit the use of such technologies as human cloning, mind uploading/downloading, isolated brain, and cryonics. These technologies are still at the development stage, but are already in the critical risk zone, keeping the tendency to move toward the catastrophic risk zone.

Applying ethical values (Cortina, 2019) will

allow making decisions and monitoring the use of technological innovations based on their usefulness to achieve the desired economic result, on the one hand, and the well-being/health of people, on the other. Even well-known scientists draw the state's attention to the process of creating and developing advanced technologies (Morris, 2017) to determine the Rubicon in the race for super-profits from future technologies.

Discussion

The scientific novelty of authors research is the formation of conceptual and methodological provisions, as well as organizational, methodological and practical recommendations for applying the interdisciplinary approach to assess the risks of Smart technologies use in the context of the transhumanism global concept implementation. The directions of work with the risk expanse, which includes four zones, are presented. The main tools to assess the risk level in these zones, as well as their borders, have been identified.

Conclusion

Modern science is moving with ever-increasing speed. The proof of this is the transhumanism concept that is being realized by stage. One of these stages is presented by the digital economy, in which various Smart technologies are created and implemented. Transhumanism offers ways of further person improvement, forgetting about his/her human nature. It only suggests ways to solve immediate problems, but does not say in which direction to move, and what is the final goal of Being (based only on the materialistic point of view), leaving without answers the questions about meaning and ultimate

purpose of human existence.

Acknowledgement

The results of the research were presented and discussed in the International forum "Transhumanism. Anthropological, ethical, legal and theological challenges" 30th of May, 2019 in Madrid, Spain (University Pontificia Comillas ICAI-ICADE).

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SOCIAL AND POLITICAL PHILOSOPHY

DOI: 10.24234/wisdom.v15i2.363

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ANTHROPOLOGY OF SMELLS: HISTORY AND MODERNITY

Abstract

The smell is one of the most significant factors influencing human consciousness and behaviour. This is due not only to the biological aspects of its origin and the actualization of the bodily being of a human but also to deeply rooted in culture and society stereotypes and patterns of perception that determine the value system, cognitive attitudes and social structure of each particular culture. This is the essence of the relevance of the project of historization and anthropologization of smell, based on the original model of describing the transformation of human cultural practices, which equally takes into account the natural and social aspects of human life and can identify the regulatory mechanisms, order and principles of sociocultural changes. Although a modern man does not fully realize the power of olfactory area of his sense empire, this does not free him from the power of reflex reactions, cultural norms and social demarcations, originating in the olfactory receptivity. Perhaps, that is why the rationalistic ideal of deodorization has not been achieved by modern perfumers, who only mask, but not destroy smells, that are, in some sense, completely indestructible, because they can effectively shape a person's cultural identity, historical memory and even self-awareness.

Keywords: human, culture, anthropology of smell, the process of civilization, cultural practices, computer technologies.

Introduction

Of the relatively new directions in the study of cultural practices, the most attention, in our view, is worthy of the history of smell and related crisscross subjects, concerning the sphere of relations between nature and culture. Indeed, the history of smell, on the one hand, reflects the idea of the natural essence of men and, on the other hand, successfully fits into the cultural and anthropological turn of philosophy and associated with it rethinking ways of knowing the world.

After all, for a successful and adequate response, a person needs not only neural processing of the received signal from outside but also its comprehension in the cultural and historical context. Therefore, the presented research, following C. Levi-Strauss, proposes to consider smell as a complex conceptual system, which includes many diverse components, both physiological and moral content and meaning. This will significantly expand the connotative field of the concept of smell, which reveals the possibility of its interpretation as a form of communication, in-

volving not only human consciousness but also his entire body. It also fits into a modern trend of reviving interest in archaic forms of culture, rethinking their role in human history and meaning for modernity.

In odorology thematic analysis, by referring to the texts of literary works in our research, is not accidental: the classification of smells by chemical composition is practically impossible due to their diversity, ephemerality and volatility. Even the verbal description of the smell will always be too subjective because it depends on individual susceptibility, age, social status and emotional mood. Also, many people to varying degrees suffer from anosmia, which significantly complicates the task of both natural-science and humanitarian studying of smell and sense of smell. For example, A. Corbin (1986), drawing a parallel between “the history of ideas and history of mentalities” gives great importance to literary sources. According to Corbin, the individual experience, revealed by a few poets, quickly acquired the status of scientific truth: the sense of smell was the sense of “tender memories” (pp. 201-202).

However, the position of Hans J. Rindisbacher, (we are actively using a similar approach in this research), creates an opportunity to look at the process of smell perception in a new way by emphasizing the philosophical, aesthetic and linguistic aspects of literary research, including them in the overall picture of social history. Rindisbacher (1992) claims that there is “strong theoretical evidence of evolutionary and anthropological developments that establish good and bad smells as an ancient classification underlying most sociohistorically grounded categories. Moreover, there is the simple, pleasurable, hedonistic aspect of the olfactory, that enlightenment philosophy has largely disregarded but that

is nevertheless a real life as well as literary phenomenon” (p. 20).

However, this is not so much about the scientific classification of smells. It is about the inclusion of them in the history of culture and society as full-fledged actors of the civilization process, but not a bitter misunderstanding or a pleasurable addition to the everyday existence of a man. To solve this difficult task, we have used various research approaches, allowing them to combine utterly different images and interpretations of smell and its perception. We tried to consider not only and not so much the history of perception and conceptualization of smell in culture, but to propose an integral anthropological method of its interpretation as a kind of the central phenomenon of human existence along with much more well-known and sublime phenomena of labour, play, love and death.

As demonstrated in our research, smell not only relentlessly accompanies these generally recognized phenomena of human existence, but is also their integral part, endowing them with empirical “flesh” and, thus, deserving separate and detailed study. The methodological basis of the presented research is the hermeneutic method of interpreting literary sources and cultural artefacts, the phenomenological method that reveals the constitutive value of smell for culture and society as well as the psychogenetic method of N. Elias, which allows to see the mechanisms of civilization process and to sketch a possible image of the future, in which smell returns to its deserved position through digital technologies.

Words and Scents

Undoubtedly, the perception of smell is primarily due to the complex neurophysiological processes of the human’s body mental system.

However, it is no coincidence that numerous neurosciences are so prevalent in modern interdisciplinary researches. Thanks to these studies, the boundaries between nature and culture, that seemed recently completely impenetrable, on the one hand, and Machine Man on the other, are becoming more transparent and ephemeral. Otolaryngologist S. V. Ryazantsev (1997) surprisingly confirms C. Levi-Strauss's hypotheses with scientific studies, explaining how the perception of smell drives complex mechanisms in the human brain. The sense of smell, in this case, is interpreted in the context of the evolution of the sense organs. The focus of the Russian scientist is the so-called olfactory brain, which is the oldest part of the human brain. According to Ryazantsev (1997), this part of the brain, being near to the limbic system, is involved in the formation of emotional and behavioural reactions and motivations; therefore it is the smells that are the fastest to evoke memory, and not logical, but emotional (p. 169).

The connection of associative memory with the sense of smell is also noted by H. M. McLuhan (1964). Analyzing the impact of means of communication on socio-cultural processes in society, he argues in favour of "the sense of smell long considered the root of memory". Thus, he notes that "the most integral and involving time sense imaginable is that expressed in the Chinese and Japanese cultures. Until the coming of the missionaries in the seventeenth century, and the introduction of the mechanical clocks, the Chinese and Japanese had for thousands of years measured time by graduations of incense. Not only the hours and days, but the seasons and zodiacal signs were simultaneously indicated by a succession of carefully ordered scents" (McLuhan, 1964, p. 163). From the artistic examples of the study of smells and the depiction of their ca-

capacity to revive images and events of the past years in the human mind, Marcel Proust's bright phenomenon is the best known and representative one. Proust constructs his own picture of the world of smells through the use of thoroughly selected language tools. Memory idioms are the main language toolkit that characterize the author's style of Proust. "When from a long-distant past nothing subsists, after the people are dead, after the things are broken and scattered, taste and smell alone, more fragile but more enduring, more immaterial, more persistent, more faithful, remain poised a long time, like souls, remembering, waiting, hoping, aimed the ruins of all the rest; and bear unflinchingly, in the tiny and almost impalpable drop of their essence, the vast structure of recollection" (Proust, 1992, pp. 63-64). For R. Barthes (1997), unlike Proust, the only things that matter are the smells of the past, even the voice from the past is associated with smell: "For me, setting aside the voice, less a matter of sound, actually, than by its texture of perfume, memory... Of what will never return, it is the odor which returns for me. As with the odor of my childhood in Bayonne: like the world encircled by the mandala, all Bayonne is caught up in a composite odor" (pp. 135-136).

Andy Warhol (1975), for example, by having "smells stopped up in bottles", used his smell collection for "getting the memories" and being "in control". "Of the five senses, smell has the closest thing to the full power of the past. Smell really is transporting. Seeing, hearing, touching, tasting are just not as powerful as smelling if you want your whole being to go back for a second to something" (pp. 150-151).

The eternity of scents that evokes memories has been a favourite theme of many poets and artists. The power of smell is almost physically felt in the paintings of great Salvador Dali and

the poems of Charles Baudelaire:

*"All matter becomes porous to certain
cents;
They pass through everything;
it seems they even go through glass..."*
(Baudelaire, 1936, p. 46).

A different model for constructing a sustainable associative link between "smell" and "memory" can be presented, based on the value of smell as one of the socio-cultural codes of the transcendental world. Their correlations are based on specific cognitive and cultural mechanisms, engaging to interaction the concepts such as "air", "love", "danger" and "death". For example, such associative parallels as "smell – homeland", "smell – native land" demonstrate the possibility of philosophical and artistic re-thinking of smell as a concept identical to the native land, native bread. Such semantic load evokes a profound emotional reaction and broadens the perception of the "soul of culture" by incorporating the smell: "And he came near, and kissed him: and he smelled the smell of his raiment, and blessed him, and said: See, the smell of my son is as the smell of a field which the Lord hath blessed..." (Gen. 27: 27, King James Version).

*A bunch of steppe crispy grass
It smells so sweet when being dry!
At once the steppe me above
It raises all the charm revive¹.
Here is Aragats near the vale,
Like an eagle at rest.
Looking down on the dale
Excites the childhood's scent!²
Wild honey smells like vast expanse,
Dust scents like beams of sun,
Young lady's lips have violet scent,*

¹ See: <https://rustih.ru/apollon-majkov-emshan/> (Translated by L. Avakyan).

² See: <https://www.armmuseum.ru/news-blog/2018/6/3/> (Translated by L. Avakyan).

But gold just smells of none³.

The theme of smell as a cultural phenomenon arises in a variety of contexts. Thus, G. Kreydlin (2002) is talking about the role of smell in non-verbal communication. According to him, communication requires not only habitual hearing, seeing and tactile sense, but also the sense of smell: "A pleasant smell can remove spatial and other barriers between people. In the absence of bad odour, people can approach each other for a shorter distance and stay longer side by side in the same room" (Kreydlin, 2002, p. 476). For non-verbal communication, both artificial and natural smells are important. This is an inclusive system – within it one can give the additional characteristics to an individual. To the greatest extent, olfactory manifests itself in specific situations, when olfactory and tactile impressions are combined. "I said, I will go up to the palm tree, I will take hold of the boughs thereof: now also thy breasts shall be as clusters of the vine, and the smell of thy nose like apples:" (Song of Songs 7: 8, King James Version). Herein, King Solomon uses an oriental allegory to describe the beauty of his beloved through the pleasant smell of "apples", which poets and artists often associate with love.

Each new generation in the history of civilization always forms its own self-consciousness through cultural achievements, artefacts being arisen from its activity. The history of civilization shows that a man uses cultural artefacts to assert his place in society, to emphasize his individuality. This sets conditions and boundaries of reflection at the importance of his personality, successes and cultural achievements. "Man is artificial by nature and in accordance with the

³ See: <https://rustih.ru/anna-axmatova-privolem-paxnet-dikij-med/> (Translated by S. Golubeva).

form of his existence; he is natural-artificial being” (Plessner, 1975, p. 310).

Acting as an “ontical necessity” (“ontische Notwendigkeit”) for a man, culture becomes his second nature, shapes his inner world and puts him into a state of “second naivety” (“einer zweiten Naivität”) (Plessner, 1975, p. 311). For the French historian of sensuality, A. Corbin, scents are a philosophical fact of the management of feelings, emotions, impressions and desires, which is embodied in presenting not only social, but also gender identity of a person. “Sniffing perfumed objects was an even better way of ensuring the imaginary presence of the mistress than looking at a photograph” (Corbin, 1986, p. 207). Thus, the smell can be a symbol, on which the personality model is built, and its social status is based.

As one of the factors of understanding the world and interacting with it, smells are always associated with some events. Here it is not that much a matter of memorializing events per se, but of the narrativization of this topic, in the process of which smells are endowed with a certain social meaning. They measure a social place of a person, making sense across boundaries of the status hierarchy, wealth and poverty, life and death, disease and danger.

This, in essence, is about such a conceptually rich understanding of smell, that covers not only issues related to physiology and biology, but also sociology, cultural science and psychology. The decryption of olfactory codes and symbols is of particular importance, as the process of “cultivating” the smell is connected not only with the attempt of a person to get rid of unpleasant natural odours but also with the fact that the use of smells can affect the person’s behaviour. Scents can evoke the associated memories and sensations and, thus, induce an action. “The

which smell when the evil spirit had smelled, he fled into the utmost parts of Egypt, and the angel bound him”⁴. It describes the miraculous deliverance of Sara from the evil spirit, which was driven away by something tangible through the smell.

Spicy and pungent smell of danger –

You're coming so fast.

In our meetings, not a drop of clarity,

*only is rapidly melting the trust*⁵.

The “smell of danger” until recently was considered to be a metaphor, symbolizing the state of anxiety and fear, that arises out of nowhere and carries information about a hidden or obvious threat. “And they were all mixed; the blast of fire, the flaming breath, and the great tempest; and fell with violence upon the multitude which was prepared to fight, and burned them up everyone, so that upon a sudden of an innumerable multitude nothing was to be perceived, but only dust and smell of smoke: when I saw this I was afraid”⁶. Herein, the word of Messiah was the only tool in the fight against enemies. It was as strong as the powerful stream of fire, accompanied by the smell of fire, symbolizing death and destruction.

The smell, as a marker of death, is a widely discussed topic, which is popular not only in esoteric but also in the works of writers, artists, filmmakers. There is even a special forum “What does the death smell like?”⁷. Fear of death, of the unknown, is universal for humanity at all times.

⁴ See: The Apocrypha. Deuterocanonical books of the Bible. The Book of Tobit, Tobit 8:3. <https://avidreaders.ru/read-book/deuterocanonical-books-of-the-bible.html?p=103>.

⁵ See: <https://stihi.ru/2015/02/03/7195> (Translated by G. Tsimmerman).

⁶ See: The Apocrypha. Deuterocanonical books of the Bible. The Second Book of Esdras 13:11. <https://avidreaders.ru/read-book/deuterocanonical-books-of-the-bible.html?p=35>.

⁷ See: http://www.ufolog.ru/forum/yaf_postst6218_Chiem-pakhniet-Smiert.aspx.

Russian specialist on the Slavic World History Galina Kabakova, after having turned to ethnographic sources, proves that the smell of death, which is “attributed to destructive power”, is always connected to the land. “A very old man is said, “to smell of land” (Belgorodskaya, Volynskaya, Bryanskaya regions) [...]. The land seems to penetrate the human body in the most material way, and not just through the smell” (Kabakova, 2010, p. 41).

Bloggers, having caught the baton of poets and writers, created a lot of opuses on an olfactory theme. It began with a lot of variations on the theme of Gianni Rodari’s poem in S. Marshak’s translation “What do crafts smell like?”.

What do programmers smell like?

[...] *The web programmer smells like
a casual relation,
COBOL programmers smell like
frustration.
PASCALer smells like something
forgotten,
ACCESS developer like trough
broken [...] ⁸.*

Then numerous satirical verses followed, being directed against the same poets and writers, who had touched on the olfactory theme. They all started the same way:

*Every author has a special smell:
Cocaine and malice are the scents
of Baudelaire,
Proust smells like tea and Madeleine,
The smell of each other have Rimbaud
and Verlaine. ⁹*

Further variations on the theme of the association of various poets and writers with smells ended with the line: “Only fic-writer smells nothing”.

⁸ See: <https://tanchik.livejournal.com/249245.html?thread=7499421> (Translated by S. Golubeva).

⁹ See: <https://olga-arefieva.livejournal.com/36429.html> (Translated by S. Golubeva).

*Maugham’s smell is the theatre dust,
Only fic-writer ¹⁰ smells nothing just. ¹¹*

The presence in almost all languages of proverbs, sayings and winged phrases, associated with smell, is further proof of the importance of the olfactory component for communication.

*Lucri bonus est odor ex re qualibet (lat.) –
Money has no smell;
Servabit odorem testa diu (lat.) – The first
scent you pour in a jar lasts for years;
Odor mortis (lat.) – The smell of death;
Odor specificus (lat.) – A specific smell;
The sweet smell of victory;
Odor of sanctity.*

Smells appear to be as a form of expression of relationships: *be in bad odour with somebody;*
Fears: *smell a rat, smell danger;*
Situations: *smell fishy, smell like a rose;*
Actions: *wake up and smell the coffee, smell blood.*

Thus, we see that in the process of perceiving the smell in the human mind, definite cultural meanings are formed, based on which smell can perform certain sociocultural functions. Each culture has its own identifying smells, associated with natural conditions, history, traditions, customs, rites and national cuisine.

*Lavash gives birth to light in a heart
with keeping the mountain freshness;
a wonderful scent of home exuding,
it dignifies the native coast
with the rosy of its loaves. ¹²*

Most often, the description of the smell begins with the phrase: “This smell is similar to...”. The lack of olfactory terminology in Eng-

¹⁰ This final line is apparently an allegory: fic-writer (fic – fiction) is a person who writes fanfics to different blogs, using and developing others’ ideas, thus the smell is not identified.

¹¹ See: <http://blogovine.ru/pyanicy-pisateli-prostitutki-si-sadminy-i-samuil-yakovlevich-marshak/> (translated by S. Golubeva).

¹² See: <https://poembook.ru/poem/1918606> (Translated by L. Avakyan).

lish is compensated by borrowing from the French language. In the Russian language, it is necessary to use transliteration, because the borrowed lexical units are not enough even when translated from English. For example, the dictionary of Russian synonyms for the word “smell” (neutral meaning) gives the words “stink”, “spirit” and “stench” (clearly not of the neutral meaning), the rest being borrowed from other languages.

In the course of her research, A. A. Kolupaeva (2009) reveals only a small number of systematically fixed units of olfactory vocabulary in the Russian language. These units are related to different parts of speech: “Nouns (flavour, incense, fragrance, stink, spirit, stench, scent, etc.), verbs (to be fragrant, to stink, to smell, etc.), as well as their derivative adjectives (flavoured, fragrant, incense, stinking, aromatic, etc.), adverbs (fragrant, flavoured, smelly, stinking, noisome)” (Kolupaeva, 2009, p. 10). In general, etymological studies reveal that the list of synonyms for the word “smell” or its derivatives remains incomplete. In the English language, there are at least five tokens for the concept of “smell”: scent, smell, odour, flavour, whiff. It is worthwhile noticing that the same ratio, one to five, corresponds to the number of scientific publications on this topic in Russian and English (Klimova, 2014, pp. 827-828).

Studying the topic of “smell” in Russian culture, Kabakova underlines the lexical deficiency of the verb with the meaning of “smell” in modern Russian language, regardless of the etymological and semantic connection with speech activities. According to Kabakova, despite the great importance of this channel of communication with the world, the appropriate terminology in Russian, as well as in other languages, is quite poor. The special verb “to smell” for native speakers

has no success. We have to use verbs with a more general meaning: “*feel*”, “*hear*” (Kabakova, p. 50). Perhaps, a new round of interest in the topic of “smell”, having been caused by the prospects of its integration into Internet communication, will lead to more successful attempts of its scientific classification and enrich Russian and other languages.

In essence, this is about overcoming the metaphorical load of the word “smell”, which is woven into the linguistic picture of the world. This transfers the concept of “smell” from a less coherent, rarefied biological context to a denser and rich cultural and socio-psychological one, giving the smell a key role in identifying the world and interacting with it.

Smell in the Process of Evolution and the Process of Civilization

Among modern works, devoted to the historical role of smells in Western culture from Antiquity to the Present, it is worthwhile mentioning studies of C. Classen, D. Howes and A. Synnott, that cover a wide range of topics from medieval “flavor of holiness” to the South American aromatherapy, from ethnic and sexual olfactory stereotypes to the importance of smells in postmodern society. Their result permits the conclusion that the current tendency to shift the olfactory aspect to the periphery of culture was due to the capacity of the smell “to expose the inner essence” (as opposed to sight and hearing). This contradicts the “modern one-dimensional concept of the universe”, that protects the individual from external intrusions, so “olfactory codes often serve as a tool not so much for uniting of individuals, as for their separating and suppressing” (Classen, Howes, & Synnott, 2010, p. 50).

Despite the fact that “different odours are

often attributed to different social classes and ethnic groups in the West”, higher society and ruling classes, which have always been associated with pleasant smells as opposed to “malodour of the working class” are in the modern society “in a position of olfactory neutrality” (Classen, Howes, & Synnott, 1994, p. 165). Classen, Howes and Synnott (1994) come to the conclusion that this tendency has a political background: “Formerly power was personal, and therefore imbued with the smell of those who wielded it; now it has become impersonal and abstract and, therefore, odourless” (p. 161). They believe that “the olfactory antipathy” is a manifestation not only of social class but also of “ethnic antipathy”. This view is consistent with the conclusions of many researches of olfactory culture. J. N. Kaye, while studying HCI (Human-Computer Interaction), points out the religious aspect of communication through smell. Based on that, he states: “A cultural practice frequently involving scent has always been religion [...]: in many religions, across the world, there is an understanding that pleasant odors are smelled and appreciated by deities, and that unpleasant odors displease the gods” (Kaye, 2001, p. 61).

D. Laporte expressed truly original ideas about society’s attitude towards smells. According to Laporte (1993), smells “when not deemed pleasant - can only be equal to their terrible selves. If we speak of limits, it is because odorlessness can only be approached or approximated. Even when exquisite, it will hint at hidden filth. Civilization despises odour and will oust it with increased ferocity as power strives to close the gap between itself and divine purity; [...] odor will always be suspect” (pp. 82-83). It is worth pointing out another trend, noted by Classen, Howes and Synnott. This is about the attempts to create special smell-suppressing sprays. “These

sprays contain odourless molecules – “antagonists” that block one’s ability to perceive certain odours”. Based on that, they assert that this will invariably lead to the fact that “apart from the likely problems of safety, we would lose our ability to experience the environment we live in [...] what is now at issue is whether or not we have a right to freedom of smell” (Classen, Howes, & Synnott, 1994, p. 172).

In continuation of the theme of smell’s status, it should be noted that it is one of the few widely discussed topics due to the fact of being closely connected with the perfume industry. One of the prominent German philosophers and the creator of social interaction theory G. Simmel (1908) remarks that the social question is not only an ethical one but also a question of smell (“eine Nasenfrage”; p. 657). Based on that, Simmel declares that the personal contacts between the educated and the workers often so vividly advocated for the social development of the present, the approach of the two worlds, which is also recognized by the educated as an ethical ideal, one of which does not know how the other lives. This process fails simply because of irresistible olfactory impressions (Simmel, 1908, p. 657). He believes that smells are more likely to be repulsive than pleasant; the sense of smell, working on shorter distances, than vision or hearing, plays a somewhat divisive role in the communication process. According to Simmel (1908), if the other senses build thousands of bridges between people, the sense of smell, by contrast, can be characterized as dissociating one (p. 659). Agreeing with Simmel on the divisive role of smells, Corbin (1986) claims that smells can have the opposite effect if they evoke pleasant memories. He notes that “the sense of smell was both the sense of social repulsion and the sense of affinities” (p. 204).

An interesting idea belongs to Michel Serres. Believing that “smell and taste differentiate, whereas language, like sight and hearing, integrates” (Serres, 2008, p. 156). Serres compares the sense of smell with the knowledge of a second language, which undoubtedly expands communication. People, who know a second language – “inexhaustible, hidden for the time being”, can use it any time, which makes their life more vibrant and more colourful. Based on that, he notes that “the sense, therefore, of the confusion of encounters; the rare sense of singularities: our sense of smell slides from knowledge to memory and from space to time - no doubt from things to beings” (Serres, 2008, p. 170).

The ability to identify space by smell is closely related to its ability to evoke memories. When a person enters into a different cultural environment, the sense of smell is the first of the media perceived by the body. “It is said that every city, every country, has its smell. Paris, they say, smells or used to smell of acrid cabbage. Cape Town smells of sheep. There are tropical isles that smell of roses, musk, or coconut oil. Russia smells of leather. Lyon smells of coal. The Orient generally smells of musk and corpses. Brussels smells of black soap” (Baudelaire, 2019, p. 13). Thus, the creation of an olfactory image through stereotypical ideas about the picture of the world allows not only to use olfactory units as a special odour code but also creates a kind of olfactory habitus, thereby facilitating the process of identifying one’s own and foreign culture and interacting with it. This habitus reveals the very essence of a different culture and engages in a dialogue with it.

Anthropological and cultural-historical analysis of the transformation of the attitude to smells allows us to conclude that the human brain began to develop from the moment when

primitive people began to distinguish smells and give them particular importance. There is no doubt that hominids and primitive humans tried everything that they got into their hands to touch, smell and taste. The familiarity of hominids and primitive humans with fire and the effects of fire on nature inevitably and naturally led them to discover the properties of smoke, ash, soot and coal, which were explored by them by touch, smell and taste. At all times of the Stone Age primitive people, undoubtedly, not only searched and collected “*that’s not tied down*”, but they did it selectively – by appearance, image and likeness, taste, smell and colour.¹³ However, in modern culture, scents have lost their sign nature (compared, for instance, with the perception of colour and sound signals). Our ancestors “comprehended by scents”, while we only react to them, merely estimating as pleasant or unpleasant.

Simmel proposes to historicize this theme and analyze it through the prism of the civilizational process. He notes that the fact with the significance for social culture has not yet been sufficiently appreciated enough: with the improvement of civilization, the sphere of perception of all senses is obviously decreasing and their pleasantness or unpleasantness, on the contrary, is increasing. In particular, Simmel focuses on subjective and objective factors in individual development, in the course of which significant transformations in behaviour and in the management of senses occur. Based on that, Simmel (1908) highlights that the modern men are shocked by innumerable things, which seem unbearable to their senses, less differentiated and gentle people accept all these without any reaction of that kind (p. 658). He relates these processes to the tendencies of the modern men to-

¹³ See: <https://proza.ru/2013/09/05/641>.

wards individualization, enhanced personality and selectivity of their connections, where they are not asked about their personal taste and personal sensitivity (Simmel, 1908, p. 658).

That is not to say that it is wrong, but it is obvious, that the current understanding of smell is not limited to this, so far as the sense of smell appears to be connected with the significant shifts “in the process of individualization, not only quantitative but also qualitative ones. It is the emancipation of an individual, distancing from myths and traditions, the increased importance of *We-connections*, the growing mobilization of individuals and their inclusion into new vast aggregations on the one hand and the growth of individual self-regulation, the balance shift in *We-identity* and *I-identity*, in favour of the latter’s primacy, on the other” (Gergilov, 2007, p. 122). Thus, the smell is one of the critical elements of social relations. Therefore, it is necessary to identify how dynamic and meaningful the smell is, being dependent on the civilization of its values. The diversity of civilizational processes in the modern world creates favourable conditions for such research, which is complex but promising one.

Smells in Modern Culture: From Museum to the Factory

Recently the use of smells has been popularized in museums for more effective impact on visitors and enhancing their cognitive abilities. Not to mention the perfume museums, that exist in almost all countries, it is worthwhile mentioning the most interesting ones in the context of our research. First of all, it is a Natural History Museum in London, where each exhibition not only immerses visitors in a certain natural atmosphere but also fills it with appropriate smells; as well as

the unique exhibition of the city’s disappeared scents in the History Museum in Yekaterinburg, which has been operating since July, 2013; or the Museum of Aromas in Spain, in Santa Cruz de la Salceda, having been opened in 2012 and aimed for people with a visual impairment. For the exhibition of works of the Russian avant-garde artist Yuri Annenkov “Yuri Annenkov. Revolution behind the Door” (13.02.2020, Moscow, The Museum of Russian Impressionism) perfumers recreated the favourite aromas of Anna Achmatova, Isadora Duncan and other characters of painter’s works. Thus, yet another trend of modernity is emerging: smells that are pushed out of society like unnecessary and outdated artefacts are being transferred to the category of museum exhibits.

Scientists from the Israel Weizmann Institute have created a multi-dimensional smell map with the function of determining the distance between the molecules that are responsible for a certain odour. In order to create the map, a team of researchers led by Noam Sobel (Professor of Neurobiology) and David Harel (Professor of Applied Mathematics and Computer Science) selected 250 basic aromatic substances, each of them having approximately 1600 chemical characteristics (later reduced to 40) that are necessary to determine the location of this smell on the map. The test showed that the reactions of the human brain when perceiving the true smell and the smell, obtained by the map, were very similar. Having used these indicators, the scientists predicted a possible neural response to 70 artificially created fragrances, the experimental results coinciding with the calculated models. According to them, these facts confirm their scientific theory about the existence of universal laws, that govern the olfactory function and how the brain perceives smells, contrary to the generally ac-

cepted opinion about the individuality of the sense of smell. The researchers at the Weizmann Institute believe that their smell map will help “digitize” fragrances and transmit them via the Internet¹⁴.

In the context of above-mentioned issues, J. N. Kaye (1999) claims, that the absence of an aromatic alert limits the capabilities of information technologies: “Imagine that computers can emit scents as easily as they currently play music. Sniffing the air tells you the state of the world, not just spring flowers blooming outside, but abstract information: inhaling the knowledge that someone loves you, or the whiff of your portfolio rising” (p. 13). J. M. Harris draws an unusual parallel between art and food. He claims, that “food and drink are as capable of being art forms as are painting and sculpture, drama or ballet, literature or music, [...] inasmuch art is not only aesthetic, but also sensual delight” (Harris, 1979, p. 6). According to Harris, the exclusion of taste (related to food consumption) and olfactory impressions from the process of creating artistic taste is evidence of “crude prejudice”. Summing up, he states that “the power of food and drinks to evoke thoughts and scenes might well be used by chefs in the same way as painters, poets, and playwrights rely on us to make certain fairly obvious associations with things they depict or on certain images to evoke particular moods or emotions” (Harris, 1979, p. 8).

In continuation of the issues, raised by the above work, it is worthwhile mentioning how consistently these cultural practices are developed by Russian Doctor of Philosophy, S. A. Rassadina. Investigating the cultural and anthropological aspects of pleasure, she also draws a parallel with the works of art and other cultural

artefacts, believing that enjoyment of food, and hence the smell, demonstrates the connection between the natural and the social. She notes that the pleasure practices are the clearest example of the transformation of human biological needs into the field of cultural values, and they are based not only and not so much on the natural body as on the social one – the habitus of the subject of culture (Rassadina & Surova, 2009, p. 341). Thus, as an example of the discourse on the role of “taste” in consumer culture, Rassadina cites the picture “Foodscape” of Islandic postmodern artist Gudmundur Gudmundsson. She notes that a variety of snacks, on the one hand, are the symbols of surrogate taste, on the other hand, the diversity of tastes is becoming an integral part of the pleasure strategy (Rassadina, 2010, p. 189).

Within the domain of electronic communications, that accelerate globalization processes, pleasure practices occur towards diversification. From traditional practices, based on the reproduction of cultural identity, they are transformed into the phenomenon of new traditions, generated by the culture of consumption, which is influenced by the globalization processes and can freely redefine the boundaries between “*one’s own*” and “*alien*”. Having analyzed various aspects of the commercial use of tastes, Rassadina (2010) concludes that modern technologies allow manipulating the sense of taste in the same way as perfume technologies in the course of time allowed abstracting aromatic nuances from the material reality of their primary carriers (p. 193).

In modern culture, there is a decline of interest in semantic and informational connotations of smell, which were completely natural for traditional culture. The weakening of the role of smells is due to the shift of communications to the virtual world because the olfactory and taste representative system is not relayed through ex-

¹⁴ See: <http://www.sciencedaily.com/releases/2008/5/08-0527094159.htm>.

isting media technologies. McLuhan (1964) accuses the iconicity of smells of losing modern society's interest in them. Based on that, he claims: "The sense of smell is not only the most subtle and delicate of the human senses; it is, also, the most iconic in that it involves the entire human sensorium more fully than any other sense. It is not surprising, therefore, that highly literate societies take steps to reduce or eliminate odours from the environment" (p. 164).

R. Barthes believes that humanity is losing its natural ability to recognize the subtlest smells of the surrounding world, replacing first them with more intense synthetic fragrances and then trying to get rid of them later. Therefore, he notes: "By its smell I can detect the actual change of a certain type of consumption: the sandals (soles pathetically lined with rubber) are no longer handmade, the chocolate and the olive oil are bought outside the town, in a supermarket. The odours are over and done with - as if, paradoxically, the increase in urban pollution drove off the household smells, as if "purity" were a perfidious form of pollution" (Barthes, 1992, p. 8). According to A. Levinson (2000), the current trend, aimed at suppressing of natural odours, is a sign of a new olfactory civilization. The measure of efforts to get rid of natural and intimate odours and efforts to acquire public and artificial odours is a measure of the subject's involvement in modern civilization (p. 28).

Smells as a social phenomenon can erect as well as destroy class barriers, create and destroy political hierarchies, divide and unite people. The role of smells in strengthening and weakening of social and political structures, being underestimated and not sufficiently studied by philosophers, historians, sociologists and cultural scientists, is increasingly becoming the subject of the discourse. Professors of Multimedia Computing

at Brunel University G. Ghinea and O. Ademoye claim that the discourse should be guided by the principles of focusing on the problems around this important theme. In this regard, they note: "Smell is one of the last challenges which multimedia applications have to conquer. As far as computerized smell is concerned, there are several difficulties to overcome, particularly those associated with the ambient nature of smell. Use of olfaction leads to an increased sense of reality and relevance" (Ghinea & Ademoye, 2012, p. 17).

Scientists at Harvard University D. Edwards and R. Field, while exploring the oPhone (olfactory) technology for the iPhone, developed the oSnap app, which allows to send and receive the world's first aromatic messages, using a mobile phone or tablet: one need to take a photo of an object, such as a fresh fruit, attach the photo to the appropriate smell from the list of oMessages (contains about 3000 different flavours) and send it to another iPhone owner. To carry out this olfactory communication, one need to purchase a device oPhone Duo for \$ 149, which somewhat disappointed Internet community. On June 18, 2014, Edwards sent the smell of his New York breakfast – fresh bread, orange juice and strawberries – to Paris. His French colleagues recognized the smells and sent a response message – the aromas of champagne and almond biscuits. This was the first successful attempt at olfactory Internet communication, although some sceptics claim that smell cannot be transmitted via the Internet, only created on the spot. According to Edwards, the main idea is to use the capacities of smell to evoke memories not to bring people back to their past, but to bring them closer to each other. Thus, he claims that the sense of smell is "one of the significant ways in which we engage the world. It is essential to some experi-

ences - eating - and also interacting with friends and enemies and nature. The ability to bring scents to electronic communications enlarges the richness of communications online”¹⁵.

The sense of smell, if we take into consideration its closer link with emotions and memory and its richness as well as a variety of smells, is powerful, though not thoroughly studied, the alternative mechanism in human-computer interaction. This area has not been sufficiently studied for a number of reasons, including the technical difficulties of directional flavour generation; chemical difficulties with accurate reproduction of pleasant and safe (hypoallergenic) odours; lack of a scientific classification of smells and a clear understanding of the mechanism of their perception; problems associated with anosmia; numerous unsuccessful attempts to create peripherals with aromatic alert and a high price for devices, having been more successful in operation. It took about 50 years to develop a visual and tactile graphical interface for virtual reality, still inaccessible to the average PC user. In 1965 Ivan Sutherland, an American computer scientist, predicted a few years before the advent of personal computers that the future of computer science would be in transforming abstract mathematical constructs into the habitable world in the spirit of Lewis Carroll’s “Alice in Wonderland”. He noted: “A display connected to a digital computer gives us a chance to gain familiarity with concepts not realizable in the physical world. It is a looking glass into a mathematical wonderland” (Sutherland, 1965, p. 506).

In 1970 Sutherland created Head-Mounted-Display, a helmet-shaped device for visual immersion in virtual reality (a prototype of future automated design systems). Creating the olfacto-

ry graphical user interface (GUI) should take less time due to the development of technology. Perhaps, Internet technologies, having improved the idea of using smells, will return their importance at a higher level, first in the virtual and then in the real world. This will definitely enrich the culture of modern society, turning it towards its forgotten origins.

Conclusion

As revealed, smells have surrounded a man and humankind from the earliest times of their meaningful existence, organizing their living space, prescribing rules and constraints, establishing social relations and hierarchies. They are undoubtedly based on the archaic culture, impregnating it entirely and filling it with vitality, generating the sensual and emotional closeness and mutual understanding within the first human communities. The rationalist European culture for a long time either completely ignored or gave derogatory assessments to its dark, “smelly” past, creating a scientific picture of a world devoid of taste, colour and smell. However, today we are trying to return to a person the lost “empire of feelings”, which is able not only to enchant them but also to create a rich context of truly human existence. Thus, the study of smell and its place and significance in culture is so important that it can open up entirely new prospects for humanitarian thinking about culture and society.

In the research detailed above, we have taken only the first steps in this direction. As a result, the following preliminary conclusions, regarding the anthropological meanings and aspects of this inexhaustible topic, should be highlighted:

- The main thesis is the one about the need to continue the interdisciplinary, large-scale

¹⁵ See: <https://news.harvard.edu/gazette/story/2014/-06/now-available-on-the-web-smells/>.

study of the cultural and social significance of smell as an essential phenomenon of human existence. Nevertheless, the values and meanings of this phenomenon, having been identified, demonstrates the importance of odours for the development of culture and society, as well as trace the history of their scientific understanding and artistic reception.

- The fundamentality of smell for human existence is determined by its total impact on a person, from mentality to the conceptual connection with life and death, domination and submission, and ultimately, the formation of a particular type of cultural-historical self-consciousness of humanity, which equally comprises both natural and cultural aspects of their being.
- Artificial intelligence technology, being one of the most promising areas of smell research, cannot be successfully implemented without considering the revealed value of smells for human consciousness and thinking. Current trends in the representation of smells via Internet technologies and the inclusion of olfaction in the communication process will probably enhance the role of smells whose perception is likely to become one of the main criteria for distinguishing between natural and artificial intelligence.
- The significance of smell for the formation of a person's cultural identity and self-awareness makes it a promising object of pedagogical researches, since modern pedagogical methods and technologies hardly use smells, although our study clearly shows this prospect.

We would like to believe that the proposed solutions and conclusions will become the basis

for productive scientific discussions and further researches in the target direction.

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DOI: 10.24234/wisdom.v15i2.333

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THE PLACE OF A PERSON IN THE ONTOLOGICAL PRINCIPLES OF GLOBAL CONSTITUTIONALISM: SOCIAL AND PHILOSOPHICAL ANALYSIS

Abstract

This article is devoted to the conceptual social and philosophical analysis of the place a person in the ontological principles of global constitutionalism.

The purpose of the research: to investigate the problems of determining the place of a person in the system of ontological principles of global constitutionalism.

The object of research: the phenomenon of the globalization of the socio-political, state-legal and financial-economic development of national societies and states as a phenomenon of social reality, highlighted in the social concept of global constitutionalism.

The subject of research: the theoretical content of the social concept of global constitutionalism in terms of determining the place of a person in the system of ontological principles underlying it, concerning its social essence.

Keywords: global constitutionalism, social concept, human models, ontological principles, “global man”, “consuming man”, “anti-moral man”, “anti-religious person”, the logic of development, society.

Introduction

Research questions that concern a person's place within the system of ontological principles of the frameworks of various modern social concepts are considered in the works of Attali J. (1991), Berdyaev N. A. (1951), Baudrillard J. (2019), Fukuyama F. (2004, p. 1), Gobozov I. A. (2015, pp. 41-53), Kara-Murza S. G. (2009), J. de Maistre (2010), Mises L. (2005), Subetto A. I. (2014), Foucault M. (1977), Junger E. (2019), etc. However, the number of studies that consid-

er a person's place in the system of ontological principles of global constitutionalism as the predominant interpretation of the definition of social reality on a global scale is exclusively small. In this regard, the main purpose of this study is to analyze the problems of determining a person's place in the system of ontological principles of global constitutionalism, and the subject of the study is the theoretical content of the social concept of global constitutionalism in terms of determining the person's place in the ontological principles underlying it, in correlation with its

social essence.

The purpose of the research: based on the position of social-philosophical methods of cognition of social reality and ideas reflecting it, is to carry out an analysis of the problems of determining the place of a person in the system of ontological principles of global constitutionalism.

The social concept of global constitutionalism, like most modern social doctrines, is constructed with the widespread use of political technology and contains a certain ontological contradiction. So, on the one hand, it was developed and put into practice on a global scale in order to preserve the interests of the power and property of the global governing class. On the other hand, the social nature and use of the concept of global constitutionalism suggest that it should appeal to the broad masses of the population, or to a significant section of society (for example, to the notorious “middle class”, which in practice - quickly withered away both in the West and on the periphery of the world capitalist system), whose interests are trampled on by the global governing class since as capitalism develops into its final imperialist stage, all the contradictions that arise and costs are transferred “onto the shoulders” of the exploited sections of society.

In this regard, it seems necessary to analyze the place of a person in the system of ontological principles of the social concept of global constitutionalism.

Based on the logic of the development of various neoliberal and neoconservative concepts, the resultant commonality in the primary goal of their implementation, at the modern historical stage of the world capitalist system, which has become the concept of global constitutionalism, is that formally a person occupies a special place in the system of ontological principles. However,

according to the philosopher M. Foucault, the problem of the place of a person in modern philosophy in the West is somewhat contrived. Western culture (if you do not take art into account) is terrible and monstrous, it has a “punishment cell”, it is “disciplinary”, and “inquisitorial”, which denies a person in reality, and humanity as a whole, character (Foucault, 1977).

A person has particular needs, due to the current stage of historical development and his worldview, which allows him to exist, develop, and actively socialize with others: home, work leisure, and sports, etc. Moreover, as was noted by O. L. Tsvetkova (2015): “Consumption is evolving as an internally conditioned process of passively absorbing the energy of the outside world into an active type of activity, determined by social and cultural factors, turning, as a result, into a total system of manipulating signs” (pp. 398-402).

However, the satisfaction of human needs in a state-organized society is possible only through the use of socio-political and state-legal institutions of rights, freedoms and duties, since:

Firstly, the satisfaction of any human need, as a rule, requires the provision for society as a whole, or for specific people, in particular, the appropriate opportunities to meet these needs, a kind of freedom of action (or inaction). In this regard, people interact, enter into social relations, the most significant of which are subject to legal regulation by the state, clothed in the form of legal relations. Once involved in legal relations, people are endowed with certain rights, duties and responsibilities. At the same time, as a rule, a correlating obligation to another person corresponds to any human right, through the exercise of which this right is realized under the threat of responsibility, which consists in undergoing the adverse consequences of evading these duties.

Secondly, several rights and freedoms in the course of the development of human civilization are now universally recognized as inviolable and inalienable for a person (for example, the right to life, freedom, etc.).

However, in the social concept of global constitutionalism, there is a contradiction between a person's formally declared place in the system of its ontological principles and real practice, according to which a person is turned into a weak-willed object of manipulation by the global governing elites, authorities, the media, etc. (Gobozov, 2015, pp. 41-53).

Within the framework of the social concept of global constitutionalism, a person is proclaimed a core value. So, according to S. P. Shorokhova (2013): "Globalization confronts the past, present and future in the consciousness of one person. Before our eyes, the formation of new world order is unfolding. Moreover, this is not just another economic system or a system of international relations. We are faced with an attempt to form a new, holistic world order, for which it is necessary to find common grounds, including moral ones" (p. 228).

This is enshrined in the system of international and national legal acts, customs, traditions:

Firstly, international legal acts, in particular, the Universal Declaration of Human Rights¹, consolidate the system of human rights and freedoms and note that the will of the people should be the basis of government power.

Secondly, the constitutions (basic laws) of national states, as a rule, recognize precisely the people (as a set of people connected by a particular state with a civil connection or citizenship) as the bearer of supreme sovereignty and the only

source of power. Thus, the Constitution of the Russian Federation² in article 3 just declares the people of the Russian Federation as the bearer of sovereignty and the only source of power.

Thirdly, the central part of constitutional articles is devoted to consolidating the system of rights, freedoms and legitimate interests of man and citizen. Most constitutions (fundamental laws) of national States are preceded by chapters on human and civil rights and freedoms (Greenberg, 1997, pp. 423-450).

Within the framework of the social concept of global constitutionalism, a number of anthropocentric, egalitarian, humanistic philosophical constructs and institutions have been developed, or have been received from other concepts, many of which act as original philosophical cults that in practice undermine the very development of human civilization.

For example, consumerism is elevated to the rank of a kind of cult in modern Western society. In particular, D. V. Tombu (2015) notes: "A typical image of a person consuming is associated with a kind of zombie, detached from reality, hypnotized by advertising and various shows, identifying himself with artificially grown heroes and idols, experiencing an emotional upsurge only during the act of buying... however, from the point of view of controllability, this is an ideal citizen whose sensations of belonging to society last as much as they last: the release of news, shows... selfies, etc." (p. 68).

Consumerism as a lifestyle was not previously inherent in human civilization at almost all stages of its existence. However, starting from the middle of the 20th century, it was caused by the harsh vital necessity in maintaining and developing the world capitalist system. Due to the fact that imperialism was faced with the spatial

¹ See: Universal Declaration of Human Rights. Adopted by UN General Assembly Resolution 217 A (III) of December 10, 1948. (2020). Retrieved April 15, 2020 from: <https://undocs.org>.

² See the Constitution of the Russian Federation, 1993.

boundaries of its spread and was not accessible to the Council for Mutual Economic Assistance (CMEA) markets, global elites were forced to artificially inflate domestic demand for goods, work and services, which was impossible without the construction of the cult of consumption.

According to M. L. Hazin (2019), it was the psychology of the consumer society that allowed the world capitalist system to “survive” to the collapse of the USSR, allowing the world capitalist system to postpone its economic collapse. Stimulating the cult of consumption supported the demand for consumer goods. This promotion of the cult of consumption was carried out by the governments of the countries. At present, it is the cult of consumption that maintains the world market-the economic basis of the processes of globalization.

Thus, the actualization of consumption is an integral companion of society, which implements the socio-philosophical concept of global constitutionalism.

The cult of individualism also plays an essential role in the concept of global constitutionalism. While, in the Age of Enlightenment, the cult of “autonomous man” was an element of a humanistic concept and implied the desire of people for harmony, equality, and coinciding of interests of individuals and society, in the era of globalization, the situation has radically changed. The individualism of the era of developed imperialism has become antisocial growing into the basis for the destruction of the morality and ethics of a Western person. As is noted by J. Huxley (cited in Polikanova, 2016): “The crisis of personality in modern society is its egoism, devaluation of traditional values, destructiveness, increasing alienation... The development of modern biotechnology has led to the emergence of a new direction in humanism-transhumanism, ...a

new ideology... faith for humanity” (p. 164-165). Moreover, F. Fukuyama (2004) defines transhumanism as, “the most dangerous idea in the world” (p. 42).

Thus, the actualization of egoism, the internal ‘I’, which forms the basis for understanding individualism in the modern Western world, acts as anti-humanism, destroying the social nature of man, atomizing society. However, this concept is extremely beneficial for the global governing class, as it reduces the chances of society self-organizing in terms of confronting the liberal totalitarianism” approach on a planetary scale.

Within the framework of the social concept of global constitutionalism, the Institute of Human Rights has also been given the character of a peculiar cult. At the same time, it began to be actively used by global governing elites as an instrument of pressure on national societies and states in order to undermine, and in the future, destroy the state and national sovereignty. A striking example of this process is the current problem of refugees from Asia and Africa travelling to the European Union. Hiding behind mythical human rights, the authorities of the European Union impose an obligation to accept migrants to European countries against the will of the majority of the population. This ignores the fact that the reception of migrants infringes on the rights of the local population, which, due to the degradation of community ties, the atomization of social relations, the cult of individualism, is unable to withstand an aggressive but a close-knit minority.

According to some philosophers, the institution of human rights has become detached from the person’s personality, becoming an instrument for the manipulation of public consciousness (Kara-Murza, 2009).

Thus, the institution of human rights is used

in the context of global constitutionalism, which on the one hand, is a means of popularizing globalization processes, and on the other hand, is a method and way of managing and manipulating society. Within the framework of the social concept of global constitutionalism, a person is gradually eliminated from real influence on his fate and determining further direction for the development of humanity.

So, in the system of international and national legal acts, customs, traditions as well as the practice of international legal cooperation, several provisions are fixed, according to which the following are established as a framework for international legal relations:

Firstly, the primacy of international law over national legal systems. When the UN Charter³ and the Universal Declaration of Human Rights⁴ were being discussed, it was emphasized that national states should see compliance with international law as a voluntary commitment. However, by the end of the 20th century, as the concept of global constitutionalism was put into practice, the trend began to prevail, that on the one hand, provisions on the priority of international law⁵ were included into the fundamental laws (constitutions) of national states. Furthermore, on the other hand, the international community actively intervened into the internal affairs of nation states, which, according to the global ruling elites ignored the general planetary rules established and formalized by international legal instruments (Subetto, 2014).

Secondly, the primacy of the need to pre-

serve and develop the world capitalist system over the interests and needs to preserve and develop national states and societies.

Also, the process of developing the principles of the organization and activities of state authorities and local self-government in national states is a developing trend:

1) The cancellation, restriction or transformation of direct democratic procedures for the formation (creation) of state authorities, local self-government and the appointment of their officials.

In particular, such principles of the organization of state power as democracy, people's participation in government and election are actively transformed in modern states through:

- a) Exemptions from national legal systems of norms fixing institutions and the procedures for the direct expression of the will of the people through referenda, opinion polls, or a reduction in the number of issues that can be resolved through referendum procedures.
- b) The replacement of the direct elections of state authorities and senior state officials (in particular, in Russia) by indirect, multi-stage procedures, or their complication in order to eliminate 'non-systemic' candidates.
- c) Exemptions from national legislation of legal norms enshrining the right of the people to revolt (or other forms of radical protest) as a form of protest against despotism and the usurpation of power in an undemocratic way or for undemocratic purposes. While the Universal Declaration of Human Rights⁶, in its

³ Charter of the United Nations. (2020). Website of the United Nations. Retrieved April 15, 2020 from: <http://www.un.org/ru/charter-united-nations/index.html>.

⁴ See: Universal Declaration of Human Rights. Adopted by UN General Assembly Resolution 217 A (III) of December 10, 1948. (2020). Retrieved April 15, 2020 from: <https://undocs.org>.

⁵ See the Constitution of the Russian Federation, 1993.

⁶ See: Universal Declaration of Human Rights. Adopted by UN General Assembly Resolution 217 A (III) of

preamble, provides: "...bearing in mind that it is necessary that human rights are protected by the rule of law in order to ensure that a person is not forced to resort, as a last resort, to rebellion against tyranny and oppression", constitutions (basic laws) of no state on the basis of the former USSR even contain mention of such a possibility of the people to resist tyranny and oppression.

- d) The consolidation in national legal systems of the possibility of withdrawing, by the will of the authorities, of individual rights and freedoms of a person and a citizen (for example, the right to citizenship, freedom of movement). In particular, US legislation provides for the possibility of creating 'blacklists' of passengers who are suspected of certain crimes or are unreliable, and who will be denied freedom of movement by any transport companies (Pervushin, 2019).
- 2) Limitations of the principle of the transparency of the functioning of state and local government, and public authorities.

In particular, US legislation provides several hundred cases in which information about the work of authorities and their officials can be hidden from the public ostensibly to protect the country's security, state sovereignty, its prestige, etc. (Rosenfeld & Chaillot, 2007, pp. 102-110).

- 3) Providing state officials with the opportunity to evade responsibility for activities that have caused harm and damage to the material and non-material interests of the state, society (in violation of such principles of the organization and operation of the state

mechanism as legality, responsibility and transparency).

In particular, this opportunity is provided through an expanded interpretation of the concept of the power of immunity. So, in several countries, for example, the Russian Federation, immunity from criminal prosecution (in disregard of the provisions of the Constitution of the country) is granted not only to the current but also to the former heads of state. Also, the fundamental laws of a number of countries officials (in particular, state leaders) who violate their constitutional legal responsibilities. In Russia, according to some researchers, constitutional legal responsibility is provided for by the norms of constitutional law itself and is primarily political (Tokareva, 2012, pp. 4-48), "and only in certain cases does it require the presence of the guilt of a particular official" (Baglay & Tumanov, 1998, pp. 295-297).

- 4) Providing the possibility for the 'legal usurpation' of power by a narrow group of officials (in violation of such principles of organization and activity of state authorities as collegiality and unity of command, centralism and decentralization, federalism). So, for example, the electoral system in Western countries is a fiction, a kind of theatre, in which two or three ruling parties have been replacing each other for centuries, but are actually represented by immigrants from families belonging to the Western world elite.
- 5) The creation of the conditions for the professional and moral-ethical degradation of power elites (contrary to the principle of ethics and professionalism in their activities). So, in particular, according to V. P.

December 10, 1948 (2020), p. 39. Retrieved April 15, 2020 from: <https://undocs.org>.

Mokhov (2014): “The modern degradation of the West’s elites consists in its loss of the quality of national power, which can organize and mobilize society, the state to achieve national goals” (pp. 134-138).

Within the framework of the social concept of global constitutionalism, a number of anti-national and anti-humanistic philosophical constructs and institutions have been developed, or have been adopted from other concepts, many of which act as peculiar worldview cults.

Firstly, the anthropocentric and humanistic foundations of modern Western society are being destroyed:

- 1) Democratic values are transformed into a brand, under which the interests of the global governing elites are camouflaged. Thus, Jean Baudrillard (2019) notes: “Democracy, democratic values through globalization are transformed into a standardized depersonalized product, a kind of product that is sold to other cultures in the packaging of absolute good as a universal means of solving all problems, which causes those who are forcibly imposed on this product, various forms rejection” (p. 1).
- 2) Double standards are imposed on society, under which the elites are in a privileged position concerning the masses of the population, and the core of the world capitalist system personified by the West concerning the periphery of capitalism.
- 3) At the level of the state policy of the nation-states of the world capitalist system, an appeal is made to base feelings and perversions. So, sodomy is officially permitted in more than half of the developed countries of the world.
- 4) The act of destructive meanings and desires is carried out: ‘to have’, ‘to possess’, ‘to

consume’, ‘to rule’, which are opposed to the processes of creation, development, solidarity, etc. Western society, according to some researchers, is being transformed into a system that cultivates vices (Prokopishina, 2015, pp. 65-68).

- 5) Hedonism as the highest goal and the good of life of representatives of global elites is presented to society as an ideal. A number of researchers note that modern society is tempted by the most sophisticated forms of apocalyptic hedonism that destroy its spiritual and moral principles (Gusakova, 2009, p. 224).

Secondly, gradual elimination of the broad masses from managing their future has been carried out using various forms for the manipulation of society: electronic technologies; the artificial construction of social reality in the media; the destruction of the education system. The ultimate goal of these processes, according to V. P. Shalaev (2015), is the Westernization and colonization of the world (pp. 50-59).

Thus, a person’s place in the social concept of global constitutionalism is distinguished by an ontological contradiction between the declared anthropocentricity and the humanistic nature of the social concept of global constitutionalism, and the real practice of its implementation in the modern world. The silencing of this ontological contradiction in the social concept of global constitutionalism is carried out with the aim of camouflaging the real goals of the global governing class - preserving the position of global governing elites as the sole owner of power and property on a global scale (Zalesny & Goncharov, 2019, pp. 129-142; Zalesny, Goncharov, & Savchenko, 2019, pp. 51-61).

It seems that as the main models in the definition of a person within the framework of the

social concept of global constitutionalism, the following can be distinguished: 'a consuming person'; 'a global person'; 'an anti-religious person'; 'a person of the new morality (anti-moral)'.

The formation of the 'human consumption' model in the framework of the concept of global constitutionalism was due to several reasons: firstly, the stimulation of consumption is the basis of the modern world capitalist economy, a kind of 'lifebuoy' that allows for the destruction of capitalism, as a whole, to be delayed, the collapse of GDP and the decline in living standards; secondly, the economy, based on the constant growth of consumption, needs an appropriate personality type - an ideal consumer, in connection with which the entire system of education, culture, morality, and the media in recent decades has been 'tailored' to prepare the ideal consumer; thirdly, the ideal consumer is entirely consistent with the aspirations of the global governing elites, as he has a low level of socialization, his knowledge is narrow and specialized, his consciousness is atomized, he is not capable of social cooperation with other 'ideal consumers' in order to defend his interests, especially beyond litigation.

The origins of the 'consumer person' model lie in the liberal and neoliberal models of the 'economic person' and 'praxiological person', which in turn are an evolutionary development of the framework for the further globalization of the socio-political, state-legal and financial-economic structure of nation-states (Burchikova, 2015, pp. 374-376; Nisanov & Tyshkevich, 2015, pp. 63-69).

However, if the model of the 'praxiological person', on whom Ludwig von Mises (2005) based the model of the person who acts, chooses, creates and is not informed, and can act as a methodological tool for both the economic and so-

ciological studies of capitalism, then the 'consumer person' appears already in the role of an manipulated subject whose behaviour is determined by a society controlled by a global governing class.

As several authors note: "In the modern industrial-consumer society, the words 'a person' and 'consumer' have long become synonyms... in the second half of the 20th century, the centuries-old process of forming a new variety... of a consuming person... thoughtlessly using everything to satisfy his exorbitant needs what Nature created... actively supplanting *Homo sapiens*, which is rapidly losing (if not already lost) the right to be called 'rational', that is, understanding its inextricable connection with nature, giving birth to him, capable of comprehending and controlling his behavior... that is, taking care of the continuation of the human race" (Lukyanenko, Khabarov, & Lukyanenko, 2009, pp. 156-157). Thus, a 'consuming person' no longer acts as a creator of nature equal to God (as in the model of a person co-creator of God proposed by N. A. Berdyaev (1951)), not as a creator who develops reality, not as a human worker (E. Junger, A. Moeller van den Brook) (Junger, 2019), but as a thoughtless and uninitiated consumer of goods that has no future.

The formation of the 'global person' model in the framework of the concept of global constitutionalism was due to several reasons.

Firstly, with the development of the globalization processes of the socio-political, state-legal and financial-economic structure of national states, the contradictions between the unified global control centres and the part played by the national elite of individual states become more acute. At the same time, they both appeal to the masses to strengthen their influence and to counter each other. In order to strengthen the social

nature of the processes of globalization and confrontation with the concept of a national state, a need arises for a model of a person who would not be connected with national states, society, any people or nation.

Secondly, the 'global person' is not bound in his life by territorial boundaries, can freely move around the world, providing a free flow of labour to those places where there is a need, which significantly saves the costs of capitalists.

Thirdly, the 'global person' absolutely does not socialize with his kind, the concept of patriotism is alien to him, therefore, national states, societies and elites cannot rely on him in the fight against globalization trends.

Fourthly, the 'global person' is not politically active; rather, he or she is more likely to be affected by politics, both global and national.

The origins of the 'global person' model lie in neoliberal and neoconservative models, which describe him as a global nomad (Fukuyama, 1992), a member of the 'nomad society' (Attali, 1991), and "rational new person" (Brzezinski, 1998). Thus, the 'nomad society' of J. Attali, in fact, is capitalism in its final imperialist stage. However, it has a pronounced oligarchic and globalized form, in which capitalist contradictions and costs acquire global significance, and man is the object of manipulation by global elites in the person of world oligarchy. The 'global nomad' of F. Fukuyama acts as a kind of "cog" in world society, which is entirely devoid of, on the one hand, a creative function, and, on the other hand, of the opportunity and the right to influence his fate. Z. Brzezinski's rationalism of a new type is no more than human egoism, cynical consumerism, elevated to a virtue.

According to N. N. Milchakova (2014): "Today, global society demonstrates the prevailing trend - the inability of existing economic mo-

dels to solve pressing socio-economic problems. Analysts and practitioners all over the world are in search of a model of optimal development that takes into account the interests and morality of all business entities. The era of globalization has turned the idea of morality in determining the ways and means of achieving goals. From here the imperative requirement is put forward to rethink the ideas about the ethical component in each social community in order to correlate it with the requirement to search for the value foundations of joint global management" (pp. 7-14). Thus, the 'global man' acts as the primary human model for the era of globalization, social support that allows for the destruction of national, ethnic, cultural, moral, religious, racial and other borders, prohibitions, and taboos, etc.

The formation of the 'anti-religious person' model within the framework of the concept of global constitutionalism was due to a number of reasons.

Firstly, religion, which has played the role of a whip at all stages of a state-organized society, by forcing the exploited majority to accept the inevitability and correctness of the power of the exploiting minority on the principle of, 'any power from God', but with the globalization of the socio-political, public legal and financial-economic structure of national states, the need arose to destroy any pillars that support the concept of a national state. Among these supports is religion, which is a differentiating feature of society, which means that it becomes a priori competitor to the processes of globalization.

Secondly, any religion is built on a specific system of moral, spiritual, ethical guidelines, principles, norms, prohibitions, preferences, etc. Consequently, a religious person will always resist the processes of the demoralization of society, artificially created norms and principles of

law, morality and morality.

Thirdly, any religion also acts as a principle that unites people, which allows them to jointly confront the processes of globalization, as well as the global and national governing classes that implement them.

Fourthly, world religions have a rich experience of power and armed resistance to power, the oligarchy, and have significant financial resources. In this regard, the global governing elites need to undermine the social base of world religions in the face of a large mass of believers. This problem is solved by the practical implementation of the “anti-religious person” model, and when a person is not only outside of religion, but also actively opposes it, they successfully destroy all its manifestations in society.

The origins of the ‘anti-religious person’ model lie in the liberal and neoliberal models of the ‘non-religious person’, and these oppose the models of the ‘religious person’ postulated by conservative philosophical concepts (J. de Mes- tra, K. P. Pobedonostsev, K. N. Leontiev, I. Vos- togov, F. Witberg and several others) (Leontiev, 1912). A ‘person is non-religious’ - this is the idea of a person as a sovereign individual within society. A person has personal, legally fixed rights since he was a creature not burdened by sin and not in need of the spiritual guidance of the church.

An ‘anti-religious person’, in turn, actively opposes religious norms. This allows the accel- eration of the destruction of the cultural, moral, spiritual, ethical foundations of society, to plant a cult of hedonism, debauchery, perversions, and, therefore, deprive society of the opportunity to resist the process of globalization.

The formation of the model of ‘a person of a new morality (anti-moral)’ within the frame- work of the concept of global constitutionalism

was due to several reasons: firstly, the successful implementation of the globalization processes of the socio-political and state-legal structure of na- tional states involves the erasure of any moral boundaries to the spread of democratic Western values; secondly, the export of the costs and con- tradictions of the development of the world capi- talist system from the core of capitalism to the countries of the periphery implies an unfair dis- tribution of economic (material) goods, which from the moral system standpoint is immoral and unfair, therefore, undermining morality in na- tional states will help reduce resistance; thirdly, a society that is not bound by moral standards at any level (up to the family) is not able to with- stand injustice, exploitation, despotism and other manifestations of ‘liberal totalitarianism’.

The origins of the ‘person of a new moral (anti-moral)’ model lie in the liberal, neoliberal and neoconservative models that either deny mo- rality based on religious principles, contrasting it with rationality (Brzezinski, 1998), or morality based on certain socio-philosophical ideas about proper behaviour (for example, secular morality within the framework of Marxist-Leninism) (At- tali, 2019). Some models presented by R. Dwor- kin, F. Hayek, J. Rawls, and R. Nozik offer unique alternatives to complex systems of moral guidelines, for example, in the form of justice raised to the absolute (Dworkin, 1986; Hayek, 1990; Rawls, 2011; Nozik, 2013).

As noted by a number of researchers, within the framework of neoliberal concepts, an attempt is made to simplify the system of moral princi- ples, followed by replacing the mythical category of justice, which each author of the concept sees in his own way (Khmelinin, 2014, pp. 151-164). Some researchers see the increase in the role of the national intelligentsia as the chief bearer of cultural values as a primary mechanism for coun-

tering these processes (Osinsky & Dobrynina, 2008, pp. 149-150).

The processes of globalization, in turn, necessitate a reassessment of the moral guidelines of social development in order to subordinate them to the logic of the development of the world capitalist system and to prevent the global governing elites from losing power and property on a global scale. Thus, 'a man of a new morality (anti-moral)' acts as a guarantor to prevent opposition to the processes of globalization as an immoral phenomenon of the imperialist era.

A comprehensive socio-philosophical analysis of the problems of determining the place of a person in the system of ontological principles of global constitutionalism makes it possible to perform academic research into the main directions of development this social concept, its influence on the socio-political, state-legal and financial-economic development societies and states, as well as to determine the optimal balance of global (international) and national (state interests) during the formation of the state's foreign and domestic policy.

Conclusions

1. The place of a person in the system of the ontological principles of global constitutionalism, like most modern bourgeois social concepts, uses large-scale political techniques, which have certain ontological contradictions between the objective, which is to serve the interests and needs of the global ruling elite to preserve their power and property, and the social nature and character of the use of this social concept, which appeals to the masses of the population, or to a significant part of society, whose interests are just trampled on by the global governing class, as

since capitalism is in its final imperialist stage, all the contradictions and costs that arise are transferred "onto the shoulders" of the exploited sections of society.

2. An important role in understanding the place of a person in the social concept of global constitutionalism is assumed by the socio-philosophical analysis of these ontological contradictions between the declared anthropocentricity and the humanistic nature of the social concept of global constitutionalism, and the real practice of its carefully camouflaged implementation through the use of pseudo-democratic rhetoric in the modern world.
3. The main models in the definition of a person in the social concept of global constitutionalism can be distinguished: 'a consuming person'; 'global person'; 'anti-religious person'; and 'a person of new morality (anti-moral)'.
4. It seems that the models of human life, which are formed within the framework of the socio-philosophical concept of global constitutionalism, are generally anti-humanistic, partly hateful in nature, and aimed at suppressing the human self, as well as any initiatives that seek to improve human life in particular, and society as a whole, which raises concerns about the chances of maintaining and developing human civilization.

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THE IDEOLOGY OF SOCIALISM AND THE ARMENIAN POLITICAL PARTIES

Abstract

The article covers the manifestations and peculiarities of the ideology of socialism in the social-political life of Armenia at the end of the 19th century and the beginning of the 20th century. General characteristics aims and directions of activity of the political organizations functioning in the Armenian reality within the given time period, whose program documents feature the ideology of socialism to one degree or another, are given (Hunchakian Party, Dashnaktsutyun, Armenian Social-democrats, Specifics, Socialists-revolutionaries). The specific peculiarities of the national-political life of Armenia in the given time period and their impact on the ideology of political forces are introduced.

Keywords: socialism, ideology, Armenian national parties, Hunchakian, Dashnaktsutyun, Social-democrats, Specifics, viewpoint, worldview.

Introduction

The ideas of human freedom and social justice have been crystallized in the public consciousness in the process of the development of human society. They have been manifested by the condemnation of private property and the preaching of social and equality of property in the Antic era, and the form of national uprisings in different countries during the feudal period. These ideas are present in the prominent figures of the Renaissance and the Reformation (J. Hus, T. Müntzer, T. Campanella).

In Armenian reality, the ideas of human freedom and social justice were raised in early Middle Ages and were expressed through social movements (Anapatakan, Borborites, Mtsghneakan movements) against the ideas preached by the official Church. These movements, sectarian in nature, contained rebel against the regime,

which was especially emphasized in the 8th-9th centuries, during the period of Paulicianism.

During the period of the development of capitalistic relations, these ideas are reflected in the work of European utopian-socialists: Saint-Simon, Ch. Fourier, R. Owen.

In the 18th-19th centuries, during the bourgeois revolutions that erupted in Europe, these ideas constituted the fundamental principles of the propaganda of revolutionary leaders, and were more vividly displayed in the slogan of the 1789 French revolution; “liberty, equality, fraternity”, becoming one of the driving forces behind the social development of European nations.

In the middle of the 19th century, the idea of a free and fair society was put on a scientific basis by Karl Marx, who put forward the issue of the historical necessity of overthrowing the capitalistic system by way of revolution and creating a new, socialist system. The need for political

and economic transformations in the European countries ignited by revolutionary movements was turning into the demand of public life. This fact contributed significantly to the spread of socialist ideas. It is no coincidence that the first political parties were formed both in Europe and Russia, as well as in the Armenian reality within the above-mentioned period.

The following peculiarity should be underlined here: the priority issues of the political parties formed in the highly-developed Western European countries had mainly social and economic content alongside with the political one. The Armenian reality was characterized by the fact that the ideas of human freedom and social justice were mixed with the issue of national liberation. This article attempts to represent the whole spectrum of the manifestation of socialist ideology in the Armenian social and political life.

Social Democrat Hunchakian Party

The first organization in Armenian reality bearing this ideology was the Hunchakian Party, founded in Geneva in 1887. The Hunchakians claimed the socialist organization of the society to be their ideal, which was fixed in their program (program-maximum)¹. The socialism of the Hunchakian Party was a unique mix of the ideas of Russian Narodnichestvo, European social-democracy and Marxism. Alongside with this, they strived for the achievement of their closest (minimum) aim, i.e. the liberation of Western Armenians, through the propaganda of the national liberation struggle. However, the Hunchakian socialism was dogmatic. The class-based struggle was promoted in countries which lacked factory production and working-class. The ideas of so-

cial justice and friendship among nations were spread among Western Armenians who lived under Turkish-Kurdish terror, ignoring the environment as well as the subjective and objective circumstances that prevented the success of the liberation struggle – the political fragmentation of the Armenian people, geographical dispersion, savage nature and religious intolerance of dominating nations, the servility rooted in Armenians for centuries, etc. It is no coincidence that later, some Hunchakian leaders admitted that there were no favourable conditions for the propaganda of socialism in Turkey (Tamatean, 1985, p. 88). It is natural that socialist propaganda could have no effect under such circumstances. The leaders of Western Armenians, who were facing the problem of existence, M. Khrimyan, A. Arpi-aryan², M. Tamatyan, H. Chankyulyan (1913, p. 6) and others, did not and could not perceive these ideas: although deeply humanistic, they seemed alien to Western Armenians and of transnational content.

The ideological dualism of the Hunchakians and their failures in practical activity resulted in the great split of 1896. The Western-Armenian Hunchakians, who rejected the socialist propaganda, disunited to create a separate party of solely national nature, which was named “Reorganized Hunchakians”. These shifts were reflected in the new program of the old Hunchakians, faithful to the ideas of socialism, in 1897. Here the priority was given to the liberation of Eastern or Russian Armenians from the domination of tsarism instead of the issue of the liberation of Western Armenians (Hovhannisyan, 2012, p. 124). Besides, the presence of major working-class centres in Transcaucasia (Baku, Tiflis, Batumi) created a favourable environment for so-

¹ Hunchak, Geneva, 1889, N 1.

² Mshak, Tiflis, 1908, N 35.

cialist propaganda.

In this period, the members of Hunchakian party took an active part in the international socialist movement and joined the Second International, the international Proletariat organization.

The impact of revolutionary movements of Russia at the beginning of the 20th century led to the rapprochement of the Hunchakian party with Russian social-democrats³. Many of Eastern Armenian Hunchakian leaders (R. Khanalat, A. Nazarbek, G. Vardanyan) tended to the idea of dividing the party into two parts, according to which national liberation struggle was to be continued in Turkey, while in Russia and the Caucasus they were to cooperate with the RSDBP and carry out social-democratic activity only⁴.

Although the party maintained its unity in the Paris meeting in 1905, the fact that the Hunchakian organizations of Transcaucasia were starting to give priority to the social-class factor, while the Hunchakians from abroad, who formed the majority of the party, continued to see national liberation as the main objective of the party, became more and more visible.

Hunchakian activity in Russia and Transcaucasia ended after the establishment of Soviet order, i.e. at the beginning of the 20s.

Armenian Revolutionary Federation
(Hay Yeghaphokhakan Dashnakcutyun)
Party

Socialist ideology was manifested in a unique way in the activities of the Armenian Revolutionary Federation party, founded in Tiflis, in 1890. This party, created for the political liberation of Western Armenians, bore the influence of Russian Narodnichestvo at first. Although social-

ist principles were fixed in the 1892 program of the party too, in general the party abstained from adopting the practical policy typical of a socialist party (Karapetyan et al., 2003, p. 86). Unlike the Hunchakians, the ARF did not concentrate on socialist ideology and accepted it as the principle behind the social organization of the Armenian people after achieving national and political liberation. This position and mode of practice adopted by the ARF became the target of criticism for its rival political forces. Addressing this issue, M. Varandyan, a party theorist, considers the criticism against the ARF not serious and unjust, believing that the party leaders (Ch. Miqayelyan, S. Zavaryan, Rostom) were not willing to mimic Russian revolutionists and “to adorn their propaganda for the liberation of Western Armenians with socialist phraseology” (Varandyan, 1992, p. 106).

Eastern Armenian intellectual leaders of the ARF were the ones who bore the socialist ideology, while the central part of the party remained incommunicable to it. The first Russian revolution of 1905 created favourable conditions for the activation of socialist elements within the party. The issue of reviewing social-economic problems was raised alongside with national-political issues. The necessity of bringing socialist ideology to life was announced. The new conditions were reflected in the “Caucasus project” adopted in the Vienna meeting of 1907, according to which the ARF was to continue the national liberation struggle in Western Armenia, while in the Caucasus it was to carry out socialist activities, i.e. to take part in all-Russian social-democratic movements, together with activities of national nature. This ideological discord led to the formation of groups supporting from extreme nationalism to the adopting of a purely socialist mode of conduct. Although with difficulty, the

³ Hunchak, London, 1906, N 3.

⁴ National Archive of Armenia, fund 1456, list 1, case 94, pp. 2-4.

ARF managed to prevent the ideological and organizational split of the party.

After the adoption of the “Caucasus project”, the party became a member of the Second International, but even after this, its socialist nature was mainly visible in terms of theory. The unsolved problem of the liberation of Western Armenians, the deepening of interethnic conflicts in Transcaucasia and the necessity of national self-defence made the ARF adopt a moderate position towards movements of social-democratic nature in terms of practical activity.

Extreme nationalists (group leader Mihran and others) were expelled from the party, and extreme socialists (L. Atabekyan, A. Mravyan, etc.) joined Russian social-democrats in the end.

The ARF was criticised continuously by socialist parties for its moderation. Addressing this issue, M. Varandyan shows that even in economically developed countries the socialist parties left the maximum demands of the socialist program aside, and concentrated their powers on carrying out the minimum of the socialist program, which, was the credo of democratic parties. The circumstance mentioned above was especially emphasized in the case of Russia, which was deprived of objective conditions for building socialist order, where “pure” socialists, ignoring the reality, were striving to teach a lesson not only to European socialists, but also to the whole world, and create the socialist paradise as quickly as possible (Varandyan, 1992, p. 418).

Thus, despite its socialist thesis, the ARF practically remained a national party. Starting from the beginning of the 20th century it gradually became the main force of Armenian social-political life and had a decisive role in the restoration of Armenian statehood.

Armenian Social-Democrats

At the end of the 19th century and the beginning of the 20th century the social-democratic movement evolved in Transcaucasia under the influence of Russian labour movements, and the local committees of the Russian Social Democratic Labour Party, where Armenians formed a significant number, were created in large labour centres. Although proclaimed in 1898, the RSDLP was de facto created in the London conference of 1903 where Armenian social-democrats (B. Knunyants, A. Zurabyan) took part as well. The RSDLP was a party of emphasized Marxist ideology. The manifesto of the “Armenian Union of Social-Democrats” founded in 1902 announced that the Union, as a branch of the RSDLP, “was unanimous with it, and would direct its activities towards the protection of the interests of the Russian proletariat in general and the Armenian proletariat in particular” (Lenin, 1983, p. 4). Lenin, welcoming the manifesto, specified the program of Russian social-democrats, believing that the main objective of social-democrats, regardless of nation, should be the demand for political and civil freedom and equality. Although the RSDLP protected the principle of self-determination of nations, it was apparent that Lenin and his fellows prioritized the class interests of the proletariat, while national, agrarian and other issues were subordinate to it. Armenian social-democrats also protected the internationalist principle of the organization of the proletariat. Subordinating the national ideology to the socialist one they believed that the triumph of the revolution in Russia would liberate Western Armenians as well, and thus regarded the struggle of national Armenian parties for the liberation of Western Armenians as aimless (Kara-

petyan et al., 2003, p. 148).

However, the RSDLP was not firm enough in terms of ideology. Disagreement in questions regarding the revolution and the socialist order emerged in the period of the first Russian revolution, after the crystallization of which Bolshevik and Menshevik streams were outlined.

G. Plekhanov, the ideological leader of Russian Menshevism, unlike Lenin, had a negative attitude towards revolutionary extremism. He believed that a social revolution would be possible only in the stage of capitalism when production would reach a high level, and the working class would make up the majority of the population. This is why he had a negative attitude towards the October revolution of 1917.

Plekhanov warned that the seizure of power by one class, moreover, by one party, could lead to the greatest misfortune. According to him, the forcible implementation of socialism would result in a civil war and the collapse of the country's economy.

Developing this idea, Kautski, the well-known theorist of socialism, rightly states: "In fact, Russian communism turned into a barracks socialism... it was Bolshevism that won in Russia, socialism was defeated there" (Leyst, 2006, p. 492-493).

Armenian Menshevik leaders, A. Zurabyan, A. Yernzkyan, G. Gharajyan, opposing the Bolshevik principle of self-determination of nations, defended the idea of cultural-national autonomy within socialist Russia⁵. They distinguished between Eastern and Western Armenians and did not approve of one side intervening with the issues of the other. M. Varandyan observes that Armenian social-democrats "hiding behind Marxist phraseology and slogans, were striving to free themselves as much as possible from the

complicated and torturous concerns of the Armenian Cause..." (Varandyan, 1992, p. 400).

Regarding the agrarian issue, the Mensheviks, unlike the Bolshevik project of land nationalization, or, in fact, making it state property, defended the idea of the municipality of handing the land over to the local self-government bodies⁶. Menshevik activities ceased in the 1920s, after the establishment of one-party Bolshevik order.

Social Revolutionaries

The Socialist Revolutionary Party (SR) founded in Russia in 1902 had the ideological colouring of socialism. The Armenian organization of this party, as a branch of the Russian party of the same name, was formed in Transcaucasia during the first Russian revolution. Unlike national parties, the SR party prioritized the issues of overthrowing tsarism and defending the interests of the peasantry. Terror had a primary role in the practical activities of the SR party. The SR party collaborated with national and socialist parties for the sake of the triumph of democracy and the solution of the agrarian issue and took an active part in the fight against tsarism.

The Socialists-Revolutionaries bore the ideology of Russian Narodnichestvo, and following their example, they saw the embryo of socialism in maintaining and developing the rural community. The principle of land "socialization", by which the land was to be handed over to rural communities with an equal right of usage, occupied a primary role in their program. The SR party focused on the peasantry in the struggle of the working class for their rights, based on their being far predominant in quantity (Karapetyan et

⁵ Payqar, Tiflis, 1917, N 238.

⁶ Payqar, Tiflis, 1917, N 240.

al., 2003, p. 138). The SR perception of socialism was limited within the framework of the agrarian issue. The party continued its activities until the establishment of Soviet order in Transcaucasia.

Specifics

One of the forces professing the socialist ideology in Armenian social-political life was Armenian Social Democratic Labour Organization. It was formed during the years of the first Russian revolution (1905-1907). The organization had a Marxist worldview. The main peculiarity of the organization was that it brought forward the idea of a national, not a class principle of the political organization of the society. The party ideologists believed that the Armenian people had its specific peculiarities of life (geographical and political division, Armenian issue, etc.), which distinguished them from other nations. Besides, according to the party ideologists, Armenian working-class people, in order to stay away from the powerful influence of the national movement, needed a specific organization, which would be a part of the RSDLP through a federative principle. It is for this fact that the party received the name “the specifics”⁷. D. Ananun, an ideologist of the “specifics” believed that the national interests of the Armenian people coincided with the interests of Russia. Therefore the solution of the Armenian issue was linked to powerful Russia⁸. Unlike the RSDLP, “the specifics” rejected the right of nations to self-determination and supported the idea of the cultural-national autonomy of the Armenian people within Russia (Davit Ananun, 1926, pp. 94-95). Their program was close to the Mensheviks in its na-

ture. “The specifics” considered the idea of a socialist revolution in Russia to be unreal, since they believed that the working class formed a tiny part of the Russian population, and the Bolsheviks did not even represent the whole of this working class⁹. They did not accept the cosmopolitanism and internationalism of the Bolsheviks and believed that the Armenian working class was to focus on its national interests and the solution of its national problems only (Melikyan, 1997, p. 245).

Unlike national Armenian parties, “the specifics” prioritized social and class issues, and therefore, despite its ethnic composition, in terms of ideology, this party must be classified as a non-national, social-democratic, Marxist organization (Karapetyan et al., 2003, p. 186).

Not long after the establishment of Soviet order, the activities of “the specifics” were stopped.

Conclusions

The other political forces functioning in Armenian reality: the Armenakan, Reorganized Hunchakian, Constitutional-Democratic and Armenian National parties, although accepted the progressive nature of the socialist ideology, considered the adoption and implementation of its principles as untimely, and harmful in terms of priority national issues. For this reason, the programs of these parties were based on purely national and democratic ideology.

Thus, at the end of the 19th century and the beginning of the 20th century the penetration of socialist ideas into Armenian reality and their mixing with national issues had various theoretical and practical manifestations in the national-political sphere.

⁷ Banvor, Baku, 1917, N 2.

⁸ Gorts, Baku, 1917, N 9-10, p. 183.

⁹ Gorts, Baku, 1917, N 11-12, p. 198.

Summing up, let us emphasize the facts that during the period in question non-national parties with their socialist slogans could not create a solid social basis in the Armenian people, which continued to prioritize mainly purely national ideology.

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MODERN DANGERS IN THE DEVELOPMENT OF THE RUSSIAN EDUCATION SYSTEM AND WAYS TO OVERCOME THEM: SOCIO-PHILOSOPHICAL ANALYSIS

Abstract

The article identifies and studies the features of the modern critical discourse of reforming the education system in Russia. Based on the socio-philosophical method of cognition, the authors of the article aim to identify and analyze some dangers in the modern education system of Russia that pose a threat to its full development, since they impede the training of highly qualified specialists and mature, responsible individuals. The article suggests measures to eliminate the identified dangers and generally optimize the innovative modern development of the education system. The authors of the article believe that the development of the education system should in practice become the most crucial priority of state policy so that the latter provides effective governing influence on the development of the educational space. This means that in the education system it is necessary to timely identify real and potential dangers, analyze them in detail and, accordingly, develop useful tools to eliminate these dangers and optimize the further safe development of the educational space. The education system in Russia will only then be able to train highly qualified specialists and mature, responsible individuals when it eliminates the dangers (deviations from safe development standards).

Keywords: critical discourse, education system, educational policy, modernization of education, social system, dangers, safe development of the educational space.

Introduction

The analysis of scientific and socio-philosophical literature shows that at present, there is still not enough research necessary to form a safe development of education. The problem of safe development of the modern Russian education system is widely studied in modern socio-philosophical literature, in particular, in the works of M. K. Gorshkov and F. E. Sherega (2010), B. S. Gershunsky (2001), N. V. Nalivaiko (2007, 2011, 2018), O. N. Smolin (2011), V. M. Filip-

pov (2013), and others (Zalesny, Goncharov, & Savchenko, 2019; Moros, 2013; 2014; Zalesny & Goncharov, 2019). However, at present, theoretical and methodological researches in the field of domestic education are not enough, thanks to which it would be possible to clearly define the ways of developing the education system based on the traditions of domestic education, and also taking into account the use of the best experience of foreign countries, which would prevent unreasonable options for reforming education. Based on this, the authors conclude that in the current

conditions of development and transformation of Russian society, the need has ripened for socio-philosophical research of the educational system of Russia based on philosophical approaches to the analysis of the safe development of education. This became a determining factor in choosing the purpose of the research, which is to carry out a socio-philosophical analysis of the crisis of educational reforms and ways to ensure the safe development of the Russian education system.

The Critical Discourse of Reforming the Education System in Russia

Since the collapse of the USSR, various reforms and modernizations have constantly been taking place in the Russian education system. Moreover, the result of the implemented innovations, despite the correctness of the purposes and objectives declared by the Government of the Russian Federation, often does not meet the expectations of experts and civil society as a whole, since the level of quality of education in Russia is steadily declining. In the country, the critical discourse of reforming the national education system is gradually shifting from particular issues that cause bewilderment and fear for the future of Russian education to a systematic understanding of the existing problems in the modern educational space. In the critical fact is that the critical activity of the scientific and expert community is currently moving from private issues to complex and systemic problems of the Russian educational space. This indicates a radical change in the nature of the entire discourse. Criticism of the 1990s came down to the “struggle of progressive reformers” and the “conservative scientific and pedagogical community of the country” regarding the ways and mechanisms of development of the domestic education system,

which, in essence, allowed the “progressive” reformers and authorities to ignore the “conservative-protective reaction” as outdated and ineffective in new realities position. Today, in the critical discourse of the sphere of education, there are more objective views, assessments, suggestions and recommendations are observed since subjective worldviews positions and personal preferences of authoritative specialists are becoming a thing of the past. In other words, the “quality of criticism” of the modernization process increases based on an in-depth and detailed analysis of failed reforms, while the analysis, nature and content of the argument differ in depth and consistency. Even the language of describing and explaining social reality becomes more objective, it uses concepts such as “red ribbons”, “Goodhart’s law”, “Thomas’s theorem”, which provide conceptual instruments for understanding education as a particular social system. “Red ribbons” indicate boundaries beyond which an abundance of norms and procedures for regulating the system leads to its bureaucratization, reducing the development potential; Goodhart’s law states that all indicators of social development, being the object of government control, lose their objectivity and lose trust, are often falsified and degraded; Thomas’s theorem indicates that if a particular situation is perceived by people as real, it is real in its consequences. In other words, if the society in advance perceives the next reforms in the field of education as unsuccessful, then these reforms will indeed fail. Currently, a new strategy is being formed for an in-depth analysis of the current situation in the field of education and science. In their research, M. B. Sapunov and H. G. Thagapsoev (2018) come to the conclusion that the systemic interdisciplinary nature of the modern critical discourse of reforming the education system in Russia is based on the categories of

meta-analysis, which makes it possible to form a culture of critical discourse as a fundamentally new space for professional communication (p. 26).

In particular, in our opinion, the critical position of E. I. Trubnikova is interesting and convincing. She notes that the number of universities and their branches, dissertation councils, and defence of candidate and doctoral dissertations has significantly decreased in recent years. It was assumed that the purpose of institutional reforms would be to reduce the asymmetry in the Russian education system, as well as its integration into the international educational space and the level of quality in the field of science and education will increase. However, in practice, a completely different result is observed; therefore, it is seriously doubtful that according to the results of the “total struggle for quality”, the forces interested in the development of the Russian education system won. Closed universities could also include those who strove for quality education, but were unable to meet the deliberately overstated regulatory requirements and suffered from the so-called “red ribbons”. Among the potential applicants who did not enter could well be the future M. Lomonosov, D. Mendeleev, K. Tsiolkovsky, etc., ordinary scientists who did not overcome total bureaucratization and were disappointed in the chosen field of professional activity could also suffer. At present, it is impossible to be sure that regularly updated inflated requirements will not alienate talented people from the sphere of education and science and replace them with rent-oriented players (Trubnikova, 2018, p. 117). In current institutional conditions, the approaches and criteria for selecting applicants for funding can be recognized as adverse selection. In the educational system, the tendency of “scientific protectionism” and “subjectivity in assessing the

activity” of researchers, teachers, educational and scientific organizations is intensifying (Gorin, 2017, p. 70).

Scientists V. S. Senashenko and A. A. Makarova rightly point out that higher education in modern Russia is becoming more and more internationalized every year. At the same time, the scientific and expert community is increasingly discussing the future of the country’s education system. Many believe that the current difficulties in higher education are temporary and do not indicate that there are serious problems in the chosen path of development. At the same time, most researchers have a distorted view of the possibilities of their own education system inherited from the USSR. The question of what was constructive in the Soviet education system and what should be recognized as its shortcomings remains insufficiently studied. There is still a debatable question about the traditions of domestic education that need to be continued, and about the approaches that need to be abandoned in the process of modernizing the Russian education system (Senashenko & Makarova, 2018, pp. 24-42).

Ways to develop the system of domestic education based on international experience to resolve crisis phenomena began to be discussed in society and actively introduced in the 1980s. Subsequently, conditions were created for the corresponding transformation of the educational space in Russia. However, most of the reforms were carried out by trial and error. They did not have the necessary scientific justification, which led to negative results due to the directive mixing of different educational systems without preliminary modelling of the associated potential risks (Grebnev, 2018, pp. 5-18). The chosen strategy of the educational policy was entirely expected and naturally turned out to be destructive for the

Russian education system, since educational systems of different values, structure and content were mixed (Senashenko & Makarova, 2018; pp. 11-15; Moros, 2013). At the same time, at the beginning of 2010, it became apparent that the modernization of the educational system is destructive without deep analysis and awareness of the fundamental socio-cultural features of Russia, and the successful development of domestic educational institutions is merely impossible by simply mixing domestic and foreign experience (Senashenko & Makarova, 2017, pp. 24-42).

In their critical analysis, researchers D. A. Sevostyanov and A. R. Gainanova believe that today the education system is created artificially, generating distortions of educational forms of different levels that distort Russian education. The new system is characterized by a lack of logic, a shift in the meanings of educational activity, and the appearance of inverse structures (Sevostyanov & Gainanova, 2014, p. 45). It is the inversion that generates hybrids; a society with its basic institutions is currently “hybridized”. In this regard, participants in public relations, following hybrid algorithms, enter into various relationships that, in fact, duplicate, overlap and replace rational structures in the formation of the Soviet period. However, society is accustomed to thinking about education within the framework of traditional stereotypes. Therefore it is genuinely unaware of the whole range of problems caused by the hybridization of all educational structures.

According to V. S. Senashenko and A. A. Makarova, a significant resource for correcting the results of modernization in the education system could be social engineering, which is a complex of methods, techniques and technologies for creating a genuinely sufficient educational space. In this case, we are talking about a large-scale so-

cial experiment, in which specialists of the highest qualification throughout Russia should take part. An objective assessment of real problems and prospects for the development of the national educational space needs a long time, which will allow for a reassessment of values and a change in the course of educational policy (Senashenko & Makarova, 2018, pp. 24-42).

S. V. Kamashev (2008) rightly notes that education connects the activities of citizens through their social environment, ensuring that people are prepared for the constant process of formation and development of a new generation with the functioning of the state. It is the state that is called upon to create the conditions necessary for the free development of the personality when its interests and needs can be fully satisfied. At the same time, the individual, being an element of complex social relationships, is called upon to preserve the integrity of society, to take part in upholding and strengthening its value system, and through its activities to help ensure its practical implementation (pp. 17-18).

Of course, as suggested by O. A. Belkov and L. G. Laptev, the education system functions in critical situations. However, it experiences the destructive impact of adverse circumstances associated with the emergence of certain dangers for the individual, society and the state (Laptev & Belkov, 2011, pp. 17-23). In particular, in the context of financial and economic crises in the country, the demand for highly qualified specialists is rapidly falling, so it becomes difficult for graduates of universities to find work in their field of expertise, many go to work in those areas that bring more income, primarily in trade.

In their work, L. G. Laptev and O. A. Belkov (2011) draw attention to the fact that the medium for the formation of a person’s personality and worldview is the middle and higher school,

which develops the intellectual, labour and spiritual and moral social potential, so that society is capable of self-preservation and development (pp. 17-23).

In fact, in our opinion, the education system is an environment of actualization and mobilization of intellectual resources not only for national but also for global innovative development. In this regard, the implementation of the idea of a “breakthrough in the development of Russia”, which was announced by the President of the Russian Federation in the annual message to the Federal Assembly of the Russian Federation in 2019, is based primarily on the preservation, development and mobilization of Russia’s intellectual potential in the framework of strengthening the system of domestic education. With this, we connect the possibility of the country’s transition to an innovative path of development.

Thus, the critical discourse of reforming the education system in Russia from the time of the collapse of the USSR to the present has undergone dramatic changes. At the beginning of the XXI century, the scientific and expert community moved from active criticism of private innovations to a systematic approach in understanding the cause-and-effect relationships of the gradually degrading system of Russian education. The new methodological approach has made the criticism of each aspect of the educational process reform based on a comprehensive understanding of the integral development of the education system in its immanent dimensions. Today, this allows us to see a more significant “ontological and key” - a type of complexity and problem of Russian education in the general conditions of a changing Russia behind the individual shortcomings of educational policy and managerial technologies. The consequence of this phenomenon is the need for the development and practical ap-

plication of new instruments for analysis and interpretation based on the principles of an interdisciplinary approach and ideas of modern social and humanitarian science. As a result of this, today, the critical discourse of modernization of the sphere of education is becoming more objective and scientific, able to determine the determinants of social pathologies in the educational space of Russia.

In the context of this research, we will call all the problems, challenges and threats in the system of Russian education a single term “danger”, the ways to overcome which are of theoretical, methodological and practical interest. Consider the current dangers in the education system of Russia today.

“Dangers” in the Modern System of Russian Education

First of all, in our opinion, the danger of insufficiently competent management of the system of domestic education should be considered.

It should be noted that education management is a systematic activity. This is such a targeted effect on the object, as a result of which it acquires the required state. In relation to this, it is necessary to have a clear understanding of what is expected to get the state of the managed object, and therefore to present in detail the sequence of specific actions that will lead to the achievement of the purpose. In a situation where, due to the management of the education system, they are factually degrading, and severely destructive changes are taking place in it, this is not about management, but about destruction.

D. S. Volkova (2012) points out that the management of education is intended to be comprehensive and systematic, and not to be carried out by individual ill-conceived and isolated mea-

asures (pp. 3-14). Education management should be based on a single, integrated, detailed strategy. However, in practice in Russia, as noted by A. A. Dorskaya (2012) it is rapidly deteriorating, as indicated by the high level of external and internal conflict, bureaucratization, corruption and other harmful factors in the system (p. 15). This leads to the accumulation and increase of problems in various areas of educational activity, including the quality and content of educational programs being developed and implemented, and staffing. In higher education, the most apparent destructive changes are taking place, even the very concept of “university” there is a lot of discussion. Among the main managerial dangers in the education system, specialists indicate the following: incompetence of authorities in the educational sphere; unreasonably large managerial staff throughout the country; irrational spending of budget funding; corruption; a constant increase in the reporting load; incorrect setting of purposes and objectives in the development of education; lack of scientific justification for reform programs (Pashentsev, 2013, pp. 130-133; Khromov, 2014, pp. 42-49).

In general, these dangers in the education management system are quite obvious; we believe that the latter danger should be clarified by the fact that reform is unreasonably frequent. In fact, the education system does not yet have time not only to adapt to innovations but also to comprehend them, as changes and additions to the recently revised specialized legislation reappear, which, in our opinion, significantly destabilizes the educational space and disperses the development guidelines, makes them incomprehensible to participants in the educational process and the general population.

Another serious danger is the blurring of boundaries in educational levels and the insuffi-

ciently deep content of education. In particular, a serious concern of the scientific community is the fact that in fact, higher education in Russia has ceased to be professional. Currently, on average, two-thirds of all employers in the country (Kalachev, 2015, pp. 215-220) are ready to hire a university graduate without the experience of professional activity.

In 2017, the consulting company, “Boston Consulting Group”, based on research conducted in Russia concluded that more than 80% of the working-age population of the country does not have the necessary competencies and skills to work in modern markets, and in Russia itself there is no necessary demand for knowledge. BCG specialists, using the methods developed by them, determined that citizens of the Russian Federation prefer to work as drivers (7.1%), sellers (6.8%) and security guards (1.9%). At the same time, highly skilled labour, which belongs to the category of “knowledge” (solving creative and non-routine tasks, intellectual activity), is observed only in 17% of the population. This is 1.5 times less than in the United States or Japan, 1.7 times less than in Germany, 2 times lower than in Singapore and 2.6 times lower than the same indicator in the UK (Auzan, 2017).

Based on the data obtained, the experts concluded that the higher education system in Russia does not solve the problem. Obtaining university diplomas has become an empty social ritual, which only gives a certain general “pass” to society or provides a reprieve from the army. Education in Russia does not contribute to career advancement, does not lead to social success, the diploma has replaced education, and professionalism has turned into the ability to adapt and get a job. In this regard, 91% of Russian employers believe that university graduates do not have the necessary practical skills, and 83% believe

that the level of training of specialists in higher education is below average: in fact, they have to train graduates again on the job. The BCG report led to an active discussion in society (Auzan, 2017).

Today, universities do not train specialists of such a level that they are able to take even the lowest position in their field of professional training without experience. Graduates of universities, in particular, young teachers and doctors are not only challenging to get a job, but their salaries are meagre. In this regard, there is the so-called “brain drain” abroad. Moreover, people in the labour market are in demand, mainly without specialised professional knowledge, since work experience can compensate for gaps in education. We are talking about office managers, sales consultants, assistant managers, secretaries, couriers, security guards, insurance agents, network marketing agents, etc. Graduates of universities today in most cases do not go to work in their specialisation area, but, having received any higher education, they begin to work in positions where they can master the skills they need directly at the workplace. Unfortunately, the Russian education system today is focused primarily on the needs of the market, and not on the full development of the personality and high professionalism of future specialists (Moskovskaya, 2015, pp. 75-84).

We believe that the danger described above naturally leads to another danger associated with high-quality software for the educational process. In modern Russia, there is a constant emphasis on modernizing the education system, which in practice results in the introduction of out-of-touch innovations, the ideas of which are simply borrowed by the Ministry of Education and Science of the Russian Federation from the most developed countries of the world. These ideas are

rapidly being introduced into the Russian legislation on education without taking into account the real needs, purposes, development purposes and capabilities of the domestic educational environment. As a result, there is a situation that is destructive for the country, when modernization in the education system is catching up with other countries, and this is not happening systematically, but in certain areas, the need for reform of which raises many doubts in the Russian scientific community. Moreover, in our opinion, modernization should not consist in catching up and reproducing the existing (current) specific level of an educational organization in other countries, but in mastering and introducing innovative mechanisms for the development of the individual, society and the state through the educational system as the crucial component of the system of ensuring national security. In this regard, one should act ahead of the curve, and not catch up with what is already in effect in others. Catching up and copying other people’s models will never become a leader, will not implement their unique ideas, because they do not set such a goal and do not have mechanisms for its implementation.

Another danger is pedagogical methods in the education system. We noted above that the purpose and objectives of managing the development of the education system in Russia were initially defined and incorrectly formulated, and its constant reform does not have sufficient scientific theoretical and practical justification. In this regard, in the educational process, the selection of specific pedagogical methods from a wide range of possibilities is carried out arbitrarily and not systematically. Moreover, the developed criteria for evaluating the effectiveness of training using certain methods are based on the achievement of certain indicators of learning material in the educational potential that these methods

have.

We believe that this approach is too narrow; it does not allow us to comprehend and control the effectiveness of the educational process in a complex. Not only does each teacher use a set of convenient methods at their discretion, but the methods themselves are focused primarily on the development of educational material, rather than educating the younger generation in Russian traditions.

In particular, the following pedagogical methods are currently widespread: information and communication, design, game, modular, health-saving, integrative, differentiated, methods of critical thinking, problematic and developing learning, case study method and many others. Of course, each of these methods is useful, important and even necessary. However, the management of the educational realm proceeds not only in such a way that it does not provide a comprehensive analysis of the effectiveness of particular systems of methods at different levels of education and its conformity to the purposes and objectives of national education, but it does not ensure the continuity of the use of specific methods and their combination either.

In fact, in practice, there is a situation when a “fashion” is formed for specific pedagogical methods of teaching as the most modern and effective methods borrowed abroad. Then, for some time (1-3 years on average), teachers at all levels of the education system begin to emphasize their teaching methods on precisely these “relevant” methods within the framework of the next modernization, pushing other methods to the background, although they could have been more effective. Employees of the education system submit a lot of reports and regularly pass the certification. As part of this activity, they must convincingly demonstrate their ability to organ-

ize an effective educational process, primarily based on pedagogical methods introduced into fashion. It seems that such a policy of choosing pedagogical methods in the Russian education system at all levels is destructive and poses a threat to national security.

In general, numerous expert researches are devoted to the analysis of the degree of effectiveness of the implementation of modern state policy in the field of education, which are presented for extensive discussion in the framework of various scientific measures to study the mutual influence of national security phenomena and the education system. In this context, it is worth paying attention to the fact that it is universities (institutions of the education system) that become the platforms for lively discussions of scientists about the cause-effect relationships of modern challenges and threats to Russia’s national security and the search for optimal solutions to pressing problems in the field of education.

In particular, one of the frequently discussed problems of the modern education system is the apparent inequality of universities located in different regions. It is well known that students aspire to Moscow and St. Petersburg to receive the so-called elite education, as well as the fact that the level of quality of technical equipment of capital’s universities is significantly higher than this indicator in remote poor regions, which every year exacerbates the risk of social inequality in society and the destruction of the regional education system. In this regard, the research of T. A. Kovaleva, M. A. Safonova and M. M. Sokolov (2017, pp. 63-79) is interesting. These scientists have shown that it is easier for universities in the wealthiest regions to earn money (however, if we are not talking about Moscow or St. Petersburg, it is more difficult for them to attract the best stu-

dents), but they have to make more effort to maintain the loyalty of the teaching staff. At the same time, capital's universities have the best laboratories, but it is easier for the provincial universities to achieve high rates of the average salary in the region and use scores. In this regard, we can conclude that the working conditions of universities in different regions of the country are so differentiated that it is currently impossible to evaluate their work according to general criteria. This threatens the principle of unity in the development of educational space in Russia.

In the domestic education system, there is also such a danger as a failure of the relationship between educational levels, characterized, in particular, by the degradation of school education during parallel experiments in the innovative development of secondary vocational and higher education (Sharipova & Permyakova, 2016, pp. 80-81), as well as other no less surprising contradictions. The danger of this phenomenon lies in the imbalance of all levels of the education system and undermining the foundation of the educational space in Russia as such

In connection with the foregoing, it can be concluded that the education system is able to fully form a personality and prepare a professional only in the most optimal safe conditions, while deviations from them create various dangers. In this article, we have identified and analyzed only the main hazards, which include the following: illiterate management of the education system; blurring of boundaries in educational levels and insufficient content of training; low quality of educational process software and innovations that are divorced from real life; unmotivated, non-systematic use of pedagogical methods; inequality of Metropolitan and regional universities; failure of the relationship between levels of education.

The national security system, in our opinion, is designed to identify all real and potential dangers and find the most optimal ways to eliminate them, based on the existing mechanism of mutual conditioning and interconnection with the education system described above. It is necessary to create instruments to control and manage the development of the Russian education system in a safe direction for the individual, society and the state.

Ways to Eliminate "Dangers" in the Education System

We believe that the identified and analyzed dangers in the Russian education system that prevent the full formation of the personality of Russian citizens and their professional development can be eliminated by solving the following tasks:

- 1) rejection of the idea that education is a service designed to make a profit since in reality education is the most critical function of the state, based on investing in the future development of the country and ensuring its preservation and gaining leading positions in the world;
- 2) multiple reductions in the reporting of education system employees, associated with the need to justify the existence of rapidly increasing staff of officials at various levels;
- 3) the rationalization of the expenditure of budgetary funds, the exclusion of financing from budgetary funds of non-core specialties in universities. Instead, comprehensive support should be provided for priority areas and specialties in higher education for the development of the national economy. It is also essential to develop a support system for qualified teachers, the most capable and

active students and graduate students;

- 4) the rejection of the destructive and humiliating dependence of universities on the number of students studying on a fee basis. It is necessary to exclude the occurrence of a situation where the leadership of a higher educational institution holds onto each contract student and does not expel those who do not have the desire and ability to study. Timely objective expulsion of lagging students helps maintain a high level of quality education in the regions and the country as a whole;
- 5) a targeted policy to counter the continually increasing bureaucratization of the education system. In this direction, it is essential to increase the requirements for officials responsible for the development of the Russian educational space, as well as to immediately dismiss those who in practice have shown their incompetence or been involved in corruption scandals and connections;
- 6) to reform the system of domestic education solely based on competent expert opinion of the scientific and pedagogical community, and not be guided by voluntarism and the desire for experiments on the part of officials;
- 7) to restore the systemic relationship between higher education and the “national economy” so that higher education does not deal primarily with social education, adaptation and socialization, but solves the specific tasks of training highly qualified personnel in demand in the national economy;
- 8) the main areas of work that will help to ensure a breakthrough in the development of the country through the education system should be the following: financing of education and science systems; construction of

new and support for existing research centres; assistance to young scientists; the introduction of proven management and marketing methods of work in state enterprises, attracting the potential of the media to enhance the prestige of the professions of a designer, scientist, engineer, etc. (Lutsenko, 2013, pp. 58-60; Zalesny & Goncharov, 2020).

As a social institution with activities focused on meeting the needs of society, education is necessary to ensure self-preservation and full development of society. The national security system should ensure a situation where education will not only be comprehensive, sustainable and effective but will also be able to improve optimally in order to be able to adapt promptly to the constantly changing conditions of the external and internal environment in the context of globalization. The evolution of the educational process is designed to be systemic, consistent and large-scale. In this regard, school teachers, university professors, scientists and politicians need to introduce such innovations into the theory and practice of education that will ensure high-quality preparation of all students for an active life for the good of their country.

Innovative Development of the Education System in the Context of the Need to Ensure National Security

We believe that a comprehensive discussion of systemic educational innovations, the search for opportunities to eliminate existing restrictions in their application and improve the quality of education should be priority areas of broad public discussion, primarily in expert circles. It is important to define the concept of educational innovations, assess the current state of their im-

plementation in the Russian education system, and identify potential mechanisms for improving the domestic educational space based on innovations (so-called “growth points” in this area).

Innovation can be directed at progress in one, as well as simultaneously at several or all aspects of the educational system: theory and practice, curricula, teaching, policy, technology, institutions and administration, institutional culture and pedagogy. They can manifest themselves in everything that has a positive impact on the learning process and students. Educational innovations affect all stakeholders: the student, parents, teachers, scientists and politicians, demanding their active participation and support (Yudina, 2014, pp. 49-50)

Officials when planning any innovations must prepare scientifically-based answers to several questions: “Why are they needed?”, “How will they work?”, “What will be the result?”, “Are innovations necessary?”, “What needs of a society satisfy specific innovations?”. The answers to these questions will allow us to assess the degree of compliance of the proposed innovations with the goals and objectives of the development of the education system and, accordingly, determine whether they are constructive and useful for Russia or will be destructive. Useful innovations are the norm, destructive ones are not the norm, since they contradict the condition of safe formation and development of the individual in the educational space, and, therefore, pose a threat to society and the state.

As an example of useful and safe innovations, we can cite a lot of foreign educational programs that should be used more often in Russia and actively create and implement their analogues. For example, there is a program “Thiel Fellowship” Peter Lill, who suggests that people implement their own projects instead of sitting in

the classroom. According to the author of the program, a college or university can be useful in finding out what has been done before, but it will not help to do something new. Each of the participants in this program develops its individual development course (project). Peter Lill suggests that in order to succeed, one should think more about himself/herself instead of competing in outdated areas of professional activity. The program offers the implementation of a personal idea instead of performing mandatory tests, equals the ability to take on significant risks, not considerable debts. How exactly to spend two years of training in the program depends on the person himself, it only helps to meet the right people. The most challenging thing for young entrepreneurs is that they have not yet met everyone they need to know in order for the business to develop correctly and efficiently. Peter Lill’s “Thiel Fellowship” program helps people meet investors, partners, and potential clients in Silicon Valley and beyond¹ (Miller, 2012; Hempel, 2016).

The distance learning program “Learning how to learn”² is also available on [coursera.com](https://www.coursera.com). This course provides free access to new teaching methods used by specialists in the field of art, music, literature, mathematics, science, sports and many other sciences. People will learn how the brain uses two very different learning modes and how it processes and summarizes information. The program allows understanding previous misconceptions about learning, methods of memory, combating procrastination, and useful best educational practices allow more efficient assi-

¹ *Information from the official website of the Thiel Fellowship program by Peter Lill.* (2020). THIELFELLOWSHIP. Retrieved June 27, 2020, from: <http://thielfellowship.org>.

² *Learning How to Learn: Powerful Mental Tools to Help You Master Tough Subjects.* COURSERA. Retrieved June 27, 2020, from: <https://ru.coursera.org/learn/learning-how-to-learn#>.

milation of new information and speedier knowledge acquisition in complex subjects. Using the author's approaches, regardless of the level of students' knowledge, one can change their thinking and, eventually, their whole life. In addition to this program, there is a special course "Mdshift" for those who plan to make a career.

In our opinion, modern, safe Russian education through the introduction of useful innovative approaches should reorient from the average mass training of graduates with their subsequent training at universities to develop the professional potential of the young generation and ensure its relevance in the domestic labour market. In this, in our opinion, the need for innovations in the field of education is manifested, while the need for them is due to the corresponding request of society itself and the state.

We believe that we can only partially agree with the position.

Dwelling on modern innovative achievements of Russia in the international arena in the field of education, M. A. Polozikhina, in particular, cites the following statistics, "In 2018, the Russian team took second place at the 59th International Mathematical Olympiad for high school students (Cluj, Romania) among 116 teams from all over the world, the country won three gold and one silver medal in 29th International Biological Olympiad (Tehran, Iran). In 2017, 10 Russian universities were included in the group of 500 best universities in the world in the field of "Physical Sciences" according to the weekly magazine Times Higher Education (THE), MSU and NSU topped the ranking of universities in the British company Quacquarelli Symonds (QS) for developing countries in Europe and Central Asia. In 2017, Russia won the first place in the team event of the Worldskills World Championship in professional excellence among 77 coun-

tries of the world (1300 participants). Of the 52 competencies, Russian participants received gold medals in six professions, silver - in four more (mainly related to programming and trading) and one bronze (for stone carving)" (Polozhikhina, 2018, pp. 18-20).

It seems that the tangible achievements listed by M. A. Polozhikhina on the world arena in the field of education in the long term do not contribute to the prolific development of the educational space. In our view, the state should strive not just for high achievements among developing countries and victories in international Olympiads, but, above all, for leadership in shaping trends in the field of education, including the announcement and holding of its own international competitions. They can be organized first in the space of the Eurasian Economic Union (by analogy, for example, with "tank biathlon"), and then gradually expand the geography of participants. It is vital to create Russian international educational platforms, to which students from all over the world could join, similar to those that we examined above. In other words, the development of the educational system, as well as ensuring national security, should not be catching up, but ahead of the character. Whereas in solving military-strategic issues of ensuring national security, Russia has already managed to develop and introduce technologies that have no analogues in the world today, but in the field of education, the country cannot yet reach such a level. However, leadership in the field of education and science for Russia, in our opinion, is no less important than the possession of the most modern types of weapons.

Conclusion

Thus, we note that education is a resource

for strengthening the foundation of the future “technological breakthrough” in Russia in the context of modernization and ensuring the general well-being of the nation and country. In this regard, in our opinion, the development of the education system should, in practice, become the most crucial priority of state policy.

1. The real and potential dangers must be timely identified in the education system, analyzed in detail and, accordingly, developed effective tools to eliminate such dangers and optimize the further safe development of the educational space. The education system in Russia will only then be able to train highly qualified specialists and mature, responsible individuals when it does not have in itself dangers (deviations from safe development standards).
2. The current trend towards objectification of the critical discourse of the consequences of constant reform of the education system will provide a comprehensive scientific approach to understanding and explaining to society the national values of the Russian education system, as well as develop and implement effective approaches, methods with the means of its full development in the interests of the state and its citizens.

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WISDOM LESSONS BASED ON THE “CYTOKINE-STORM” METAPHOR

Abstract

The basic process of COVID-19, and especially the kernel of its deadly impact: the cytokine storm, is discussed. Destructive positive feedback is started by messenger cells that become and act blindly for their impact. They become “de-cognitive” and “de-communicative”. Such process of deterioration of messengers is a relevant metaphor to understand and approach some relevant aspects of wisdom in social systems, in economic systems, in political systems...

Keywords: Canon, cytokine-storm, de-cognition, de-communication, expert, metaphor, postmodernism, Protagoras, wisdom.

Introduction

Wisdom is a very complex phenomenon, which includes a lot of different aspects. We have learned that Covid-19 and especially the “cytokine storm”, which is responsible for the high percentage of deaths as a consequence of the COVID-19-infection, can contribute a lot to the better understanding of some vital aspects of wisdom. The cytokine-storm metaphor and the application of this metaphor are very useful in the present-day social, cultural, climate, political and other crises and disasters.

In the studies of and approaches to wisdom, not much attention is paid to the aspects of de-cognition and de-communication. Still, the basic plot of the so well-known Greek classical tragedies as well as of the so popular operas is related to phenomena of de-communication as well as de-cognition. What we mean is that the main heroes of the plots are victims of cognitive and communicative blinding: misunderstandings, wrong interpretation of signals, symbols, etc.

what leads to the fall, the destruction of the hero...

One can argue that an important aspect of wisdom is to detect, to avoid, to deter, to correct processes which generate cognitive and communicative inactivation. These processes can be started, generated, strengthened, guided by self-deception but also in a lot of cases purposely started by individual or group dyssocials, hypocrites, perverts-narcissists.

To stop to be open to signals from others, friends as well as enemies, from the environments, as well as to stop to inform, to send signals to others, friends as well as enemies, the environments, is to start **de-communication**. To stop to ponder, to interpret, to look at the consequences and causes, to stop to look at how to react, to ameliorate, to stop or change destruction etc., is to start **de-cognition**.

For wisdom, it is crucial to pay attention to such processes of de-communication and de-cognition. At least these processes of de-communication and de-cognition may not be manipulated

by others in function of abusing individuals, groups, populations, to control and to bring them into submission. Temporarily self-de-communication and self-de-cognition by an individual or group, in view of elaborating growth, realizing one's own views, targets, ideals can be useful and interesting. This, however, has to be selective, temporary closing in oneself or the own group for better blossoming, or at least to have the chance to open a budding talent... Such de-communication and de-cognition require a high level of wisdom to avoid blindness and implosion or explosion of oneself or the own group. This requires a very sophisticated strategy of combined communication and de-communication and cognition and de-cognition.

In the present development concerning the climate crises and challenges, the racial discrimination challenges and the challenges concerning military conflicts, as well as the economic and social challenges of more and more poverty with a small group of the super-rich, we see that de-cognition and de-communication are strategically used for blinding the general public as well as their leaders, for avoiding to introduce real solutions to problems, which are only becoming larger and larger, more and more insolvable. The cytokine-storm metaphor illustrates these processes of de-communication and de-cognition, their dangers, their irreversible destructions and impact. However, they too illustrate that there are ways to stop the de-cognition and de-communication and how there are ways to start to reverse these processes and how to make stronger and better the cognition and communication processes... towards more wisdom and therefore, survival with well-being and well-being with survival.

The “Cytokine Storm” and “Cytokine Storm” Metaphor

The body's immune system responds to viruses and bacteria in the first place. In some people, a very reactive immune system can lead to a massive inflammatory storm: a **cytokine storm**. Such a storm can overwhelm the lungs and other organs. In those cases, it is not an aged or weakened immune system that is the problem – it is one that works too well. The positive feedback loop of cytokine creation turns here into a “**cytokine storm**”, a situation in which excessive cytokine production causes an immune response that can damage organs, especially the lungs and kidneys, and even lead to death (Osterholm, 2005; Poltorak, 2020; Tisoncik, 2020; Alison, 2020).

To coordinate their attack on infection, the cells involved in the body's immune response need to communicate with each other. They do this by releasing a set of proteins that serve as chemical messengers. These proteins, called **cytokines**, tell immune cells what to do and also tell the body to produce more of them to help deliver a knockout blow to the infection.

Cytokines are an integral part of the body's immune response, but they are also involved in producing many of the familiar, and less welcoming symptoms of infection. Should we blame the cytokines for triggering fever, inflammation, runny nose and aches often associated with by example a case of the flu? While these side-effects can be unpleasant, an effective multipronged attack depends on the organizing power of cytokines.

However, cytokine production can grow out of control. Immune cells release cytokines that tell the body to produce more immune cells, and

in turn, these new cells release even more pro-inflammatory cytokines, a **subset of cytokines**, known as **chemokines**. These are critical in the recruitment of cells to sites of inflammation – and help to fight pathogens – but this process can have an overall detrimental effect. The positive feedback loop of cytokine creation can lead to the above mentioned “**cytokine storm**”.

In the case of cytokine storms, these cytokine cells start to behave autonomously, in positive feedback. They are no longer taking into account the real need in the localization. The “observation”, “description”, “interpretation” tasks: a kind of cognitive activity of the messenger cell, as well as communicative activity (the transmission of the actual situational needs), are becoming void. This means that the cytokine cells are becoming “de-cognitive” and “de-communicative”, that is, blind messengers, which keep on triggering. The inertia is taking over the cognitive and communicative tasks. These are put in a kind of sleep mode and taken over by autonomous continuous preexistent action. Therefore the necessary change in action is stopped. That leads to killing the organism if the inertia: the de-communication and de-cognition is not stopped in time and reactivated to trigger the necessary changed actions.

We see these processes of de-communication and de-cognition of the messengers not only in the immunological system of the body. We see these also in social systems, in economic systems, in political systems and in climate management systems. It is very crucial to recognize these “cytokine storms”, and to be able to reverse the de-communication and de-cognition developments of messengers: experts in the social, cultural, economic, cultural, religious and climate environment.

Cytokine storms get much attention because

they are so dramatic. Their potential to do serious harm is genuinely real, especially in a population with robust immunity. While cytokine storms can result from several different types of infections and autoimmune conditions, research indicates they often result from exposure to certain strains of influenza. Scientists now believe that cytokine storms caused many of the deaths associated with the “Spanish Flu” pandemic of 1918-1920 and the more recent outbreaks of bird flu, flu, COVID-19...

In other illnesses, we see the same dangerous developments. Take, for instance, Ulcerative colitis and the Crohn’s disease. The “cytokine storm” phenomenon can be found here too. As an efficient solution to stop the “storm”: the positive feedback, one applies here, in mild or in severe cases, with success: Interleukine-6. We can see that, in worse cases of COVID-19, one has also used with success this Interleukine-6. The phenomenon of the “cytokine storm” is also known under the label “Kawasaki disease” when it is present in babies or young children. The same has to be said on croup in children, asthma exacerbations, rheumatoid arthritis and for some conditions that cause brain swelling. Here Dexamethasone, a steroid-based medication has long been used in the treatment of these “storms” with success. Part of the way how it works is by suppressing the immune system. What we do know about patients that suffer the worst complications of COVID-19, such as breathing difficulties, is that their own immune system over-responds to the virus, so as well as attacking infected cells it also attacks healthy cells such as those found in the lungs. Dexamethasone helps prevent this over-reaction so that the immune system targets only infected cells. Studies show that the drug reduced the number of deaths in coronavirus patients requiring a ventilator by

one-third, and for those requiring oxygen, the number of deaths was reduced by one-fifth (Khan, 2020).

On the level of society: cultural, political, economic, climate management one sees analogous processes. *In all these domains too, one finds analogous to cytokines and chemokines*: “messengers, scouts, spies, experts...”. These too, execute processes of observation, interpretation, generalization, warning, search for support, feedback, optimization, etc. ... Moreover, like in the immunological systems we have here also the danger of “**cytokine storm**” that is the generation of positive feedbacks which endanger, destruct healthy subsystems and systems which are intended to be defended. **All this based on intervention by messengers, experts, scouts leading to de-cognition and de-communication activities between the messengers, experts, scouts, and between these messengers and the global command and control systems.**

One of the most dangerous aspects here is that once the **de-cognition and de-communication of and between the** messengers, experts starts, the dangerous unlimited positive feedback can easily start.

Cytokine-Storms are Grounded on Processes of De-Cognition and De-Communication

The positive feedback started by the self-destructive “cytokine-storms” is grounded in the dysfunction of the “messengers”, the experts who fire action, not taking into account the relevant change in the environment. This is critical in all types of processes and environments, be it immunological, social, economic, ecological, climate processes, etc. ... In fact we can say that always there is a grave danger that the messen-

gers, the experts, the scouts are weakening, even losing their cognitive and communicative activity and efficiency. This is a great problem and danger of messengers, experts, and even actors in general. Messengers, experts, actors have a certain set of implicit or explicit cognitive and communicative tasks which they are expected to execute.

We know that the environment can implicitly or explicitly stimulate or weaken the execution of some cognitive and communicative tasks expected from actors, or charged to some actors...

In the case the environment weakens implicitly or explicitly the readiness to execute specific cognitive or/and communicative tasks, we see processes of “de-cognition” and “de-communication” of the actors involved.

Be aware that in each society, some processes: rituals can activate the processes of “de-cognition” and “de-communication” of actors. This is an essential social strategy, to generate “harmony” in society, by stimulating the cognitive and communicative potentials of some actors, and deactivating the cognitive and communicative potentials of other actors by introducing rituals for empowering some individuals, and by disempowering others... These processes of de-cognition and de-communication can become very dangerous, under some circumstances indeed if they lead to one or another type of positive feedback.

What type of de-cognition and de-communication, we can detect with the messengers, experts and actors? We can easily introduce three basic types of de-cognition and de-communication. Let us start with de-cognition.

Concerning cognition, we have to take into account that there exists several types of intelligence: rational, emotional, caring intelligence, etc. Some authors differentiate about 15 types of

intelligence (Vandamme, Rousseaux, & Wang, 2013). One way of de-cognition concerns the narrowing of the types of intelligence that are active in use. The second type of de-cognition happens when a particular type of intelligence is used; some other types of intelligence or subsystems are being inactivated. Take, for instance, rational intelligence. One can differentiate several sub-processes as observation, interpretation of the observations, the prediction of expected consequences, the generation of possible actions, the evaluation of the adequacy of the possible actions, the correct activation and execution of actions etc. Some of these sub-processes can be eliminated, simplified, made inactive. These are all part of the second type of de-cognition. The third type of de-cognition concerns the generation of internal brain opiates (which also can deactivate cognition and communication skills). Such production can be stimulated by external social media, etc (Austin, 2001, pp. 216-223).

Analogous remarks can be made on the deactivation of communicative skills. We can differentiate a lot of different forms of communication (verbal, non-verbal, several languages, etc.). For each specific type, one can differentiate between one way, two ways or multiple ways of communication. Finally, one has also to take into account the internal or external brain opiates and their effect on the deactivation of the several communication variants. **The “social media”, games, Netflix’s, etc. stimulate the production of endogenous opioids by brain itself. These endogenous opioids have a great impact among others on breathing, fear, pain and suffering, mood, novelty, motoric autism and motivational drive, conditional responses and muscle tone and moreover on de-cognition and de-communication.** This de-cognition and de-communication stimulate **the successes of an**

individual as well as group hypocrites: dysso-cials or perverted narcissists.

The Struggle for Wisdom from the
Perspective of the “CYTOKINE-STORM”
METAPHOR or How to Detect and Reverse
the De-Cognition and the De-Communication
Processes in Education, in Social Media, in
Cultural Developments, in Climate, Economic,
Technical and Political Challenges and
Creativity, in Learning and Using
Critical Thinking...

1. Cytokine Political Storms

On the level of society concerning political, democratic organizations, we regularly see “**cytokine storms**”. “Cytokine storms” we have here when the immune system ‘messengers’: we call them here ‘political cytokines’, get into positive feedback and start to destruct healthy and vital own subsystems of society, organizations... and finally, destruct sometimes even the whole system. With the cytokines we mean on the level of the political, juridical society, the “messengers, spies, scouts, experts” working for the repressive systems: the military, police, secret police, the judiciary etc.

Experts, in general, are influencers who are able to control, activate and deactivate decision-makers. These experts are very dependent on their general as well as on their situational, local and global knowledge. The more urgent and vital the decisions to advice or/and to make, the stronger the tendency to start de-cognition (“de-cognition”, in other words, blindly carrying out an action, without thinking about the consequences of its actions, in the specific environment) and de-communication. The stronger the de-cognition and de-communication, the more danger to start and

to **continue positive feedback** (Vandamme, Wang, Albiñana, & Kaczmarzsky, 2014; Vandamme & Cotton, 2013; Rousseaux, Wang, Kaczmarzski, & Vandamme, 2017).

2. *Social, Cultural and Religious Cytokine Storms*

On the level of society, social, cultural, religious, etc. organizations, we see a lot of “**cytokine storms**”. “Cytokine storms” we have here when the immune system ‘messengers’: social, cultural or religious cytokines, we mean: “the social, cultural or religious spies, scouts, experts, public leaders, etc. use their influence on control systems, to start and continue positive feedback which ends up in starting to destruct healthy and vital own subsystems of society,... There are a lot of such cultural “**cytokine storms**” in history. Think of the 16th-century iconoclastic fury, religious wars, racist movements, killings and destructions..., nearly everywhere in the world throughout history (Vandamme & Kaczmarzsky, 2012; Vandamme, 1972; Wang et al., 2009; Wang, Balder, & Vandamme, 2019; Rousseaux, Wang, & Vandamme, 2012).

3. *Economic Cytokine Storms*

On the level of economic “**cytokine storms**”, we refer to ‘messengers’ that we call economic Cytokines. These inform and influence as observers, scouts, experts (economists, economic journalists...) the public and responsible economic decision-makers to lead and to intervene in the economic developments, the infrastructures, the social, cultural, political and the repressive and juridical environment, in favour of realization of the economic targets, values, etc. Here too the dangers exist that the messengers: the economic cytokines work too well and start in positive feedback to destruct healthy and vital

economic subsystems and infrastructures..., because of the responses to economic dangers and expected or started disasters, but misguided by the de-cognition and de-communication (Houston, McCune, & Osbourne, 2011; Kaczmarzsky, Albiñana, Vandamme, & Wang, 2012; Vandamme, 2013).

4. *Climate Cytokine Storms*

On the level of climate “**cytokine storm**”, we refer to ‘messengers’ we call climate cytokines, when individuals who, as climate observers, scouts, experts (weatherman, weatherwoman...) inform the public and responsible organizations and more importantly influence political, economic, repressive and juridical decision-makers to intervene and protect the people, the infrastructures etc. Here too the dangers of the cytokines exist the climate experts, messengers who work too well and who start positive feedback which destruct healthy and vital subsystems and infrastructures... and finally, the whole climate system, in view of responding to climate dangers and expected or started climate disasters? All this based on a process of de-cognition and de-communication, started by one or another process that has not been detected and corrected in time!

The Struggle for Wisdom as a Rediscovery
or Recreation by Post-Modernism of
Protagoras’ Strict-Nominalism as
Well as Taoism or Gnosticism

Post-modernism accentuates the creation by language, by words, of realities which are changing our world, our beliefs over the world and in this world. It creates implicit and explicit ideals, which promises happy futures (Vandamme, 2006)... However, the first and second World

Wars proved that these language creations, ideals, these promises, can end up in the destruction of the ideals, of innocent environments, of humans as well as non-humans. This belief in the power of words: “nomen”, but also the awareness of weakness and danger of words is also the underlying common kernel of the Protagorean perspective: sometimes called strict-nominalism, as well as Gnosticism (the Mesopotamian as well as the early Christian Gnosticism), or the Taoist view on the power and challenge of words and language. In this perspective, one can argue that the so popular post-world war relativism on art and philosophy including the existentialist relativism and epistemological viewpoint on language and the power of words, is in fact a rediscovery or perhaps even a recreation of age-old Protagorean, gnostic as well as Taoist viewpoint and challenges. In this perspective, in view of stimulating wisdom, we can formulate some principles, paradigms which can help to found, to stimulate and support the utterly vital antidote against the de-cognition and de-communication processes.

We can mention here the following principles, paradigms (Vandamme et al, to be published 2020):

1. minimize oppressive “harmony”,
2. stimulate the parallel use of multiple forms of intelligence,
3. stimulate the conscious construction and de-construction of knowledge, being aware of the relativity of the results. Be prepared to stop the use of specific constructions given the effect and impact however attractive and even holy they may have been considered. Each construction is only fruitful and relevant at a particular time in a particular environment. If the environment changes so can also the relevance disappear and even be

transformed from a blessing into a pest...

4. Be aware that destructivity is a possible criterion for negative wisdom or pseudo-wisdom. It is true, destruction can be a precondition for new growth, but it can as well be a warning for “negative wisdom”. In view of **constructive harmony against oppressive harmony**, the degree and quality of the destruction is at least “a danger” to be considered carefully and to be questioned. World history illustrates this. Think among others about the Roman conquests. The colonial expansions and conquests are other impressive examples. Above all, we have to think about the XX and XXI century “wild growth and proliferation” of scientific development and technical conquest of the environment, the climate and their unwise impacts (Vandamme, 2013; Vandamme, 2019).

Identity Creation as a Challenge of Wisdom in Managing Cognition, De-Cognition, Communication and De-Communication

Countries, cultures like to strengthen the unity of their people, inhabitants. In history, again and again one is trying to create this unity, by elaborating and describing the history, the achievements, the successes... of the country, the culture in order at the same time to build and create an ideal identity of the inhabitants... In this perspective, one sees the development sometimes even of a “canon” on the history and reality of the country. Such canon is then used as the basis of the school education curriculum as well as of the curriculum for the integration of immigrants (Reynebeau, 2020).

Several challenges one meets when one tries to elaborate such canon concerning the nati-

onal, cultural, economic, political, etc. history and reality in view of the creation and of strengthening the national identity. A “canon” targets a description and overview of the main parts and achievements of a country or culture.

So, it is very attractive to elaborate for one’s country the efforts and successes in history and at present with even a perspective of a bright future of the own developments, expansion, growth, enlargements of progress, in cultural, political, scientific, technological, economic, agricultural etc. domains. For sure one has to take into account that progress, expansion, growth, also produce risks of failures and unpleasant side-effects. Moreover, it generates not only risks but sometimes real disasters.

Another challenge in generating such canons, is that events, results which were seen in, e.g. the 13th century or 18th century as very positive, something then to be very proud of, can be in the present day, say the 21st century, something to be ashamed of...

So when elaborating a canon on the history of one’s country, to strengthen the common ideal identity of the own inhabitants: school children, immigrants, in order to stimulate their pride to take part and to contribute to the development of the people, the country, it is a big challenge what to choose and to integrate in the canon. It will be very attractive but probably **unwise** to select only these parts of the history which are easily integrated in a heroic, beautiful positive picture, based on and targeting an uncritical and narrow-minded interpretation and view on history to create a de-cognitive and de-communicative audience: children, immigrants.

To illustrate the point and challenge, let us refer to some actual developments in the world concerning racism, colonialism, religious intolerance, genocide, etc. In the 20th century, in most

Western European countries, one was very proud of the colonial expansion of their countries: Great Britain, France, Germany, the Netherlands, Belgium, the USA... One was proud of the prosperity which was created, the power, etc.... However this expansion, progress, growth, enlargement generated also some unpleasant consequences, dangers, intolerance, which generated a lot of cruelty, genocides, destruction: cultural, biological, environmental, etc. How to cover that in a canon, which is not targeting blinding the audience, through careful and intensive de-cognition and de-communication strategies?

The challenge of wisdom is the elaboration of a “**historical-cultural canon**” of a country, not through a one-sided description of the history, the present and the future targets, with attention only for the positive presentation of the own history. It is necessary at the same time to elaborate on the dangers of the expansion, the growth, the achievements as well the possible as the real failures. This in order to stimulate the critical cognition and communication on the achievements in view of recognizing the necessity to try always for better... Recognizing the failures which have been made. How these failures may be met today and in the future? More important even, how to avoid the same mistakes, failures. How to learn from them... How it could have been in another way, perhaps with better or even worse results, etc.?

Thus, a canon is not and may not be a glorified overview and presentation of a country and its history but rather an overview of the challenges of a country, in the past, the present and the future, not only with its successes, failures, strengths and weaknesses but also with the promises that it will wisely tackle those challenges.

In such a canon, from a wisdom point of

view, one is integrating and taking into account the dangers of de-cognition and de-communication, and stimulating rather the cognitive and communicative processes. Therefore such canon targets to:

1. describe and list the positive results and attempts: take them into account, pay attention to, and discuss them,
2. elaborate the dangers of the expansion, growth, progress. Dimensions to take into account can be genocide (e.g. Matins of Bruges at the Battle of the Golden Spurs in 1302, an example of a real or mythical small-scale genocide of people speaking a different language), exploitation, slavery, destruction and mutilation of the environment, cultures, populations...(Cf. colonization...)
3. weigh up the promises as well as the dangers of scientific and technological development: impact on the environment, health, climate; impact on the food chains and food quality; impact on dangerous and polluting packaging (plastics), use of dangerous additives, excessive intake of sugars, fat, hydrated fats, etc.

Conclusion

Sometimes new dramatic events like COVID-19 and cytokine-storms bring into the fore phenomena, features that are perhaps already implicitly present in our general knowledge, theoretical and practical know-how but that are needed to be brought explicitly in our theories and know-how. Nowadays, concerning wisdom, one can propose on the base of COVID-19 as well as the cytokine-storm – responsible for a dramatic impact worldwide and a high mortality rate, to make explicit the underlying

mechanism of “de-cognition” and “de-communication” present in the immune system and to make it explicit as a metaphor-based on this, in epistemology, in knowledge acquisition as well as in knowledge systems and artificial intelligence. Above all, there are interesting parameters for understanding, elaborating and searching for wisdom.

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PHILOSOPHY OF LAW

THE DOCTRINE OF “JOINT CRIMINAL ENTERPRISE”: CRIMINAL LIABILITY OF THE MILITARY-POLITICAL LEADERSHIP OF THE ARMED CONFLICT OPPOSING PARTY FOR COMMITTING WAR CRIMES

Abstract

The article analyzes the mechanisms of bringing the military and political leadership of the opposing party of the armed conflict to criminal liability through the doctrine of “joint criminal enterprise”, which is used in international criminal law, considering that the acts committed by this category of individuals, as a rule, are subject to investigation by international criminal tribunals based on definitions developed by international practice. The analysis carried out by the Author also enables to propose scientifically substantiated recommendations on the qualification of the acts conducted by the military and political leadership of the opposing party, which form corpus delicti of various military and international crimes according to the rules of complicity provided for by the national legislation of the Republic of Armenia.

Keywords: international crimes, international criminal law, international criminal court, qualification of war crimes.

*“Mankind must put an
end to war before war puts
an end to mankind.”
John F. Kennedy*

Throughout history, people fought with each other. During five and a half millennia of the human civilization history, about 15 thousand warriors and armed conflicts occurred in which 3.5 billion people died. In the entire history of existence, people lived in peace for only 292 years, i.e. less than one week every hundred years (Vakhrushev, 1999, pp. 20-28). Consequently, the problem of war fell into the subject field of philosophy at the very beginning of its development. Some reject the very idea of the “morality of war”. Of those, some deny that morality applies at all once the guns strike up; for others, no

plausible moral theory could license the exceptional horrors of war (Seth, 2020).

The commission of war crimes would not have been possible without the participation of high-level officials, since they are the ones who develop plans and give orders. Therefore such persons should be more culpable than subordinates who factually committed the criminal act¹. However, the problem of bringing such persons

¹ See International Law Commission, R. (1996). *Commentary to Art.7 of the Draft Code of Crimes Against the Peace and Security of mankind of 5 July 1996. UN Doc A/51/10*. Yearbook of the International Law Commission. Vol. II (2).

to criminal liability derives from the fact that representatives of the military-political leadership of States do not directly participate in the commission of war crimes.

In order to achieve these objectives, as well as to determine the circle of persons subject to liability and for the correct qualification of acts it is necessary to consider the forms and types of participation in war crimes that are implicated by international criminal law since acts committed by this category of persons usually become the subject of an investigation by international criminal justice authorities based on definitions developed by international practice.

In International criminal law, individual criminal responsibility is provided for a person both for the direct commission of international crimes and for other complex forms of complicity aimed at the realization of a common purpose, plan or project, including indirect forms of participation to facilitate the commission of a crime, where the individual does not necessarily have to share the intent of the accomplices.

The provisions that the person who planned, instigated, ordered, committed or otherwise aided and abetted the planning, preparation or commission of a crime, is personally responsible for this crime, are reflected in almost identical articles of all the statutes of international courts.

Thus, 5 types of participation in crime are described: commission, ordering, planning, instigating, as well as aiding and abetting.

The decisive importance in considering cases involving the prosecution of persons occupying high-level positions in the military-political hierarchy of States such form of participation as the “joint criminal enterprise” (hereinafter JCE) developed by the International Criminal Tribunal for the Former Yugoslavia (hereinafter ICTY), which was subsequently used by the International

al Criminal Tribunal for Rwanda² (hereinafter ICTR), the Special Court for Sierra Leone, including used concerning the President of Liberia Charles Taylor³, and subsequently laid the foundation of the modern understanding of this doctrine and now, camouflaged reflected in paragraph (d) Part 3 of Article 25 of the Rome Statute of the International Criminal Court (hereinafter ICC). By its nature, it is close, but not identical to the concepts of “organized criminal group” and “criminal community” used in the Armenian criminal law.

The essence of the doctrine of “common purpose” is that several criminals work together to achieve the goal, not stopping before committing crimes. In the ICTY Statute, this concept is implemented in the word “order”. The ICTY Appeals Chamber, which has considered the Tadić case⁴ has proposed that this legal principle be applied in cases where the highest political leaders are members of a criminal group to commit international crimes, based on the following provision: “The Statute of the International tribunal states jurisdiction over all persons who planned, instigated, ordered, physically committed or otherwise aided and abetted in the planning, preparation or execution of a crime. It does not exclude those modes of participating in the commission of crimes which occur when several persons of common purpose embark on criminal

² ICTR. (13 December, 2004). *MTR. Resheniye appelyacionnoy cameri po delu Ntakirutimana i dr. (ICTR: Judgment of the Appeals Chamber on Ntakirutimana and others case, in Russian)*. Paragraph 467-484.

³ SCSL. (7 March, 2003). *SSSL: Prokuror protiv Charlza Teylora (SCSL: Prosecutor versus Charles Taylor (Case number SCSL-03-01-PT), Indictment Act)*.

⁴ ICTY. (15 June, 1999). *MTBY: resheniye appelyacionnoy cameri po delu Tadic (ICTY: Judgment of the Appeals Chamber on Tadić case, in Russian)*. Paragraph 190; ICTY. (2 November, 2001). *MTBY: resheniye appelyacionnoy cameri po delu Kvočki (Judgment of the Appeals Chamber on Kvočki and others case, in Russian)*. Paragraph 255.

activity that is then carried out either jointly or by some members of this plurality of persons”.

The ICTY argued that JCE is not a definition of a new crime, it is an explication of the principle of criminal responsibility contained in the word “committed” which is used in the Statute. However, the Court stated that criminal responsibility arising from participation in the JCE is not equivalent to “the guilt by association”. The Tribunal referred to the Report of the UN Secretary-General, directly rejecting the guilt of mere membership in the organization, and reaffirmed the principle of individual criminal responsibility stating that “Nobody may be held criminally responsible for acts or transactions in which he has not personally engaged or in some other way participated (*nulla poena sine culpa*)”⁵.

The ICTY case law⁶ distinguishes three forms of JCE:

- 1) Crimes are committed by an individual who is acting under the common design possess the same criminal intent to commit a particular crime shared by all the members. The objective and subjective elements of this form of JCE are as follows: a) an individual shall participate in the realization of one of the aspects of common intent facilitating the actions of co-perpetrators; b) an individual even if he has not personally committed actions constituting the objective side of the crime, should wish the criminal result;

- 2) crimes are committed by a group of people holding various positions in the hierarchy system, acting following an agreed plan and under common intent. A person is aware of the inhuman nature of the system and intends to participate in the activities of this system. Objective and subjective elements of this form of JCE are: a) a person must be in a specific organized system; b) the person is aware of the nature of this system and has a common intention to participate in the implementation of the crime; c) the person actively participates in the work of the system, and any form participates in the implementation of the crime (the so-called “concentration camp situation”);
- 3) the general intent of the person is aimed at participating in the criminal activity or criminal purpose of the group with its contribution to the JCE or the commission of a crime by the group, i.e. crimes committed by other persons, although they are outside the common intent of the person, however, for the person they are the natural and visible consequence of the implementation of a common goal, where each of the participants is responsible for all visible crimes committed by its other participants.

The subjective element is the intention of the person to participate and contribute to any action of the group, including to achieve the criminal goal of a group, where responsibility for a crime that has not been generally agreed upon is established if the person foresaw that such a crime could have been committed by one or several members of the group and willingly took on this risk (the so-called “extended form of JCE”). Awareness of the possibility of committing a crime and willingly accepting its risk excludes a possible reference to the “excessive act”.

⁵ ICTY. (15 June, 1999). *MTBY: resheniye appelyacionnoy cameri po delu Tadiča* (ICTY: *Judgment of the Appeals Chamber on Tadić case, in Russian*). Paragraph 186.

⁶ Judicial precedent as a source of law is generally alien to international criminal law. Judicial decisions of international courts, of course, are the sources of the ICL, fulfill the most important function of interpreting the Convention and ordinary norms of the ICL, serve as important evidence of general practice and recognition of the ordinary norms, but not judicial precedents.

Thus, the ICTY has developed the objective elements of a crime (*actus reus*), common for all three types of the joint criminal enterprise, which should be expressed in the following elements: 1) *the multiplicity of persons* (JCE exists when there are several persons who take part in the realization of a common criminal goal. They do not have to be mandatory organized in military, political or administrative structure); 2) *the existence of a common plan, project or goal that provides for or entails the commission of a crime* (The plan, project or purpose does not have to be pre-drawn up or formulated. The agreement or understanding of the people who make up the overall project or purpose need not be specific; they may be not-expressed and established from actual circumstances. The standard plan or purpose may be implemented *impromptu* and can be established based on the fact that a group of people acts in concert to implement the JCE); 3) *the person's participation in the common intent*, entailing the commission of one of the crimes. (Participation should not entail the commission of a certain crime (for example, murder, extermination, torture, violence, etc.), but may take the form of assistance or contribution to the fulfilment of the common plan or the realization of the common purpose. As for the elements of the subjective side, both the first and the second form of JCE implies the direct intention of its participants to commit a certain type of crime, where each of the participants in JCE is responsible for all actions arising from the criminal plan. In the third form, the same person may have the intention on the commission of some crimes within the common purpose and recklessness in relation to others which were not part of a common goal but were its foreseeable consequences⁷.

⁷ ICTY. (15 June, 1999). *MTBY: resheniye appelyacion-*

For example, as typical participation in the third form of JCE (extended form) is demonstrated in the conclusion of the ICTY Appeal Chamber in the case of Radislav Krstić. In order to hold the accused responsible for actions that are natural and foreseeable consequences of the joint criminal enterprise, there is no need to establish his actual knowledge that these other actions will be committed. It is enough to show that these actions, which were outside the agreed criminal enterprise, were a natural and visible consequence of the agreed criminal enterprise, and that the accused participated in this enterprise, knowing about the likelihood that these other crimes could be committed. It is also not necessary to establish that Radislav Krstić did know about the commission of these other criminal acts. It was enough to show that their commission was visible to him and that these other crimes were actually committed⁸. Thus, the ICTY Appeals Chamber, in the case of M. Krajšnik came to the conclusion that political speeches should be considered as actions that are no different from other actions.

The scientific community for the creation and application of the doctrine of the JCE has been divided, *inter alia*, into directly opposing positions on evaluating the effectiveness of the practical application of the doctrine of the JCE. Some of them see in the doctrine the principle of “victors’ trial over the defeated” or “trial by a biased”, others dispute the legitimacy of the conception by the judges of the ICTY, while others point out the amorphous concept, elements and boundaries of the JCE doctrine, etc.

Thus, N. Dershowitz argues that none of the

noy cameri po delu Tadiča (ICTY: Judgment of the Appeals Chamber on Tadić case, in Russian).

⁸ ICTY. (19 April, 2004). *Resheniye appelyacionnoy kameri po delu Krstiča (Judgment of the Appeals Chamber on Krstić case, in Russian).* Paragraph 150.

five types of complicity provided for in Article 7 (1) of the ICTY Statute is “joint criminal enterprise”. Instead, the JCE acts like a conglomerate of five types of responsibility, which allows prosecutors and judges to construct some combination of pieces of evidence against the accused in order to convict him of some generalized crimes, without evidence that the accused planned, instigated or otherwise aided or abetted to the commission of any particular crime (Dershowitz, 2012, p. 23).

Although the JCE doctrine is the most complex and controversial theory in international criminal law, in our opinion, such a progressive nature of the doctrine is due to the tendency to commit war crimes among high-level military leaders and political leaders, the difficulty of holding them responsible. It is dictated by the interests of justice, being “a silver bullet of justice” and acting as the only effective means of holding top political and military leaders liable at a strategic level.

In our opinion, acts of planning, preparation, instigating, aiding, issuing criminal orders, their provision and implementation, depending on the circumstances, can be qualified with reference to Article 38 of the Criminal Code of the Republic of Armenia (hereinafter the RA CC)⁹, according to the rules of complicity provided for by national legislation, as an organizer, leader, instigator, accomplice, and in those rare crimes where a form of participation such as an organized criminal group¹⁰ and criminal community, according to the corresponding aggravating criterion, based on the combination of evidences, un-

der Article 384 “aggressive war”, part 1 of Article 387 of the RA CC “use of means and methods of war prohibited by an international treaty in military operations or armed conflicts”, Article 390 of the RA CC “serious violations of international humanitarian law during armed conflicts”, point 13 of part 2 of Article 104 of the RA CC “murder out of the motives of national, race or religious hate or fanaticism”, and in some cases under Article 391 “Inaction or making an illegal command during armed conflict”.

However, such forms of participation as an organized criminal group and the criminal community can be imputed, in our opinion, in the event when individuals or organizations commit war crimes, and not by States or their official bodies. Moreover, we believe that the prosecution of representatives of the military-political leadership of an enemy State is currently possible only at the international level. Moreover, based on the definitions developed by international criminal justice authorities, and qualification according to the rules of complicity provided by national legislation will entail insurmountable complexity of proof, in which the process of bringing charges will be practically impossible. Everything will be turned into the dimension of political charges.

In our opinion, there are two mechanisms for holding the military-political leadership of the opposing party liable: 1) the defeat of the opposing party and holding the war criminals liable by the victors on the territory of the defeated party; 2) the implementation of the provisions of the doctrine of the JCE in national legislation, bringing national legislation in line with the Rome Statute of the ICC and establishing a procedure for war crimes cases based on the principle of mandatory universal jurisdiction, as well as the organization of interaction and cooperation be-

⁹ Criminal Code, A. (29 April 2003). *N LR-528*.

¹⁰ A crime is recognized as committed by an organized group if it is committed by a stable group of persons who have previously united to commit one or more crimes. An organized group is distinguished from a group of persons by prior conspiracy signs of stability and organization.

tween States, international and national criminal justice bodies.

In order to ensure the 2nd point, as well as, taking into account what it seems to have the utmost importance, in the Chapter XIII of the RA CC incorporate the Article 25 of the Rome Statute of the ICC and concerning war crimes to develop the types and forms of complicity to the provisions of the doctrine of the JCE and other types of complicity, i.e. criminalize such methods of participation in the commission of crimes when several people have a common criminal purpose, which is realized either jointly or by some members of this group, under the practice of international criminal justice bodies. Besides, in order to determine the circle of liable persons, it is necessary to develop an algorithm on the principle of vertical.

So, in order to hold the military-political leadership of the opposing party liable, a military-political hierarchical relationship in the State should be established, i.e. to establish a relationship of persons who, using their power, directing and implementing state policy, in order to execute the strategic criminal plan they have jointly developed, pass their orders down through the military hierarchy of officials at all levels through the chain of military authorities to the perpetrators of the crime and are associated with a multitude of crimes committed in different regions of the armed conflict (since it is not excluded that certain individuals commit a single crime from selfish and other personal motives). It is also necessary to establish this connection in the reverse order, i.e. establish the perpetrators of the crime, and if it is not possible to reveal the identities of the direct perpetrators by name, it is enough to determine the unit in which he serves and climb the chain of military authorities through different levels of the military hierarchy

to the political leadership of the country (soldier, commander of a squad, platoon, company, battalion, regiment (brigade), divisions (corps), head of the directorate of certain types of troops, commander of arms and branches of service, Deputy Chief of the General Staff, Chief of the General Staff, Minister of Defense, etc.).

For the implementation of the JCE doctrine, the starting point is the presence of a general plan for the country's military-political leadership of a strategic criminal plan, as can be evidenced by systematic statements penetrated by military rhetoric, persons involved in political activities and holding public office; diplomatic demarches against another State or other administrative entity; contrary to existing treaties, military buildup; uncontrolled acquisition of offensive weapons; the accumulation of weapons and ammunition; creation of food stocks; intensified intelligence against another State; frequent conduct of command post exercises for the deployment of offensive operations; specific actions to use military force against another State or other administrative entity; reconnaissance in battle; approval of military plans, etc. On contributing to the achievement of the common purpose of the JCE through war crimes and making a significant contribution to the JCE through active instigating, evidence may indicate a reluctance to prosecute the perpetrators of the crimes and encouraging such persons to submit for military awards, promotions and other measures aimed at further stimulating the commission of crimes.

Thus, in order to bring the military-political leadership of the opposing party to criminal responsibility for committing war crimes, due to legal certainty and evidentiary prospects, national legislation should adopt the positive experience of international criminal justice authorities regarding the institution of complicity, the doc-

trine of the JCE and the doctrine of responsibility of commanders, as currently, the only international judicial body capable of considering such cases is the International Criminal Court.

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FEATURES OF HUMAN DIGNITY IN THE CONTEXT OF MODERN PHILOSOPHY OF LAW

Abstract

The article explores the notion and peculiarities of the concept of “human dignity” in the modern democratic, legal state. In the given research, the author implements holistic, systematical (methodical) analysis of content and distinguishing features of the dignity as the structural element of the concept “legal status of the individual”.

This study is also focusing on various approaches of well-known jurists on the essence, content and legislative consolidation of the dignity of the individual.

The author concludes that the dignity of a person, who is a subject of law, is ensured by the complex of subjective rights and freedoms assigned to him/her and constituting the legal status of a person. In other words, the person is both a subject of law and of “dignity”. Therefore, the dignity of the person becomes, from a legal point of view, a complex interdisciplinary legal institute. Consequently, the whole mission of this legal institute is to fulfil the virtues of man in the relations of reality. Thus, the law becomes an effective mean of regulating the whole complex of public relations that expresses human dignity.

Keywords: dignity, fundamental human rights and freedoms, subjective rights, democratic state, government, obligation, the legal status of the individual.

Introduction

In modern philosophy of law, there are numerous approaches to the concept of “human dignity”. For instance, the religious philosophers have tried to reveal the human dignity by justifying the idea of a human being created in the image of God (Gelernter, 2008) or the dignity is correlated with holiness (Dworkin, 1993, pp. 239-242).

According to A. Gewirth (1992), some philosophers have suggested that human should be considered as a demand to have one’s basic needs fulfilled. Another group of scientists has preferred the concept of reductionism, according

to which human dignity is a label for our fundamental human rights (Birnbacher, 2004, pp. 250-259; Stepanians, 2003, pp. 82-101). Moreover, Kant’s association of human dignity with reason has continued to attract many adherents of that concept (Habermas, 2001, pp. 58-60).

The conducted research shows that modern constitutional and legal concept of human dignity mainly derives from the categorical imperative of I. Kant.

As a prominent thinker and intellectual, I. Kant laid out the basic principles of development of the concept of human dignity by transforming and rediscovering a philosophical tradition that began at least with the writings of Cicero. More-

over, based on Kant's approach, representatives of German classical philosophy developed ideas about human dignity. In particular, J. G. Fichte (2000), believed that dignity is based on the necessary mutual recognition of subjects of legal relations as reasonable beings with freedom (pp. 59-61).

G. Hegel (1896) defined the recognition of dignity as self-awareness, respect for one's own value (p. 36). Meanwhile, F. Schiller (2010), introduced into the concept of dignity an essential element of the ability to protest at the sight of injustice, disrespect for human dignity (pp. 33-34).

The conducted research shows, all those individual characteristics of the person, such as origin, career, wealth, relationships, played a decisive role for the Roman in court and were combined to create an exceptional quality: dignity. Furthermore, we agree with the opinion of I. Surikov (2018) that abovementioned Latin lexeme does not seem to have adequate correspondence in ancient Greek ⁸. Thus, if we ignore the etymology and turn to semantics, it turns out that the Greek version of the term dignity occurs does not correspond with the Latin "dignitas", but with the Latin "auctoritas", which in translation means authority, prestige. However, this is not the same thing because it contains a deeper approach and meaning (Morris, 2004).

Analysis of Human Dignity

The analysis of means of protection and prevention of human rights in the international arena confirms that the task of the legal protection of human dignity is impossible without ensuring the right to a decent life for everyone, the standards of which are embodied in economic, social and cultural rights. For the first time, the

idea of the dignity of the individual was legally enshrined as a natural and inalienable right in Article 6 of the Declaration of the Rights of Man and of the Citizen (French: *Déclaration des droits de l'homme et du citoyen de 1789*), set by France's National Constituent Assembly in 1789, which guarantees all citizens equality and dignity. It should be noted, that, the idea of inherent rights had gone a long way, with important milestones such as the Magna Carta Libertatum ("Great Charter of Freedoms", 1215), The English Bill of Rights (1689), and the Bill of Rights of the United States of America (1791).

E. Kantipenko (2015) rightly pointed out, that only "human dignity" and "the right to a decent life" are thus complementary categories that reflect the entire system of human rights as a comprehensive and integral task of protecting a person in all conditions and circumstances of his/her life.

In modern philosophy of law, many legal scholars define the dignity as the right of a person to be valued and respected for his or her own sake, and to be treated ethically (Barac, 2015, pp. 5-6; Shultziner & Rabinovich, 2012). *Based on the conducted research, we consider, such an approach to human dignity is underestimated and may complicate the process of defining, examining the substance, content and notion of a person's dignity. Therefore, in our opinion, dignity must be determined as the immanence of human that is equivalent to the right to be respected and the obligation to respect others. Moreover, it is achieved during a certain stage of development of the individual, when he realizes his freedom and equality with others, his security when a person begins to perceive and appreciate his role and place in society.*

It is evident that the recognition of human dignity as comprehensive and absolute constitu-

tional value protected by the state is the essential characteristic of the legal status of the individual in a democratic, legal and social state. At the same time, the notion of “dignity” as a social category predetermines the comprehensiveness and plurality of the content of the constitutional category of “dignity of the person”. As a constitutional requirement prerequisite (reality), the dignity of the person is a crucial and indivisible determinant of the human being as a bio-psychosocial essence, defining him/her as a full and equal subject of social life (Harutyunyan & Vagharshyan, 2010, pp. 55-65).

It should be noted that positive and negative factors of dignity are distinguished in the theory of modern state and law. From the point of view of legal and social-guarantees, *the positive part* of the dignity of the individual characterizes the creation of conditions, by the government, that guarantee a decent life, acts as a constitutional and legal criterion for the legislative regulation of relations combined with the implementation of fundamental rights and freedoms of the human being and the citizen (Harutyunyan & Vagharshyan, 2010).

At the same time, in the scope of the concept of “dignified life”, the material factor is more consistently emphasized: the provision of appropriate social security with certain means of consumption and affordable social benefits.

The negative part of a person’s dignity presupposes an arbitrary interference by a public authority with a person’s legal status, which is usually represented as an unjustified restriction or deprivation of fundamental rights.

It is noteworthy, that the right to dignity is a fundamental source of human rights and freedoms, and is reflected in international legal documents and the constitutions of many democratic states. Thus, according to Article 1 of the Uni-

versal Declaration of Human Rights, all human beings are born free and equal in dignity and rights. In other words, a person is anyone who is endowed with an indivisible, that is, unconditionally recognizable dignity. Therefore, the government must prohibit, in the legal and political sense, unlawful or arbitrary interference in privacy and provide an opportunity for comprehensive development, because everyone deserves it.

The conducted research shows that as a result of constitutional and legal reforms, the democratic state has taken over the protection of human rights and freedoms. Thus, the Basic Law of our country declares the principle of human dignity, which is reflected in Article 3 of the RA Constitution: “The human being shall be the highest value in the Republic of Armenia. The inalienable dignity of the human being shall constitute the integral basis of his or her rights and freedoms”¹. Moreover, according to Article 23 of the Constitution of RA, human dignity is inviolable. It is obvious that in a democratic, legal state, the constitution enshrines human dignity, not only as an essential value system but also an individual human right.

It is noteworthy that as a result of the constitutional reforms in 2015 the provision of inviolability of dignity was enshrined in the Chapter “Fundamentals of the Constitutional Order” to clarify the harmonious connection between human dignity and fundamental rights.

Therefore, there is a precise formula: “Without dignity, there are no fundamental rights, and without fundamental rights, there is no dignity”.

In modern legal literature, the dignity of a person is defined not only as a human right but as a value, that is foundational to the legal and

¹ See The Constitution of the Republic of Armenia. (06.12.2015). <https://www.president.am/en/constitution-2015/>.

social order. In our opinion, the various interpretations of the term “dignity” in legal literature do not fully reveal a person’s dignity as a legal concept. The problem is that human dignity, as a legal concept, is not on the same level with such rights as the right to personal inviolability and freedom, the right to privacy, right to inviolability of the home, freedom of thought, conscience and religion, and even the right to life.

The question arises, whether the embryo can be considered as a human being that is entitled to human dignity and hence to the right to life in the sense of the Basic Law or not.

It is hard to agree with the opinion of several modern researchers that the embryo is not endowed with dignity (Enders, 2010; O’Mahony, 2012, pp. 567-569). It is no coincidence that in the Constitution of the Republic of Armenia, human dignity precedes even the right to life, as it applies both before birth and on the human embryo (even if the pregnancy is terminated) and after death. In other words, the dignity of a person is beyond his life and death. Therefore, there is a significant difficulty in defining it from a legal point of view, without revealing its philosophical value or even a theological essence. Moreover, if the legislative considers that the embryo is awarded human dignity, its status as a legal person and possessor of fundamental rights is determined. This approach is inherent in the legal system of post-Soviet countries, including the Russian Federation, the Republic of Belarus, etc. It should be noted that modern jurists try so hard to give a person all the rights and freedoms that in many cases, they go beyond wise limits thus, that it would mean that the extinction of unborn life without strong and legally recognized justification is generally illegal.

At the same time, the dignity of a person as a legal category is revealed by the system of per-

sonal rights and freedoms guaranteed for each person in a given state. Nevertheless, the most crucial prerequisite for the full realization and protection of human dignity is the unhindered exercise of a person’s opportunities, rights and freedoms.

It should be noted, that in its decisions, the European Court of Human Rights has repeatedly referred to violations of the provisions of the European Convention on Human Rights, which mainly relate to torture or inhuman or degrading treatment or punishment (Article 3), violation of the right to liberty and security of person (Article 5).

The European Court of Human Rights (ECHR) continues to emphasize the protection of the right to liberty, dignity and personal integrity of the individual in a democratic society. For instance, in the case of *Slyusarev v. Russia*, the court ruled that the refusal to provide glasses to a prisoner with poor eyesight humiliated his dignity and caused mental suffering.²

In the Case *Kalashnikov v. Russia*, the ECHR has also ruled, that the conditions of detention (applicant’s cell was infested with pests, he was detained on occasions with persons suffering from syphilis and tuberculosis etc.), which the applicant had to endure for approximately 4 years and 10 months, must have caused him considerable mental suffering, diminishing his human dignity and arousing in him such feelings as to cause humiliation and debasement).³

Earlier, in the case of *De Wilde, Oms and Versipp v. Belgium*, in which the applicants had reported voluntarily to the police, the European

² See Case of *Slyusarev v. Russia*. (20.07.2010). *Application no. 60333/00*, [https://hudoc.echr.coe.int/eng#-{}%22dmdocnumber%22:\[%22866668%22\],%22itemid%22:\[%22001-98331%22\]}](https://hudoc.echr.coe.int/eng#-{}%22dmdocnumber%22:[%22866668%22],%22itemid%22:[%22001-98331%22]}).

³ Case of *Kalashnikov v. Russia*. (15.07.2020). *Application no. 47095/99*, [https://hudoc.echr.coe.int/eng#-{}%22itemid%22:\[%22001-60606%22\]}](https://hudoc.echr.coe.int/eng#-{}%22itemid%22:[%22001-60606%22]}).

Court ruled that the right to liberty and security of person is too important in a democratic society. Moreover, the person cannot be deprived of the right to defense even of his own free will, but also after that, regularly, before being released or sentenced by the court to a certain period of imprisonment⁴.

We agree with the opinion of legal scholars that the Constitution of Republic of Armenia by restricting the public power with the basic rights and freedoms of the human being and the citizen as directly applicable law necessarily excludes the direct application of rights in legal relations between individuals (Poghosyan & Sargsyan, 2015).

As a result of the direct application of fundamental human rights by individuals, the fundamental rights of the individual, which are directed against the state, will become the responsibilities of each individual towards his fellow citizens. *In our opinion, this will completely deprive the essence of the basic rights, because instead of expanding freedom, fundamental rights will become an instrument that restricts freedom. Nevertheless, the fundamental rights of the individual have an impact in the sphere of private law, when the state is obliged to balance the basic rights of participants in a legal relationship in the event of a conflict, if there is no fundamental reason to give preference to one of the parties.*

Conclusion

Summing up the results of explored issues and considering the dignity of the person as dynamic phenomenon of the philosophy of law, we

concluded that it is necessary to consider the dignity, based not only on the social conditions in this society but also on the legal norms of the state. It is known, the rights and freedoms of a person are intertwined with the dignity of a person, and their restriction should not infringe on their dignity. At the same time, in a democratic legal state, the dignity of the individual is recognized not only as one of the fundamentals of the constitutional order but also as the subjective right of the individual. As a result of our research, we have come to the simple conclusion, that the main direction of constitutional reform should be to strengthen the constitutional guarantees for the protection of human rights, freedoms and dignity. Moreover, the government must clarify the scope of possible restrictions on these rights, based on the provisions of international law, in particular, the European Convention for the Protection of Human Rights and Fundamental Freedoms.

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⁴ Case of the De Wilde, Ooms et Versyp v. Belgium. (18.06.1971). *Application no. 2832/66; 2835/66; 2899/66*, <https://hudoc.echr.coe.int/fre#%7B%22itemid%22%3A%22001-57606%22%7D>.

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INTERNATIONAL LEGAL AND PHILOSOPHICAL ASPECTS OF THE NEW PROTECTION CONCEPT OF THE COMMON HERITAGE OF MANKIND

Abstract

The article is devoted to systematizing the legal characteristics of objects of the common heritage of mankind; to study the philosophical and historical origins and connections of the concept of the common heritage of mankind with other legal categories and worldview systems; to determine the prospects of application of the new philosophical concept in its legal and worldview aspects. The work is based on a set of approaches united in sociological-legal consciousness, primarily historical, communicative and psychological ones, and on the methodological basis of I. Kant's philosophy. The concept of the common heritage of humanity in the context of trans-historical development of social consciousness as a critical system-making factor of societies of macro-level scales for the first time is investigated in the research. Mankind should return to its social consciousness an intersubjective relation to its planetary natural environment, that is, its inclusion in its multilevel diversity and recognition of its "subjectivity", if not in a legal sense, then in the awareness of its complexity, self-regulatory properties, the need for its constant cognition in feedback mode – this idea should be the main new philosophical concept of protection of the common heritage of mankind.

Keywords: protection of human rights, common heritage of mankind, international law, air and space law, sea law, philosophical worldview, legal existence.

Introduction

The concept of the common heritage of humankind was formed in international law during the 1960s and 1970s. In parallel, it touches upon the issues of a purely legal nature. First of all, the extraction of minerals out of national jurisdiction, and the issues of conservation of the world cultural and natural heritage and the protection of human rights, which have expanded the interpre-

tation of the concept and through which the conception has obtained the worldview value.

Thus there is a narrow and broad interpretation of the concept of the common heritage of humankind. If one narrowly interprets only the literal definition of the objects as the common heritage of humanity in multilateral international treaties, there are only two of them: the Oceanic Lodge Area with its resources and the Moon and other celestial bodies with their resources. If,

however, the main criterion for narrow interpretation is exclusively the international regime of the certain object and prohibition of extending national jurisdiction to it is established by the treaty, then the list of objects of the common heritage of mankind in its narrow interpretation can be supplemented by such important spaces for mankind as the open sea, open space, international airspace, and Antarctica.

Nevertheless, the most challenging issues are related to those objects of the broad interpretation of the common heritage of humankind, which, having great value for all humanity and being a subject of concern of the whole international community, can be partially or wholly within the national jurisdiction, where the state can improperly secure their protection. These include atmospheric air, biodiversity, forests, drinking water margin, cultural and natural heritage, and many other valuable objects for humanity, the protection, conservation and improvement of which require the solidarity of humankind, coordinated at all levels of collective legal existence.

The purpose of the research is to systematize the characteristics of objects of the common heritage of humankind, to study the historical origins and connections of the concept of the common heritage of humanity with other legal categories and worldview systems, to determine the prospects of application of the concept in its legal and worldview aspects.

Theoretical Framework and Methods

The work is based on a set of approaches united in sociological and legal consciousness, primarily historical, communicative and psychological ones, and on the methodological basis of I. Kant's philosophy. Accordingly, comparative and historical and sociological methods were

used to the research the development of the concept of the common heritage of humanity, formal and logical and hermeneutical methods were used to analyze the practice of settlement of the issues related to objects of the common heritage of humankind. Structural, logical and comprehensive methods were used to analyze the relationships between the concept and other worldview systems.

Concerning the processed sources, their basis is the system of multilateral international acts, which determine the status and regulate the activities related to those objects of the common heritage of humanity, which are the subject of any treaty. Acts of international conferences and resolutions of the UN General Assembly on specific issues regarding the common heritage of humankind have also become an essential component.

Among the doctrinal sources are those that are directly devoted to the general and special issues of the common heritage of humanity, presented by such authors as C. J. Colombos, I. I. Lukashuk, K. Rao, G. Barberis, A. Kiss, and A. Kokka, R. Biedler, J. Tuscoz, H. O. Antselevych and others, and works of systematic and ideological nature are presented by H. Grotius, I. Kant, P. T. De Chardin, G. Reale, and D. Antiseri, H. Marcuse, I. Prigogine and I. Stengers, N. Rouland, M. Herdegen, and representatives of the Scandinavian School of Sociology.

Discussion

Historical Origins of the Idea of the Common Heritage of Mankind

Laying the foundations of public international law in his famous work "The Right to War and Peace: Three books", Hugo Grotius (2014) in Chapter II "Of things which belong in com-

mon to all Men” of Book II, begins his arguments that, in ancient times, all earthly wealth were perceived by peoples as their common property, and only later one began to own the land, firstly, as the property of individual powerful families and peoples, and much later - as private property. From this point of view, it follows that the idea of equal rights of all peoples to the natural resources of the planet, as their common heritage, existed in the public consciousness long before the idea of private property emerged, and therefore has a more lasting and fundamental nature.

At the beginning of modern times, the most consistent implementation of this idea became the principle of the freedom of the high seas, opposed to the attempts of Spain and Portugal to divide between the entire World Ocean and newly discovered and undiscovered land areas (Morozova, 1999, p. 806). The official wording of this principle is associated with the note of Queen Elizabeth I of England to Spanish Ambassador Mendoza (Colombos, 1967, p. 49), a little later, Hugo Grotius (2014) made its systematic substantiation (Grotius, 1916). The freedom of the high seas and all that is “inexhaustible as the sea and cannot be in possession of any people” is also proclaimed in Art. 9 of the “Declaration of International Law”, which at the beginning of the Great French Revolution was suggested by Abbot Gregoire as an appendix to the “Declaration of Human and Citizen Rights” of 1789 (Baskin & Feldman, 1990, p. 110). According to these ideas, in 1830, the Latin American lawyer Andres Bello established the need for a special regime of legal regulation for objects that can not be owned by any nation without harming other nations, and which should be considered as the common heritage of humanity (Colombos, 1967, p. 66). Finally, in 1898, in the

work of A. de La Pradelle concerning the law of the sea appeared the very category of “the common heritage of mankind” (*patrimoine commun de l'humanité*), by which the French lawyer suggested to determine the special status of the World Ocean (Colombos, 1967, p. 67).

In the first half of the XX century, when geological and mining activities were intensifying in the shelf area, it was this category that was applied to minerals of sea-bed out of national jurisdictions, which nowadays represent a larger and more accessible exploitation group of objects of the common heritage of mankind within its narrow interpretation. Since the technical capabilities of the industrialized countries at that time allowed the development of sea resources only within the continental shelf, its international legal status was a particularly acute issue, the international legal solution of which was the subject of discussions during the preparation and during the work of the 1st UN Geneva Conference on the Law of the Sea. On the one hand, the doctrine of temporary “reservation” of the sea-beds with their resources, for their use in the future “for the benefit of all mankind”, is forming in the doctrine of international law and recommendation acts (United Nations, n.d.). On the other hand, by declaring the approach to the territories outside national jurisdictions and their resources as to the object of the common heritage of mankind, developed countries sought to freely extract minerals out of national jurisdictions.

Due to the fact that technological capabilities of developing countries generally prevented them from extracting sea-bed minerals out of their national jurisdictions, they were interested in suspending such possibility until all mining conditions were discussed and regulated by international law, taking into account interests of developing countries. Freed from colonial de-

pendence, these countries, joining the UN, began to act with solidarity defending their own interests, among which one of the priority areas is rights to their natural resources. An important issue that they defended during the preparation and the 1st Geneva Conference was the extension of the national jurisdiction of coastal states to the continental shelf, that is beyond the territorial waters, in order to stop the extraction of its resources without their permission.

After the Geneva Conventions of 1958 consolidated the continental shelf and its resources under the jurisdiction of coastal states (Art. 2),¹ that is, they removed the grounds for considering them as the common heritage of humankind in a narrow sense, and the resources of the ocean floor are still out of national jurisdictions. The issue of their reservation for peaceful use for the benefit of all mankind has been the subject of debates since the XXII session of the UN General Assembly in 1967. In one of the resolutions, adopted at that session, was suggested to establish a Special Committee to Study the Peaceful Uses of the Sea-Bed and Ocean Floor beyond the Limits of National Jurisdiction². In 1970, the Committee at the XXV session of the UN General Assembly adopted the “Declaration of Principles Governing the Sea-Bed and the Ocean Floor, and Subsoil Thereof, beyond the Limits of National Jurisdiction”, in which the sea-bed and ocean floor area were defined by the term “international area” and its resources are proclaimed “the common heritage of mankind”³. The status of the Region and its subsoil as the common her-

itage of mankind was confirmed in the “Charter of the Economic Rights and Duties of States” in 1974,⁴ which, as the Declaration on the Establishment of a New International Economic Order the same year,⁵ implemented, at that time, solidarity aspirations of developing countries to overcome their economic backwardness.

At the same time, the work of the 3rd UN Conference on the Law of the Sea 1973-1982 began, preparing suggestions for which the Committee on the Organization of the World in 1972 in its “General Principles” determined that new conventions on the law of the sea should come out of the concept of the common heritage of mankind. The result of nearly a decade of work at the conference was the adoption of the United Nations Convention on the Law of the Sea, 1982, where the Area and its resources were defined literally as the common heritage of mankind (Art.136)⁶.

Earlier, in the Agreement on the Activity of States on the Moon and Other Celestial Bodies, 1979, the objects with their resources identified in the title were literally codified, as objects of the common heritage of mankind (Art. 11)⁷. Division of the Moon and other celestial bodies with their resources into a separate category different from the regime of international use for outer space is connected with the prospects to start mining resources out of national jurisdictions in the near decades, is similar to the separation of the Area with its resources from the high

¹ On the Continental Shelf: Convention of the United Nations, adopted on April 29, 1958, further the Geneva Convention.

² Resolution of the UN General Assembly, adopted on December 18, 1967, A/Res/2340(XXII), further the Resolution UN 1967.

³ Resolution of the UN General Assembly, adopted on December 17, 1970, A/Res/2749(XXV), further the Resolution UN 1970.

⁴ Resolution of the UN General Assembly, adopted on December 12, 1974, A/Res/3281 (XXIX), further the Resolution UN 1974.

⁵ Resolution of the UN General Assembly, adopted on May 1, 1974, A/RES/3201(S-VI), further the Resolution UN May 1974.

⁶ On the Law of the Sea: Convention of the United Nations, adopted on December 10, 1982.

⁷ Agreement governing the Activities of States on the Moon and Other Celestial Bodies: Resolution of the General Assembly of the United Nations, 34/681, adopted on 5 December 1979.

sea regime into a category of the common heritage of mankind. It became a compromise between the positions of the states that considered it premature to create rules regarding the legal status of natural resources of celestial bodies and the states that insisted on it. This compromise was more pacific than pragmatic, preventing the use of the Moon and other celestial bodies for the construction of military bases and other military purposes (Cocca, 1981, p. 14). *Thus, to date, only two categories of objects outside national jurisdiction are defined in international treaties literally as the common heritage of mankind: the Ocean Floor Area with its resources and the Moon and other celestial bodies with their resources.*

For the broadest interpretation of the common heritage of humankind, the international law is obliged to UNESCO, which in its charter has set one of its goals – to assist the preservation, growth and dissemination of knowledge, taking care of the preservation and protection of the world cultural heritage of humanity (Art. 1, p.2)⁸. Two conventions adopted under the auspices of UNESCO are aimed at protecting cultural values during military conflicts⁹ and at comprehensively protecting the natural and cultural heritage of humanity¹⁰. As for directions for the development of the system of international legal regulation of individual components of the World Natural Heritage, one can define several special international treaties concerning: air-

space,¹¹ the World Ocean,¹² the Antarctic,¹³ certain aspects of atmospheric air protection,¹⁴ climate¹⁵ or biodiversity.¹⁶ In doctrine, resolutions of the UN General Assembly, recommendations and declarations of other international organizations, they are increasingly regarded as components of the planetary ecosystem, which is a common heritage of mankind – in its individual components and in all their interconnected diversity.

Another significant contribution of UNESCO to understanding the common heritage of humanity sensu lato became the Universal Declaration on the Human Genome and Human Rights adopted by UNESCO, in 1997, which defines the human genome as the common heritage of humanity, which is the basis for the primal commonality of all members of the human race and recognizing their integral dignity and diversity¹⁷. The Declaration is aimed at overcoming racial bias, respecting the moral and ethical foundations of scientific and medical activities in the field of genetics, protecting human rights in matters of access to its achievements, and concerning social attitude to people with genetic disabilities.

Human rights in general and collective rights, in particular, are related to the ideological significance of the concept of the common herit-

⁸ Constitution of UNESCO, adopted on 16 November 1945.

⁹ For the Protection of Cultural Property in the Event of Armed Conflict with Regulations for the Execution of the Convention: Convention of the UNESCO, adopted on May 14, 1954.

¹⁰ For the protection of the world cultural and natural heritage: Convention of the UNESCO, adopted on November 16, 1972.

¹¹ On International Civil Aviation: Convention of the ICAO, adopted on December 7, 1944.

¹² On the Law of the Sea: Convention of the United Nations, adopted on December 10, 1982.

¹³ The Antarctic Treaty, adopted on December 1, 1959, Washington.

¹⁴ On Long-Range Transboundary Air Pollution: Convention of the United Nations, adopted on November 13, 1979.

¹⁵ On Climate Change: Convention of the United Nations, adopted on May 9, 1992.

¹⁶ On Biological Diversity: Convention of the United Nations, adopted on June 5, 1992.

¹⁷ Universal Declaration on the Human Genome and Human Rights: Convention of the United Nations, adopted on November 11, 1997.

age of humankind (Tuskosz, 1998, p. 178). This connection, at least in Western Europe, can be traced back to the first centuries of the modern times in the struggle of the “Protestant” nations for freedom of the high seas, demonstrating a new style of relations between the nation and its authorities, that is serving the interests of its taxpayers. In a time of discussions about the status of the sea-bed resources, where firstly were raised an issue concerning their reservation for future generations, despite their declarative nature and ambiguity of the real motives for the proclamation, humanity emerges as a trans-historical bearer of rights and responsibilities, where each generation should use and multiply the common heritage of mankind with the responsibility to the past and future generations. Further, the contractual obligations of the states enshrine their mutual intention to conduct any activity out of national jurisdictions for the benefit of all humanity, be it the high seas, the Antarctic or the outer space. As at the end of the XX century noted I. I. Lukashuk (1997), the changes that take place in the world are radically changing international law, increasingly forming it as a regulator of the activities of all humankind, causing the spread in international law of such categories as “mankind”, “common heritage of mankind” and “activity for the benefit of all mankind” (p. 133).

Legal Aspects of the Concept of the Common Heritage of Mankind

Therefore, the subject of regulation of the right of the common heritage of mankind can be considered in a narrow and broad sense. Objects out of the national jurisdiction, whose status is literally defined in multilateral international treaties as a “common heritage of mankind”, constitute its object *sensu stricto* without any cautions:

it is the Moon and other celestial bodies with their resources (Art. 11),¹⁸ and the Area with its resources (Art. 136)¹⁹. Other objects can be attributed to the common heritage of humanity only *sensu lato*, that is, in the broad sense. But a broad interpretation requires a clarification, since it extends, firstly, to objects that, like cosmic bodies and the Area, cannot be extended to the national jurisdiction of any state, and secondly, to objects that have value for the entire humankind and the possibility to be regarded as the common heritage within national jurisdictions, in whole or in part. International law refers to the objects of the first category the following ones: international airspace, high seas, open space and the Antarctic. The second one includes a broad list of cultural and natural heritage sites, status of which is enshrined in several special international treaties, the amount of which is steadily increasing.

The legal nature of the objects of the common heritage of mankind is usually derived from the category of Roman law – *res omnium communis* – things common to all. The most cited list by Marcian includes air, running waters, seas and their coasts (Kofanov, 2002, Title VIII). For understandable reasons, none of those mentioned above common heritage objects of humanity in their narrow interpretation could be included in this list. Besides, Roman lawyers recognized the apparent difference in status of the certain *res omnium communis*, listed by Marcian. In particular, for the status of airspace, even in Roman law, there was a caution about the height of buildings that could not exceed the height of the sacral structures, the same norm was extended in

¹⁸ On the Law of the Sea: Convention of the United Nations, adopted on December 10, 1982.

¹⁹ Agreement governing the Activities of States on the Moon and Other Celestial Bodies: Resolution of the General Assembly of the United Nations, adopted on December 5, 1979, No 34/681.

Christian and Muslim states of the Middle Ages. Controversial is also the opinion concerning the coasts: firstly, to the not yet open or undeveloped shores, Roman lawyers applied in addition to the category of *res omnium communis*, also the category of *res nullius* – a “ownerless thing”, the status of which implied the possibility of capture or occupation; secondly, the understanding of the coasts of the sea as *res omnium communis* had a more limited interpretation than the sea itself, which status was characterized by the criterion of inexhaustibility. In particular, the right of seafarers to moor freely, replenish supplies and, if necessary, repair the vessel was not recognized by all nations. Coastal trade could also be regarded only as contractual freedom, accompanied by certain special formalities. In addition, historically fairly quickly the understanding of coasts as *res omnium communis* was limited by the “coastal law”, which subsequently transformed into the formula “who owns both shores, owns the entire water area between them”. This was primarily centred around the waters of the “closed” seas, such as the Black or the Mediterranean, but similar rules in the early Middle Ages were applied to the waters of Great Ireland during the Irish colonization of Scotland (Dillon & Chadwick, 1967), and since the Maritime Empire of Cnut the Great, they have spread to all the British Seas and the North Atlantic (Colombos, 1967, p. 46).

By the same token, in the era of geographical discoveries and the first centuries of modern times, two maritime states, Spain and Portugal, which at this time were the first, who had started to colonize the newly discovered territories, and sought to gain control of the opposite coasts of the Atlantic and the Pacific Oceans. According to Tordesillas (1494) and Zaragoza (1529) treaties, they divided the oceans and lands “already

open and those that may be open in the future” (Morozova, 1999, p. 805), fenced off to other nations of the Europe access to free use of the waters of the World Ocean and colonization of the newly discovered territories, which caused their strong opposition. A well-known statement of the King Francis I of France: “I do not remember the place in Adam’s Covenant that would deprive me of a share in the possession of the New World” (Balard & Ducellier, 1998) – is perceived as a claim to a share in the “Adamic Heritage”, no matter how it was understood in that time. More specifically, the Queen Elizabeth I of England, in a note to Spanish Ambassador Mendoza stated that she cannot agree that Spain has the right to prohibit British subjects to trade or freely navigate expanses of this ocean, since the right to use the sea and airspace belongs to all (Colombos, 1967, p. 49). The Queen’s note is regarded as the first age formulation of the principle of freedom of the high seas in the modern, which is taken as *lex specialis* in relation to the *res omnium communis* of Roman law - as *lex generalis*.

The systematic justification of the freedoms of the high seas was made by Hugo Grotius, in the work “*Mare Liberum*”, 1609, which he wrote in connection with a dispute between Portugal and the Dutch West Indies campaign because of captured carrack “*Santa Catarina*” by the Dutch (Grotius, 1916). At this time, the Netherlandic Northern Provinces waged a liberation war against Spain, in the union with which was Portugal, and Hugo Grotius in his work substantiates the status of a newly formed state, relations with which should be built based on international law, and no one state or group of states cannot have exclusive rights to the legal nature of freedom of the high seas that is an international space.

The principle of freedom of the high seas

became the legal basis on which, in the 1960s, during the preparation and operation of the I Geneva Conference on the Law of the Sea, 1958, the concept of the common heritage of mankind in its narrow interpretation was formed in international law – that is, as the common and equal rights of all peoples to spaces and their resources beyond national jurisdictions. Prior to the Conference, maritime spaces had only two modes of regulation – national and international ones. The national regime extended to inland and territorial waters, which usually did not exceed three nautical miles. Outside the three-mile zone, high seas freedoms were operating. When the need for an industrial society for oil intensified the development of the oil industry (in the Carpathian region, the Caspian, California – at the end of the XIX century), in addition to land, oil production spread to further sea-bed areas.

After the Second World War, offshore drilling became a priority area, as freedom of the high seas allowed entrepreneurs to freely build oil rigs out of the territorial jurisdiction of coastal states. Due to the prospects for the development of the World Ocean, coastal states start unilaterally extend their jurisdiction to maritime spaces beyond the limits of the three-mile zone, which provokes an adverse reaction of other states, since such actions limit the principle of freedom of the high seas not only in relation to the extraction of mineral resources but also in relation to such traditional freedoms as fishing, free navigation and flights over the high seas.

The convening of the I-st United Nations International Conference on the Law of the Sea, 1958, among other things, was aimed to the establishment of the international rules concerning the limits of extraterritorial extension of national jurisdiction to maritime spaces and to the determination of the status of the continental shelf out

of the territorial jurisdiction of the states. In preparation for the conference, the Delegation of the FRG for the first time outlined the issue of extraction of subsoil out of national jurisdiction into a separate category from the high seas freedoms: it was suggested to consider the subsoil out of national jurisdictions as a “common property of all nations”, the activities concerning which should be governed by a special international body, which would take into account the interests of the entire international community and work for the benefit of all mankind. Despite the declared goal “for the benefit of all mankind”, the suggestions of the FRG embodied the interests of developed countries, as they were aimed at the international legal consolidation of the continental shelf status as a territory with an international regime, that is, to the legalization of already extended at that time practices for mining mineral resources in the shelf area of coastal states without their consent (Barberis, 1980, p. 648).

The Conference’s preference was given to a more moderate approach followed by developing and socialist countries, which, partially, implemented the idea of reservation of mineral resources of the continental shelf for future generations, that is closed the possibility of their uncontrolled development. Three, currently in force, of the four UN Geneva Conventions on the Law of the Sea of 1958, set out the general rule of non-proliferation of limited jurisdiction of the states in the adjacent area beyond their territorial sea further the 12-mile area established from the coast (base) line (Art. 24),²⁰ however, without establishing the standard width of the territorial sea itself; codified the customary rules governing the status of the high seas, including its four free-

²⁰ On the Territorial Sea and the Contiguous Zone: Convention of the United Nations, adopted on April 29, 1958.

doms (Art. 2),²¹ and most important, consolidated the extraterritorial jurisdiction of coastal states over the resources of their continental shelf, irrespective of the state's capacity for their development (Art. 2)²².

Therefore, the idea of the common heritage of humanity was not realized in the Geneva Conventions. Although substantial potential reserves of mineral resources of the ocean floor remained out of the national jurisdictions, at that time, were not available for the development. Instead, the mineral resources of the continental shelf could be reserved by the laws of coastal states under the jurisdiction of which they fell. The extraterritorial jurisdiction of the coastal states over the resources of their continental shelf created some uncertainty about its status because it did not act for the waters that covered it: the surface waters of the World Ocean, as well as the Geneva Conventions, remained either national or international, although limited to extraterritorial jurisdiction over surface waters operated within the adjacent zone for which a maximum latitude of 12 nautical miles was determined.

Active exploration of the World Ocean quickly revealed the shortcomings of the Geneva Conventions. It made it necessary to adopt a new comprehensive multilateral international treaty on the Law of the Sea that would comprehensively regulate all aspects of the exploration of the World Ocean. Such treaty became the UN Convention on the Law of the Sea, 1982, drafted and adopted at the III-rd UN Conference on the Law of the Sea. Among the most influential nov-els of the Convention²³: the standard (12 nautical miles) for the territorial sea was set (Art. 3) and

the adjacent zone was extended to 24 nautical miles (Art. 33); the high seas was reserved for peaceful purposes (Art. 88), and the list of its freedoms was increased to six, at the expenses of already established freedoms (navigation, flights, laying of submarine cables and fishing), – freedom for scientific researches and freedom for construction of artificial islands and other installations (Art. 87); the continental shelf, together with the newly introduced “exclusive maritime economic zone” (Art. 55-58), relating to offshore waters have formed a separate category of extensive lengths of seas with “mixed” regime, in which over the natural resources and related issues, the extraterritorial jurisdiction of the state is preserving, while navigation, flight and laying cables issues – remain the freedoms of the high seas guaranteed by international law (Art. 76-78). The Convention also defined the Arctic and the Antarctic waters regimes (Art. 234), consolidated the status of the Area with its resources (Part XI) and defined them as a common heritage of mankind (Art. 136). Regarding the rules for exploring and extracting the resources of the Area from the signatory states, which had a real capacity to perform such activities, there were many claims for excessive bureaucratization of the process and high additional costs to the benefit of developing countries, in connection with which by the UNGA Resolution of June 28, 1994, was adopted the “Agreement relating to the implementation of Part XI of the United Nations Convention on the Law of the Sea of December 10, 1982”,²⁴ which greatly simplified all formalities related to activities in the Area.

Thus, only in the UN Convention of 1982, its legal implementation found an approach, which was verbalized during preparation to the I

²¹ On the High Seas: Convention of the United Nations, adopted on April 29, 1958.

²² On the Continental Shelf: Convention of the United Nations, adopted on April 29, 1958. Geneva.

²³ On the Law of the Sea: Convention of the United Nations, adopted on December 10, 1982.

²⁴ Agreement relating to the Implementation of Part XI of the United Nations Convention on the Law of the Sea: United Nations, adopted on December 10, 1982.

UN Conference on the Law of the Sea of 1958: the specificity of the territories referred to the common heritage of humanity in its narrow interpretation, consists in that these territories cannot be appropriated by any state or, moreover, by a private individual, whereas the resources extracted from their subsoils are the object of appropriation, on the terms stated by the agreed will of the states, which have agreed to compulsory of appropriate international treaties. The UN Convention of 1982 also identified a lot of other aspects of the development of the World Ocean, activities in which are made for the benefit of all humanity, reconciling national interests for each category of the sea expanses with interests of the entire international community.

By analogy with maritime law, in which the concept of the common heritage of mankind in its narrow interpretation and the separation of its objects from the high seas regime took a relatively long time, in space law, which developed rapidly in the 1960-1970s, also took place a delimitation of the mode of activities of states in outer space from the mode of activities on the Moon and other celestial bodies, which, in the future, were taken as territories of mineral resources extraction. It should be noted that The Agreement Governing the Activities of States on the Moon and Other Celestial Bodies, 1979, in which planets (except the Earth) and their resources are defined as a common heritage of mankind in its narrow interpretation (Art. 11),²⁵ was taken in the atmosphere of heightened enthusiasm concerning the prospects for the concept of the common heritage of mankind and in general the abilities of the international community to act solidary. At the time, some authors even suggested

recognizing the principle of the common heritage of mankind as one of the fundamental principles of the international law (Rao, 1981, p. 275), referring in particular to the Declaration on Principles, 1970, which, for the first time, defined the principles of the UN Charter as “basic principles of the international law” (para. 3)²⁶. The preamble to the Declaration indeed contains a reference of the UN General Assembly to the principle according to which the outer space, including the Moon and other celestial bodies, is not subject to national appropriation either by proclaiming sovereignty over it, or by their use or occupancy, or by any other means.

The mentioned principle was firstly proclaimed in the Declaration on the Peaceful Uses of Outer Space, 1963, and enshrined in the Outer Space Treaty, 1967²⁷. However, unlike the seven fundamental principles of international law recognized at that time, the principle of the common heritage of humankind cannot be removed from the UN Charter. Besides, the Agreement on the Moon and other celestial bodies, in which their status as a common heritage of humanity is enshrined, today is recognized as obligatory one only by fourteen states, which does not give grounds to consider it as a norm of Article 11, whereas the Outer Space Treaty, 1967, where the universal obligation of the states to act for the benefit of entire mankind and the basic principles of such activities are enshrined, rubs to 100 member states.

It is also necessary to dwell separately on the particular mode of the orbit of geostationary

²⁵ Agreement governing the Activities of States on the Moon and Other Celestial Bodies: Resolution of the General Assembly of the United Nations, adopted on 5 December 1979, No. 34/681.

²⁶ On Principles of International Law Friendly Relations and Co-Operation Among States in Accordance With the Charter of the United Nations: Convention of the United Nations, adopted on October 10, 1970.

²⁷ Treaty on Principles Governing the Activities of States in the Exploration and Use of Outer Space, including the Moon and Other Celestial Bodies: Resolution of the United Nations, adopted on January 27, 1967, RES2222/XXI.

satellites allocated within outer space. In addition to the basic principles of activities in outer space, according to the Charter of the International Telecommunication Union, the members of the Union shall take into account that radio frequencies and the orbit of geostationary satellites are scarce natural resources that should be used rationally, efficiently and economically, in accordance with the regulations of the Radio Regulations to ensure equitable access to this orbit and these frequencies by different countries or groups of countries, taking into account the particular needs of developing countries and the geographical location of some countries (Art. 44, 196. 2.11)²⁸. The requirements of the International Telecommunication Union Convention are met by the Radiocommunication Bureau and its Head (Art. 12, 177 a). It should be noted separately that in the Charter and the Convention is enshrined the right of everyone to equal conditions of access to international telecommunication networks (Art. 33, 179), including a number of special provisions concerning dedicated lines and frequencies, operational messages and other specifically agreed and restricted cases of concession of priority. Based on these regulations, I. I. Lukashuk also refers to international power grids to the common heritage of humanity in its broad interpretation (Lukashuk, 1997, p. 134).

Consequently, the activities of the states in international airspace, outer space, the World Ocean waters and the Antarctic are enshrined in system-making multilateral international treaties, the typical set of principles of which can differ only by the degree of a concretization in a treaty, and the principal of which is the duty of the states to act within these territories solely for the peaceful purposes and for the benefit of en-

tire humanity and to refrain from any claims to the extension of national jurisdiction to the said international territories.

In this regard, one should follow *the evolution of views of the Antarctic*, after the discovery of which in 1820, concerned states sought to divide it. These aspirations were first expressed at the Seventh International Geographical Congress in Berlin in 1899 by the representative of Great Britain, R. K. Markham (Shchiptsov & Iefremov, 1997, p. 30) and suspended only with the adoption of the Antarctic Treaty, 1959 (para. 2. Art. IV),²⁹ which was further confirmed by the Madrid Protocol, 1991 to the Antarctic Treaty (Art. 4)³⁰ and strengthened by the prohibition of the activities connected with mineral resources mining (Art. 7). Due to the obligation of the states not to extend their jurisdiction to the Antarctic, and most importantly to the systematic impact of this part of the Planet on its global ecosystem, it is regarded as a common heritage of mankind in a number of the UN GA Resolutions (Antselevich & Radzivill, 1997) and a long list of publications (Lukashuk, 1997, p. 135). Although literally its status has not been defined in such terms, the main reason for the annexation of the Antarctic to the objects of the common heritage of humanity is the awareness of its importance for the Planet's life, that is why the parties determine the Antarctic's status as an international nature reserve designated for peace and science (Art. 2).

As for the *airspace*, its division into two regimes – national and international – was indirectly initiated by the Paris Convention on the Regulation of Aerial Navigation on October 13, 1919. It entrenched the sovereignty of the states over

²⁸ Constitution of the International Telecommunication Union, adopted on December 22, 1992.

²⁹ The Antarctic Treaty, adopted on December 1, 1959, Washington.

³⁰ On Environmental Protection to the Antarctic Treaty: Protocol, adopted on October 4, 1991.

their airspace (Radzivill, Pyvovar, Sopilko, & Pyvovar, 2018, p. 281). The same rule was enshrined in the Chicago Convention on International Civil Aviation on December 7, 1944 (Art. 1)³¹. The status of international airspace is directly defined in the maritime law conventions as one of the freedoms of the high seas, namely the freedom of flight. It is the Geneva Convention on the High Seas (Art. 2)³² and the United Nations Convention on the Law of the Sea (Art. 87), where such freedom is still preserved over the exclusive maritime economic zone (Art. 58)³³.

The regulation of relations on the use of airspace for some time did not touch on the issues of protection against air pollution, which became the subject of special attention as an object of the common heritage of humankind *sensu lato* – after the Stockholm Conference of 1972, from which in international law has been developing an integrated approach to sustainable development and environmental issues in all its components. In particular, while developing “Principles of Cooperation between States in the Field of Impact on the Weather” in 1980 by experts of UNEP and WMO, the first principle was suggested to be defined as follows: “The Earth’s atmosphere is a part of the common heritage of mankind”³⁴. In the works of some international lawyers, it is also suggested to consider the atmosphere as the common heritage of humanity, and the atmospheric air as a particularly valuable natural resource, the loss of primary qualities of which will have the most catastrophic conse-

quences for humanity. As, in particular, A. Kiss notes as a critical component of the environment, the atmosphere belongs to all humanity, it is part of the common heritage of humankind (Kiss, 1983, p. 102). The atmosphere is the natural resource partly under the jurisdiction of the states, activities of which can affect the quality of the air, however, remains an indisputable fact. Several bilateral international treaties and arbitration and court decisions in states’ disputes regarding air pollution have been known since the Trail Smelter case (1938) (Herdegen, 2013, p. 394). In 1979, under the auspices of the European Commission ECOSOC one adopted the Convention on Long-range Transboundary Air Pollution at a regional level, which in particular provided monitoring mechanisms for the implementation of the “Cooperative programme for monitoring and evaluation of the long-range transmission of air pollutants in Europe”, which should act based on standardized monitoring procedures, taking into account existing national and international programs, in particular by involving national observation stations (Art. 9).³⁵

After all, the international community is increasingly aware that the common heritage of humankind is the entire *ecosystem of the Planet* in multilevel diversity and multi-inertial dynamics of its components (Bidler, 1976, p. 71). In this sense, for example, in the United Nations Framework Convention on Climate Change, the Parties recognize that climate change and its adverse effects are a matter of common concern for mankind,³⁶ and in the Convention on Biological Diversity, in the preamble, the Parties understand the genetic, social, economic, scientific, educa-

³¹ On International Civil Aviation: Convention of the ICAO, adopted on December 7, 1944.

³² On the High Seas: Convention of the United Nations, adopted on April 29, 1958.

³³ On the Law of the Sea: Convention of the United Nations, adopted on December 10, 1982.

³⁴ Review of the impact of production and use of energy on the environment: report of the Executive Director: United Nations, adopted on January 2, 1976. (UNEP/GC/61).

³⁵ On Long-Range Transboundary Air Pollution: Convention of the United Nations, adopted on November 13, 1979.

³⁶ On Climate Change: Convention of the United Nations, adopted on May 9, 1992.

tional, cultural, recreational and aesthetic value of biodiversity and its importance for the evolution and life of biosphere systems, confirm that conservation activities are a common concern of all humankind³⁷. These and other special conventions on the protection of individual components of the Planet's ecosystem contain numerous references to the UNGA resolutions, final acts of international conferences, and international treaties on specific environmental issues.

They also affirm the sovereign rights of the states over their resources and their development activities, as well as the fact that some states' standards may be incompatible and unsubstantiated in terms of economic and social costs of other states and general environmental issues, and that states are responsible for ensuring the safety activities within their jurisdiction or control, which would not harm the environment of other states or areas out of the national jurisdiction.³⁸

The success of regulating the protection of objects of the common heritage of mankind within national jurisdictions is primarily caused by the effectiveness of procedural mechanisms. For the first time, such mechanisms were established in the Convention for the Protection of Cultural Property in the Event of Armed Conflict (1954), which states in the preamble that the High Contracting Parties have accepted this Convention being convinced that the damage to the cultural property belonging to any people irrespective of the damage to the cultural heritage of all humanity since each people makes its contribution to world culture and considering that the preservation of cultural heritage is of great

importance to all peoples of the world and that it is important to ensure the international protection of that heritage³⁹. A detailed system for the conciliation of the interests of individual countries with the interests of all mankind in the issues concerning the protection of the common heritage of mankind *sensu lato* is implemented in the UNESCO Convention concerning the Protection of World Cultural and Natural Heritage, adopted in 1972 at United Nations General Conference on Education, Science and Culture held in Paris. Its preamble states, in particular: "considering that deterioration or disappearance of any item of the cultural or natural heritage constitutes a harmful impoverishment of the heritage of all the nations of the world; considering that parts of the cultural or natural heritage are of outstanding interest and therefore need to be preserved as part of the world heritage of humankind as a whole,... adopted this Convention".⁴⁰ In the Convention, the cultural and natural heritage and criteria for the attribution of objects within the jurisdiction of the states to its monuments that need protection are defined. At the same time, the categories and subcategories of such objects are established, as well as the procedures for determining, identifying and recording them in appropriate registries are enshrined together with general and special privileges for financial support for countries in which the monuments are located. The idea of preserving the World Cultural Heritage found its continuation in the conception of a global information civil society, declared in the Okinawa Charter

³⁷ On Biological Diversity: Convention of the United Nations, adopted on June 5, 1992.

³⁸ Vienna Convention for the Protection of the Ozone Layer: Convention of the United Nations, adopted on March 22, 1985.

³⁹ For the Protection of Cultural Property in the Event of Armed Conflict with Regulations for the Execution of the Convention: Convention of the UNESCO, adopted on May 14, 1954.

⁴⁰ For the Protection of the World Cultural and Natural Heritage: Convention of the UNESCO, adopted on November 16, 1972.

(2000)⁴¹ and in more details disclosed in the Declaration of Principles “Building the Information Society – A Global Challenge in the New Millennium”, 2003, in which, in particular, is stated that: “Cultural heritage is one of the most important elements of the identity and consciousness of people who connect society with its past. The information society should, by all appropriate means, including digitization, collect and preserve cultural heritage for future generations (para. 54)⁴².”

Therefore, the general process of international legal protection of objects of the common heritage of mankind in its broad interpretation seems to be inductive, rising from fragmentary generalizations and relevant principles and rules of legal protection of its individual objects – to a universal systematic approach, the purpose of which can be achieved by defining, on the basis of scientifically grounded complex researches, indicative list and structure on different categories of significance of objects of the common heritage of mankind, on the basis of which one should further develop the procedural issues of their protection, taking into account, firstly, their characteristics, first of all, the exhaustiveness and the ability to recover, and secondly, the jurisdictional belonging. The adoption of a broad interpretation of the common heritage of mankind as a general principle and, in the future, the relevant erga omnes rule, keeps the conventional principle of non-extension of national jurisdiction within the international territories as a defining legal criterion for distinguishing regimes of exclusively international legal regulation of objects out of national jurisdiction and objects

within national jurisdictions. Each category of the latter requires specific international legal standards and procedures for the conciliation of the national interests with entire mankind.

Worldview Aspects of the Concept of the Common Heritage of Mankind

The humankind has got as the common heritage the best of all worlds: it is a conviction of G. W. Leibniz, as the emotional basis of the creative inspiration of modern times, is sincerely shared by the part of humanity that loves and seeks to preserve this world and prevent its destruction by improvident exploitation and negligence. The implementation of this conviction at the level of the worldview system became the concept of the noosphere, which is understood as the “youngest one” of the Planet’s geospheres, ordered by the constructive activities of humankind. Formulated at the beginning of the XX century in the works of E. Leroy, V. I. Vernadskyi and P.T. de Chardin, it has become a powerful worldview project aimed at making the common cause of humanity. Sequentially, it inherited and developed the ideas of I. Kant, concerning global civil society (Radzivill & Pyvovar, 2019, p. 40), in which mankind emerges as a collective subject that has been moving throughout the entire historical period to the organization of such state of social relations, in which, human abilities are laid down by nature, and will get the best opportunities for their implementation and development (Kant, 1784). It should be emphasized that I. Kant contrasts these humanistic abilities with the biological instincts of a human, the conscious control over which are devoted his three famous “critiques” and many other works (Reale & Anticery, 2003, p. 629). Three levels of legal existence that need special attention in the

⁴¹ Okinawa Charter on Global Information Society, adopted on July, 21–23, 2000.

⁴² Declaration of Principles Building the Information Society: a global challenge in the new Millennium, adopted on December 12, 2003. WSIS-03/GENEVA/DOC/4-E.

legal support of the project of global civil society are the state public order within the nation, which should be republican; international law, which should be based on the federalism of sovereign states, limited only by the conditions of mutual hospitality and the observance of rules of international law within relations with each, and a person who should be considered as a full-fledged subject of global civil law and order (Kant, 1795).

The formation of the more significant part of the common heritage of mankind occurred before its appearance, in the process of evolution of the Planet. According to P. Teilhard de Chardin, one of the authors of the concept of the noosphere, Earth Mother, most effectively among other planets, has directed the time given for her development, having done a tremendous amount of work to form and improve the means of ensuring the homeostasis of the Planet and creating the preconditions for the appearance of Homo sapiens, who has the most effective opportunities to ensure his/her further crisis-free development in the noosphere – the environment of harmonious coexistence of nature and human (Teilhard de Chardin, 1955, p. 119).

On the other hand, the irresponsible exploitation of nature or achievements of other human beings by a human is also a kind of “heritage” defined by I. Prigogine as the “curse of living systems”, the essence of which is reduced to the fate of the biological system to maintain its own orderliness, destroying the orderliness of other biological systems (Prigogine & Stengers, 1986, p. 271). Uncontrolled by the cultural heritage in its broadest interpretation, the primordial biological instinct – to kill to get meat and animal skin, transformed into the practice of cattle grazing to the desertification of steppes or burning out of forests for agriculture purposes – have not chan-

ged to this day and only acquired a global scale throughout the “Industrial age”. It would seem that actions under the influence of biological instincts familiar to a primitive human being, who has been continuously teetering on the brink of survival, should be qualified as abnormal to the human of the XXI century, endowed with powerful technological capabilities and knowledgeable about information, in particular regarding the consequences of his/her improvident activities. However, the modern world is now in such a deep crisis that the level of spiritual and intellectual characteristics of a large number of inhabitants of the Planet does not exceed the level of a cannibal Neanderthal. The belief in “progress by itself”, typical for both Western and Westernized non-Western societies, has left hard work on sustaining and reproducing a cultural level of each of the next generations of humankind, which is a major safeguard against the rise of social entropy, as a criterion of uncertainty and chaos. Instead, the gap of insufficient cultural education is filled by obtrusive and increasingly “anti-cultural” advertising and other forms of “information noise” that can only affect the minds of the poorly educated human. Perhaps the most powerful marginalization of the population of the Planet, occurring at the turn of the XX-XXI centuries, by avalanche-type frees the spontaneous component of human nature, which, ignoring the common collective interests of different levels and rational rules of maintaining their orderliness, directs it to the realization of the exclusively individual needs, which under the influence of advertising industry, are rapidly growing far beyond common sense (Marcuse, 1964, X). Care about its natural or social environment and sense of responsibility for something that is not formally provided with appropriate sanctions seems incomprehensible and meaningless for the one-

dimensional worldview of the “ideal consumer”.

The drawbacks of the worldview basis of the average modern person, as extremely individualistic and at the same time substantially standardized through the simplification of personal motivations, are, perhaps, the most clearly manifested through property relations. For example, exploring the relationship of individuals in territorial communities to their shared property, the Scandinavian sociologist E. Gulbrandsen concludes that, without being restricted by any special quotas, community members seek to use common property, which is an limited community resource of the community, with the greatest personal profit, which results in excessive exhaustion or complete destruction of this property (Larsen, 2004, p. 206). As the author rightly considers, the way out cannot be limited only by the setting of quotas, and although this is of great technical and legal importance, the main problem is the excessive aspiration for getting a “free” profit, which initially covers certain individuals, and then, as a rule, the entire community. Despite the awareness of the negative effects of the “cumulative effect” of such actions, people convince themselves that “they still do the same”, that is, choose from two alternatives, the variant of individual behaviour that, including other similar ones, leads to a predictable crisis (Larsen, 2004, p. 215).

The mentioned considerations can also be applied to the problems related to the common heritage of mankind in its broad interpretation. The institute of collective property of different levels as a “technical and legal dimension” of relations concerning the use, protection and multiplication of objects of the common heritage of humanity has a long-standing practice of legal regulation. However, the interpretation and success of this practice are caused by the philosoph-

ical and legal basis on which will rely the parties of the legal relation concerning its individual objects. Tracing the historical origin of power and property, Hugo Grotius (2014) concludes that when in ancient times everything was collectively owned and indivisibly common, forming common wealth, such a state of things was provided by two conditions: great simplicity and great mutual sympathy of people, who were then free from vicious habits, defects and crime, because they did not know the enslavement and punishment. The belief of Grotius is confirmed by current studies in legal anthropology, the subject of which is connections between legal phenomena and the constants of human nature. In particular, N. Rouland, describing the quasi-legal ideas about the features of inheritance in societies with the tribal system, shows their conditionality by the worldview, the basis of which is the awareness of the organic unity of the genus and tribe with their habitat, which is their collective heritage, which, under the certain rules, can serve as an inexhaustible source of the resources necessary for life (Rulan, 2000, p. 52). The rights and duties of the tribe concerning its collective heritage derived from its relation to time in general and inheritance, in particular. In Western society, a testator and an heir are considered as separate successive elements of the movement of property in time, meanwhile, in traditional society, the property remains chronologically statical, not changing its collective affiliation: takes place only a change in the generations that realize themselves not as beneficiaries but as responsible users for preserving the common heritage. However, in traditional societies, where the concept of absolute property is absent, the disposal of collective property and its individual components is a rather multi-level process. As a matter of necessity to maintain in good order and pass on the

heritage of the society from the previous generations to the next ones, the inheritance order is closely connected with the structural organization of the society. It is formed on the basis of both the specifics and functions of the property itself, as well as powers and responsibilities of particular age and gender groups or individuals established by a tradition. Accordingly, certain categories of things can remain collective, and some can be in possession of particular families, others belong to separate groups of individuals. The critical point is that the sacrality (that is, the special value) of some things does not allow them to apply such dominant forms in the “one-dimensional” worldview of modern societies motion modes of things as purchase and sale or foreclosure (Rulan, 2000, p. 76). Instead, some of them can be won or granted, or be a subject of reward or gratitude. As N. Rouland notes, traditional societies do not entirely ignore the individual, but they integrate him/her into a community project. The differences concern more levels than the inheritance nature (Rulan, 2000, p. 115).

Thus, the state of *social consciousness* is also a product of a historical process, which, in addition to the advancing component, is complicated by fluctuations, under the influence of different scales and contradictory constants of different dimensions of human nature. If we trace back the development of the social consciousness of humanity transhistorical, generally, there are three major stages in it, the sequence of which forms a known dialectical triad (thesis – antithesis – synthesis) (Radzivill, 2017, pp. 66-67). During the first and the greater part of history (from the Upper Paleolithic Age to the Neolithic Age), when the species *Homo sapiens* for about 50 thousand years slowly separated themselves from their “maternal” natural environment as a “child system”, settling all genera within the

territory of the Planet for life, formed over this long period the traditional family law was based on stable, fixed at deep psychophysical levels harmony of maternal and paternal natural law, representing itself a system of well-adjusted rules, which maximally thoroughly provided the regulation of tribal and intergenerational relations and human relations with nature.

The second half of history, covering about 12 thousand years including the Neolithic revolution and its continuation in the era of “diffusion” of civilization, is the antithesis to the first half, deforming its worldview foundations by processes such as: a) transition from appropriative to reproductive ways of economic management that continued in social division of labor in professional corporatization and caste organization of societies – building regional civilizations; b) transition to organization of population according to the territorial principle (from stationary communities of Neolithic farmers to communities of city-states and semi-barbaric “world states-empires” regional civilizations); c) conflict between maternal and paternal law, which led to the dehumanization of social relations through the legitimization, sacralization and institutionalization of property, exploitation of a human by a human, and establishment of religious and legal systems that justify violence and the rule of the ruling classes. Thus, during the second half of history, on the basis of the advancement in technologies and in scales of organization of considerable human groups, appear elements of degradation of social consciousness, especially in the loss by a personal sense of unity and harmony with his/her social and natural environment. Public relations, typical for this period societies, are subjected to the rigid requirements of integration of population, territories, and resources, and provided with political and ideological violence

characterized by T. Hobbes as “the war of all against all” – referring to the attitude of man to his kind and his nature.

According to the “law of the negation of the negation”, two unequal halves of history, correlating to each other as “thesis” and “antithesis” of the dialectical triad should end in the third stage – “synthesis”, at which out of the social relations and public consciousness should be eliminated those features of the second half of history, which are responsible for their dehumanization, and the best achievements of mankind of both halves of history should be agreed by a certain compromise, making the common heritage of mankind. The transition to this, in the long term, the crisis-free and long-term stage is obviously connected with the new age, which itself is characterized by anxiety and internal contradiction. Western Christian society of modern times, being in a state of constant discoveries and changes, builds, under their influence, new ideological orientations, complicating this generally continuous process with different-scale fluctuations through the eclectic combination of new ideas in individual and collective worldview with inertness of old values (Marcuse, 1964, p. 51). *The major, already conscious, ideological changes of this period consist in the formation of consciousness of civil society, which should replace the remnants of the consciousness of caste societies that during the last millennia has been dominated in societies - building regional civilizations. Nevertheless, in the psychological or human dimension, it is a change of the “subject-object” attitude of a human to his/her social and natural environment to the “intersubjective” nature of social relations, which should be based on a sincere, informal mutual recognition of equal legal existence of its participants.*

It is the philosophy of I. Kant, based on

knowledge of the features of human consciousness and the priority of self-reflection in the formation of any judgments of a theoretical or practical nature (Kant, 1781, p. 32), has become the systemic world-view of the “intersubjective style” of communication. If the Cartesian methodology, still is built on the “subject-object” relations of the researcher to the natural or social environment, allows their analysis on the basis of subjective, uncontrolled by the reflection researcher’s ideas, which leads to the destruction of existing in reality complex interconnections, the Kantian approach makes the researcher involved in these relationships in a mode of constant interaction with objective reality. In this approach, reviewing and updating a researcher’s previous ideas or policies becomes an integral part of his/her work, a condition for its success and adequacy.

As a collective heir of Planet Earth, humankind vested with the power of geological processes and the ability to think and coordinate its collective actions should also build its relations with the Planet as an integral part of it, considering its responsibility not only to past and future generations of its species but also to its Planet in general and the components of its global ecosystem. Only in this mode, one should follow the principle of the Hippocratic Oath “First do no harm!”. No matter how negatively it is perceived from the point of view of the materialistic (also subject-object) approach, but only by starting to treat our Planet and the most important phenomena of multilevel diversity of all its components as empowered with a particular subjectivity, humankind will be able to drive from “the deadlock” of formal approach the whole system of legal and organizational protection of the environment and human rights that continue to be violated, despite the titanic efforts of the better

part of humankind in this direction.

Therefore, the concept of the common heritage of humankind is part of a set of worldview improvements of modern times, the subject of which is the legal issues of the use, preservation and multiplication of the most important for human values of anthropogenic and natural origin. Other current legal components of these changes, closely related to the concept of the common heritage of humanity, are the concept of sustainable development, the *acquis communautaire* of the European Union (Prudchenko, 2007), the concept of the “human dimension” of the OSCE (2011). The latter, aimed at humanizing the activities of power structures through the recommendation acts, embodies formulated in the late XVIII century categorical imperative of I. Kant (1781): “Act in such a way that you treat humanity, whether in your person or in the person of any other, never merely as a means to an end, but always at the same time as an end” (p. 657), which can only be realized and embodied by a person in a state of freedom.

Conclusions

The conducted research and its conclusions allow us to distinguish as a general direction in the complex of multifaceted and different-scale worldview improvements of modern times – the change and displacement of the “subject-object” style of communication of a human with her social and natural environment, i.e. the “intersubjective” style that involves recognizing the “legal existence” of the other side of communication, even when it is neither thinking nor alive but needs protection based on the understanding of all the complexities of its nature: in the mode of constant feedback with the actions of the active thinking subject, which is mankind, and readi-

ness to stop or change these actions in the case of negative response.

Stages and integral components of this general direction were, in particular, the works of Hugo Grotius on the foundations of international law – an important systematic factor for modern humanity, ideas of I. Kant concerning the conditions for the development of world civil society, as well as his whole system of philosophy, which made a human as a centre of any theoretical and practical activities, and the need to constantly be aware of the conditionality of human consciousness - a methodological and ideological basis for an intersubjective style of communication. Regarding the ideas of Kant, the concept of the noosphere, considering a human as the centre of the Universe, and reasonable humankind as a system making geological force, which can keep the planetary environment in the best possible state employing rational, constructive activities. Derived from it the anthropic principle, the concept of the human dimension of the OSCE, the concept of the common heritage of humanity in international law specify the general movement for the humanization of human activities, after several thousand years of its dehumanization, brought to a critical state in industrial society.

For the concept of the common heritage of mankind, its specific characteristic is that in resonance with contemporary philosophical ideas, many of its components and practice of application have a direct output or a significant connection with legal categories and procedures, which allows it to be used to create a new worldview system of “social engineering”, or practical sociology and jurisprudence, the subject of research and regulation of which will be the phenomena of natural and anthropogenic origin that are of considerable value for all mankind and should be saved for its future generations.

In order for humankind not to become a threat to its common natural and cultural heritage, worldview changes of the New Age should, after all, reach their specific level: the mankind should return to its social consciousness an intersubjective relation to its planetary natural environment, that is, its inclusion in its multilevel diversity and recognition of its “subjectivity”, if not in a legal sense, then in the awareness of its complexity, self-regulatory properties, the need for its constant cognition in feedback mode.

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PHILOSOPHY OF ART

DOI: 10.24234/wisdom.v15i2.346

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THINKING BEYOND, LIVING BEYOND: FUTURISM

Abstract

Living *in* the future, constantly thinking over it, incessantly inventing it, anticipating it, more than a *Weltanschauung*, a state of consciousness. It is not about predicting if not living the prediction, experimenting with it, chasing the words to describe it, imagining the machines to produce it.

The futurists' undertaking was fueled by an overwhelming desire to overcome their present time through art and influence, by dint of its momentum, the society, culture and life that thrived around it, shifting their current world and the one to come by virtue of an overflowing power of insights as well as an innovative and creative strength.

This is what Futurism was, and its constant, compelling self-supersession was its ontological matrix as this movement was projected and installed in a dimension of time that had severed both the past and the present.

This study aims to frame this avant-garde based on this chief cornerstone.

Keywords: Futurism, Avant-gardes, Marinetti, Aesthetics, Italian Studies, Italian art, Italian culture.

Introduction

At the beginning of the twentieth century, at the midst of the industrial development, Italy and more generally Europe underwent several innovations and transformations which overturned the face of society by sewing a modern dress on it.

It is a period marked by the positivist faith in progress and science which, however, eventually ended out shattering in the theories of Nietzsche and Bergson in philosophy and those of Planck and Einstein in physics¹. At the turn of

this crucial, fascinating contradiction, i.e. the industrial society that is continually renewing itself and the discrediting of mechanism, Futurism was born. Italy at that time, from an industrial point of view was only partially competitive, whereas art was still living in the wake of the decline inherited from the end of the Baroque.

In Europe, the situation was different from both perspectives, and it looked prosperous on

Nietzsche, Henri Bergson, Georges Sorel as tutelary gods. This philosophy was in line with what the leading scientific research of the time was elaborating, including Albert Einstein's theory of relativity, to which the manifesto seems to refer mentioning the end of traditional time and space. Futurism contrasts intuition, vital and creative impetus, primordial energy with the values of the old culture dominated by the primacy of reason" (Salaris, 2009, p. 6. My translation).

¹ "Marinetti develops his own Heraclitean philosophy of becoming, having Arthur Schopenhauer, Friedrich

the industrial level² as well as on the artistic one with Expressionism and Cubism dominating the scene – the latter though was still unaware of the “crazy train” that was departing from Italy, with destination “future”.

In a society where industry and scientific progress seemed to take precedence over everything, art itself which already, as pointed out, was struggling to take off, seemed to have lost itself; its role, once inspiring, central, elitist and exclusive, was now struggling to carve out a leading role in the eternal fight between beauty and usefulness, aesthetics and science.

Moreover, Italy is a country where the weight of a glorious artistic past has always made itself felt towards artists who therefore have always had to deal with it in terms of production. Futurism, however, had an exceptional relationship with the past, a relationship as drastic as “wild”: wipe the slate clean and begin from scratch. To their perspective, getting rid of the past specifically meant getting past it.

Futurism had no inferiority complexes not even towards *that* past, since precisely in its clear refusal it poses a priori conceptual bases that allow this movement to develop new languages, which were indeed faithful to the name “Futurism”, languages capable of reading the dizzying transformations of their current era and even exceeding them. Pervading every area of society, all-encompassing it innovatively and compellingly, was the purpose of Futurism; an attempt to merge art and life in order to make them live in unison. Furthermore, as a matter of fact, they pulled it off eventually.

On the whole, Futurism managed to bring Italian art back to the international scene after long oblivion. It was also facilitated by Fascism

which unlike Nazism and Communism did not persecute its artists, nor censored them³; indeed Mussolini even imitated Marinetti’s style, borrowing some of his narratives as he realized they did work in terms of communication⁴, *il duce* saw that they struck the public, seducing and “loyalizing” them, as we would say today in marketing language. Marketing which was “foreseen” by Futurists who, just by using some of its basic principles, built their resounding success.

Nevertheless, today that success is overlooked precisely because of the above closeness between Fascism and this emblematic cultural movement that was born ten years before it.

Futurism, however, must be looked at and admired with the eyes of its time, not with those of today who are indeed horrified by individual attitudes and certain statements⁵; as Eugenio

³ “The cultural policy of Italian Fascism differed from that of the totalitarian regimes in Germany and Russia, where modern art was mercilessly attacked and forcibly suppressed. Although Mussolini raised the canon of classical art with its Roman mythology and tendency to the monumental to the rank of official state art, modern trends were nevertheless tolerated” (Martin, 2017, p. 24).

Art and politics were even two merging concepts in Mussolini’s view, in one of his speeches he said: “There is no doubt that politics is an art. It is certainly not a science. Not even empiricism. It is therefore an art, also because politics involves a lot of intuition. The “political” creation as the artistic one is a slow elaboration and a sudden divination. The artist creates through inspiration, the politician through decisions. Both work the matter and the spirit... To give wise laws to people you have to be a little artistic” (Mussolini, 1934, p. 279. My translation).

As Falasca Zamponi asserts: “In Mussolini’s view, aesthetics was a central category for decoding human existence. Life itself was a blank canvas, a block of raw marble to be transformed into a work of art and often the Duce proclaimed his nietzschean will to make his life a masterpiece” (Falasca Zamponi, 2003, p. 34. My translation).

⁴ In which futurists were masters and innovators.

⁵ The famous, provocative phrase, in perfect Marinetti’s scandalous style, “the war is the only hygiene of the world” is in the eyes of a contemporary, after two world wars, simply unacceptable, however it must be

² The disparity between the north and the south was very strong, the south still remained tied to agriculture and the problem of emigration.

Montale says: “Young people who try to get an idea of Futurism through the pages of literary stories or the encyclopedias entries will always be disappointed because the character of the young Marinettian adventure cannot be separated from the colour of that time. The same books of that time would remain incomprehensible if they were read in a different modern edition” (Montale, 1961).

This study was also born out of the idea of limiting the above distance in order to look at the movement for what it was: an overwhelming desire to takeoff beyond time through a blast of a new and innovative kind of art, a blast of vitality and “creative violence”. By virtue of its overflowing power, the futurists aimed at influencing culture, society and life around them: run over them by dint of their overwhelming momentum made of poetry, scandals, contradictions, the challenge for the reason and victory over time.

Living in the Future

Marinetti was a stateless person who only later became a patriot, being born abroad and having lived abroad for a long time, has probably influenced his move⁶. He spent all his youth abroad, went to school in Alexandria in Egypt and attended high school in Paris, then when he moved to Italy, he was already an experienced person, probably more mature than his peers. All these factors, combined with his open mind and creativity certainly out of the ordinary, would make him that phenomenal and inexhaustible

generator of ideas, scandals and innovations, the demiurge and the main and constant thinking mind of Futurism.

Marinetti must be credited with grouping countless artists with innovative perspectives, and he was a sort of channeler of this great energy that they not only fully embodied but above all shared, increasing their creative power, ready to go off. Futurism dropped a real bomb onto the art world of its time. When he said, in the Manifesto, that he wanted to destroy museums, that was obviously a metaphor, Marinetti did not want to destroy anything, he himself had a considerable art collection. That was his language though, a bursting language that faithfully mirrored his destructive impetus: a clean sweep with the past for the irruption into the new, here and now.

Marinetti could not know what would happen in the future, but somehow he sensed it and managed to do it because his mind lived constantly projected in the thought of the future. Here are his words: “The man of the future will have a mediocre need to know what his ancestors did but will have a constant need to know what his contemporaries do at all times, in every point on earth. This will be facilitated by the electricity and a victorious mechanic who will keep his land harnessed in the network of his omnipresent speed”⁷. He practically predicted the internet yet not only the internet but also a particular use of the internet: social networks and our relationship with them. In the text *The electric war* of 1915, in which inter alia he talks about cordless telephones, mechanical agriculture and clean energy, he says that the men of the future will live in air-conditioned atmospheres, they will control everything that happens through

framed in the context of 1910 which precisely preceded those wars.

⁶ It is well known that those who live outside their country for many years develop a relationship with it that is sometimes unusual and often not in line with the attitudes of those who have always lived there; the gaze is obviously different, the perspective farther away but sometimes cleaner and more objective.

⁷ Quoted by Simona Cigliana in *Il balzo in avanti*, Retrieved June 2020, from: <https://vimeo.com/channels/-816746/page:2> (my translation).

electric keyboards, and they will write in nickel books:

“They sit in front of the distribution panels, and they make counters, keyboards, regulators and switches and the splendid flash of the cranks everywhere on the right and on the left. ... Those men can write in nickel books, the thickness of which does not exceed three centimetres, costs only eight francs and contains, at least, one hundred thousand pages.

Since heat, coolness and ventilation are regulated by rapid mechanisms, they finally feel the fullness and resistant solidity of their will. ... They regulate, from the height of their monoplanes by means of cordless telephones, the lightning speed of the sowing trains that cross the plains two or three times a year for hectic sowing. ... Wherever plants grow abnormally, due to the effort of high voltage artificial electricity. Electrical irrigations and drains”⁸.

As a matter of fact, he could not have the language to describe things that had not yet arrived, the names of the things he spoke of had not yet been coined. As Simona Cigliana states: “Marinetti gets to predict genetic engineering, saying that it will be possible to procreate without resorting to the reproductive system of women. Then he says that men in the future, overwhelmed by an intense lifestyle, will use a meagre language with a few words without punctuation, they will use the signs of mathematics to achieve greater synthesis and even signs that will reproduce facial expressions. He practically imagined emoticons. He foresees all these 100 years in advance. Then he talks about the sexual liberation of women, the end of the marriage and the following crisis of the male universe because

of this, and about that, he even speaks of an achieved semi-equality. To this regard, he proves Benjamin is right when the latter said that the true avant-garde creates the necessity of things before they are there because it glimpses what the future will produce, it glimpses the need today without this still existing”⁹.

Marinetti even envies the men of the future by thinking of them and describes this feeling with a beautiful poetic image: “Oh! How I envy the men who will be born in a century in my beautiful peninsula, wholly vivified, shaken and harnessed by the new electric forces! The obsessive vision of the future tears my soul in delicious bursts...”¹⁰.

The same goes for futurist architecture: the works of Sant’Elia, which unfortunately have remained drawings because of his early death, are the mirror of many skyscrapers of today. The futurists were able to peek into the world we live in today, and this experience was exciting for them, even intoxicating. Cesare Poggi in *Futurist architecture* says: “Architecture, or rather, the architectural physiognomy intuited by Sant’Elia about twenty years ago, with logical, constructive penetration, has come true. It is now reaching its apogee. In America, it is reaching the top of its ascending parable. Futurism means anticipating the times, that is, thinking about what to do and not resting on one’s laurels. Tomorrow skyscrapers will no longer have reason to exist” (Poggi, 1933. My translation).

This boundless optimism, this blind tetragonal trust with which they framed the future, with which they related to it, is what is the most striking about futurists. Something incomprehen-

⁸ Filippo Tommaso Marinetti, *La guerra elettrica*, 1915. Retrieved June 2020, from: <https://www.memofonte.it/files/Progetti/Futurismo/Manifesti/1/99.pdf> (my translation).

⁹ Simona Cigliana in *Il balzo in avanti*, Retrieved June 2020, from: <https://vimeo.com/channels/816746/page-2> (my translation).

¹⁰ Filippo Tommaso Marinetti, *La guerra elettrica*, op. cit.

sible for us contemporaries who, if we look to the future, presumably have more negative than positive feelings: the precarious geopolitical balance, the possible outbreak of other wars and what this would ensue in terms of atomic weapons, leads us to have, towards the future (and towards war as well) an attitude even opposite to the futurists'. This makes an objective understanding of the movement at hand extremely difficult; Futurism is sometimes abysmally far from us in terms of cultural sensitivity, yet endearing. Once again, Futurism requires us to look at it through its own eyes rather than ours, the gaze of 1910 not that of 2020.

The "Italian intelligencia", however, still hasn't got this yet simple matter and we have ended up relegating Futurism almost on the brink of oblivion.

Painting a New World

One of the Futurisms' numerous innovations relied on removing art from its distant and sophisticated high horse where it stood and brought it down into everyday life at the mercy of everyone and the mercy of everything, cinema, art, theatre, music, etc. Furthermore, Futurism was a very democratic movement unlike the other much more elitist "isms"; famous is the slogan coined by Marinetti: "off to the young!" (*largo ai giovani*). Futurism was indeed a young movement. Marinetti and his fellows were all about thirty at the time of the first Manifesto. He was addressing to *all* young people, anyone could become futurist, and it was at a time when young people did not enjoy great credit as they do today.

Futurism, on the other hand, became a touchstone for all those young people who wanted to oppose the world of adults for some rea-

sons, all these young fellows were more than welcome to join the movement, and they could feel futurists instantly, no "initiation" was needed whatsoever, only a special feeling to be shared, a newfangled attitude towards the future, in one word a modern mind.

Only the Beat Generation long afterwards managed to do something similar, and in fact, the same Allen Ginsberg admitted it¹¹.

Marinetti urged young people to always go against the grain, to challenge authority, to challenge teachers, even violently but always under intellectual purity. Somehow he also anticipated the spirit of the riots of Sixty-eight. "When we will be 40 years old other men younger and more talented than us will throw us in the bin like useless manuscripts" (Marinetti, 1909. My translation), Marinetti stated.

Young people felt involved because Futurism exalted boxing, running, movement, action and rejected book culture. This actually, is extremely original because even if they rejected books and museums, they were cultured and refined artists, and this contradiction is utterly wonderful.

Through the countless Manifestos, Marinetti aimed to provoke the collective imagination and challenge the world of his time, a society he already understood as mass and mechanized. The machine itself was seen as an extension of man, of his desire for escaping, for reality, for the future; at times it could even take on erotic outlines¹².

¹¹ "But also abroad – in the USA, Germany, France and Switzerland – a revived interest in prewar Futurism could be observed. Allen Ginsberg and his fellow poets declared that in the Beat Generation, "the prophecies of Marinetti are coming true; some of them, the wilder, more poetic ones"" (Berghaus, 2019, p. 3).

¹² In April 1921 Marinetti published the novel *L'alcova d'acciaio* (The steel alcove), on the cover of which we see a sensual female body penetrated by a war machine. The book was immediately censored.

Renewal and innovation, however, obviously passes primarily through painting and therefore through the power and immediacy of the image. It was February 1910 when Marinetti involved Carrà, Russolo and Boccioni in the drafting of a new Manifesto¹³. The goal was to show they had had enough with the landscape painters, portrait painters, mountaineers, and all those “holiday painters”.

Boccioni's painting *Riot in the gallery* (1910) perfectly frames the new “creative violence” of the futurists, Boccioni also created a work deemed the most modern sculpture of its time *Unique forms of the continuity of space* (1913) which is still remembered today, depicted in the Italian twenty-cent euro coin.

In painting, the futurists fundamentally insisted on the violence of colour, on the merging between the figure and the environment, on the fact that the colours from the outside are reflected on the complexion. In addition to that, they were used to seek simultaneity, that is, the co-presence of different moments in the same painting (see for example Boccioni's *The laugh* and Russolo's *The Revolt*, both of 1911), i.e. the perception of the present, the memory of the past and the expectation of the future, all together. In this way, the picture ends up becoming a synthesis of these different times by dint of great dramatic might, to this regard see Boccioni's *The city rises* (1910) and the famous and beautiful *Simultaneous visions* (1911).

Giacomo Balla is also one of the leading representatives as he best embodies the soul of Futurism, when he joined the Movement he auctioned all his previous works announcing that Balla was dead and that Futurballa was born. *Dynamism of a dog on a leash* from 1912 or *Street light* from 1909 impeccably outline this

proposed spirit of renewal.

What Balla furnished to the movement, was a massive contribution in terms of expression. Futurballa strikes the viewer's eye through a dynamic visual translation of the concept of acceleration, a sort of “tendency towards and reaching somewhere” was portrayed by his art; a kind of immobile cinema was rendered through the modularity of a repeated gesture aimed at exposing the direction. From 1912, *Girl running on a balcony* flawlessly expresses that notion. In conclusion, for Balla and for the futurists in general, a picture must no longer be the moment stopped but life on the move.

A further Futurism's significant contribution lies on placing the viewer at the centre of the artwork: whoever looks at a picture, listens to music or goes to see a theatrical performance is no longer considered a passive consumer or an external element.

In the second Futurism, Prampolini developed “polymaterism”, i.e. pictorial compositions made with extra pictorial materials like wadding feathers and glass, anticipating in this way contemporary art forms such as Arte povera and Pop art¹⁴.

Futurism sought to pierce life, and it coveted to aestheticize every day by touching all sides of life. Many of the artists who came later are in debt to Futurism and more, in general, all the other avant-gardes, basically the whole century owes a great deal to Marinetti who has given a vigorous boost to art, so violent and forward that for the whole century it was disorientated.

¹³ The first Manifesto was dated 1909.

¹⁴ As Maurizio Scudiero states: “Depero anticipated Pop Art by 50 years, even though his art was not an industrial one, but an artisanal one: each work was unique even in the multiplicity of its creations”. In *Depero, la Pop Art Anticipata di cinquant'anni*, Retrieved June 2020, from: <https://www.bresciaoggi.it/home/cultura/-personaggi/depero-la-pop-artanticipatadi-cinquant-anni-1.6022086> (my translation).

A Total Artistic Revolution

In 1912 the Technical Manifesto of Futurist Literature was released. According to it the word must also be seen, it can be drawn and can be represented visually and graphically through a typographical revolution, the letters must have different sizes, different bodies and all this was meant to acquire expressiveness, a stronger emotional charge. It is the so-called *paroliberismo* or “words set in freedom”.

From the books to the stage. There were several Manifestos of the Futurist Theatre which rebel against the old concept of performance as they wanted to destroy the barriers between the various genres and indeed mix them¹⁵. Also, they assumed that the classic show was too long and therefore offered cuts, for example, a scene from ten minutes became a two-minute scene.

Nevertheless, the real mind, as usual, was him, Filippo Tommaso Marinetti who had the idea of “total theatre” a theatre that kept all five senses of the audience engaged, a sort of multimedia and sensory theatre, something that would have been possible to build fifty years later. At that moment he did not even have the means to put it into practice, that is, he was so far ahead that he could not achieve what he conceived and only today many of those ideas have become commonplace.

From theatre to architecture. The Sant’Elia mentioned above did the drawings for *The new*

city, a futuristic vision of Milan, a masterpiece of modernity that will inspire, among other things, the film *Metropolis* by Fritz Lang.

With architecture on board, Futurism was no longer only art, and it began to burst into daily life by influencing people’s behaviour. The environment, the furniture, the spaces in which people live, everything had to be modelled according to futurist principles so that art merged with life and life was created as an art form.

From architecture to music. Balilla Pratella wrote the futurist music manifesto. Luigi Russolo even ceased his pictorial activity to devote himself entirely to the musical one. In his Manifest letter sent to Pratella entitled *The art of noises* he wrote that in music, noise must have the same dignity as notes. Together with Ugo Piatti, he invented the *intonarumori*, “tuned noises”, instruments that were meant to reproduce the sounds of modern civilization.

Futurist music, in the wake of *paroliberismo*, was primarily based on improvisation and here again we can see how Futurism is a movement of freedom, which constantly seeks and unceasingly creates freedom, freedom of expression, freedom of creation.

Russolo had practically overridden the first half of the century’s research on music in one fell swoop; this idea of “tuning noises” inspired even electronic music itself’.

Today music is created with electronic instruments; however, using the *intonarumori* Russolo already processed sounds mixed with noises, just through the mechanics. In order to implement what the futurists dreamed of, we had to wait for the advent of the synthesizers. John Cage himself owes a lot to Futurism which de facto created silence first¹⁶.

¹⁵ “One must completely destroy all logic in Variety Theatre performances... Systematically prostitute all of classic art on the stage, performing for example all the Greek, French and Italian tragedies, condensed and comically mixed up, in a single evening – put life into the works of Beethoven, Wagner, Bach, Bellini, Chopin by inserting Neapolitan songs... play a Beethoven symphony backward...boil all of Shakespeare down to a single act... have actors recite *Hernani* tied in sacks up to their necks – soap the floorboards to cause amusing tumbles at the most tragic moments” (Marinetti, 1972, pp. 120-121).

¹⁶ “Silence is heard against the background of sound; silence becomes equal to sound as an aesthetic tool.

Overall, if we gather all the futurists' inventions and "predictions" what we have is just the globalised world in which we are living today. Futurism changed everything or tried to change everything around itself. There is even a Manifesto of Futurist Mathematics¹⁷. From the 1920s' onwards, Futurism also expanded, even more, impacting the most diverse forms of art: fashion, furnishings, cuisines, stage sets, costumes, decor, ceramics, graphic art, advertising. Art and life began to intermingle harshly.

To enter firmly into the social fabric, however, Futurism needed an innovative political program as well. Upon returning from the war, Marinetti drew up the manifesto of the Italian Futurist Party among whose priorities were: social security, a maximum of eight hours of work, minimum wages seized to the needs of life, equality of male and female work, easy divorce, universal suffrage for men and women (which by the way discredits all of its alleged hatred of women)¹⁸, consumer protection, freedom of

strike, Italy's "devaticanization", free justice, regional administrative decentralisation and abolition of the Senate and even law enforcement agencies. They were all extremely advanced if not visionary points that actually put Futurism far from the sphere of any type of dictatorial system; some of them are ideas of freedom and even anarchy in the presence of which the only possible comparison is with Sixty-eight, as already highlighted.

However, as always, the various Manifestos are inter-connected, Futurism is a prism where the various sides shine together. The political renewal was preparatory to cultural and artistic renewal; the Futurists craved freedom because they, themselves, were free within, political regeneration was the natural consequence of the powerful release of the creative forces of genius. Marinetti is peremptory in this regard:

"We want to free Italy from the papacy, from the monarchy, from the Senate, from marriage, from Parliament. We want a technical government without Parliament, vivified by a council or excitatory of very young people. We want the abolition of permanent armies, courts, police and prisons so that our race of geniuses can develop as many free, strong, fast, hardworking and innovator individuals as possible. ...

To your immense system of communicating and levelled womb, to your tedious membership refectory, we oppose our marvellous anarchist paradise of absolute freedom art genius progress heroism fantasy enthusiasm, cheerfulness, variety, novelty, speed, record" (Marinetti, 1920).

Obviously thoughts of this kind have much to do with the ideas of John Cage" (Kirby, 1986, p. 144).

Mladen Ovadija in his book *Dramaturgy of Sound in the Avant-Garde and Postdramatic Theatre* dedicates a paragraph to this matter: *Radio sintesi: prefiguring Cage's concept of silence in music and performance*. In it he asserts: "Marinetti thus appears as a follower of Bergson's philosophy of duration and a precursor of Cage in his concept of duration as the essence of a music that encompasses sound, noise and silence. [...] Marinetti's equal treatment of sound and silence in radio prefigures some of John Cage's principles of sound composition" (Ovadija, 2013, p. 231).

¹⁷ The Manifesto is dated 1940 (as evidence, inter alia, of a very long-running movement, Dadaism, conversely, lasted only seven years) and it was written by Marinetti in collaboration with the mathematician Marcello Purno. Cfr. *I numeri del Futurismo nel manifesto del 1940*. Retrieved June 2020, from: http://www.tutto-mondone.it/numeri_futurismo/#:~:text=Nel%201940%20venne%20pubblicato%20il,%2C%20nonch%C3%A9%20chirurgo%2C%20Pino%20Masnata.

¹⁸ The same applies for the phrase about war, Marinetti in the Manifesto does not take it out on the woman himself, he himself was happily married and also had three daughters: Luce, Ala and Vittoria. His contempt on the other hand, was as usual for "passatism", for an

ideal of a gentle woman praised by the romantic artists of the late nineteenth century, with whom he obviously wanted to break, break in his style: vehemently, with violence. Nevertheless, it is not violence to hurt, it is rather the will to totally eradicate past canons and replace them immediately with new, revolutionary ones, almost opposed to them.

Advertising

As a matter of fact, Futurism had an enormous resonance in Italy and abroad, we could certainly put this down to Marinetti's massive financial resources, inherited by his extremely wealthy father. Marinetti's car was an *Isotta Fraschini*, probably the most expensive car you could dream of in the early twentieth century, something even difficult to compare with today's standards. Probably, it does not even correspond to a Ferrari, if not to a private jet. This could suffice to give you an idea of what kind of well-off person Marinetti was.

On his first trip with his new car, he went off the road, turning over and destroying it; however, he miraculously remained unharmed. Facing death, though, perhaps pushed him to the creation of a movement that impacted with the culture of its time with the same destructive force as that accident. The first Manifesto was written straight after the accident, in 11 points.

Immediately after drafting, Marinetti had an intuition, a challenging and ambitious target: to publish it on the best media organ in the world at his time: the French newspaper *Le Figaro*. How to do that? With his fervent creativity and his *savoir faire* with women¹⁹, Marinetti immediately found a spot-on solution. He began to woo the daughter of an Egyptian pasha who was co-owner of the newspaper. The daughter interceded, and his goal was achieved. After the publication, he left the girl²⁰.

The publication on *Le Figaro* made an international outcry, yet the publication in Italy of

his first novel *Mafarka the futurist*²¹ made even more clamour. Marinetti was even sued for pornography, and it was obviously a joy, a real stroke of luck for him. He took advantage of talking about his movement which, to his great satisfaction, elicited conflicting opinions.

In the first Manifesto he had declared his contempt for women which, as previously pointed out, was only a provocation and a sort of protest against the cliché of the slavish women of nineteenth-century literature. His provocation though, immediately hit the mark: the French writer Valentine de Saint-Point decided to answer him with the Manifesto of Futurist Woman and then with the Futurist Manifesto of Lust. Valentine advocated the complete emancipation of women and claimed the positive value of pleasure and sensuality.

Marinetti was increasingly convinced that provocation and scandal were very effective means of promoting his ideas.

For many years their ideal propaganda tool was precisely these *serate futuriste* (futurist evenings) whose audience was composed of all layers of social classes, the entrance was in fact free because Marinetti who rented the theatres out of his pocket, as a witty entrepreneur of his movement, had understood that the real gain was advertising.

He was not interested in earning money. That is why the entrance was free, and his only aim was spreading a new *Weltanschauung* nationally and internationally through his movement²².

From the stages of theatres all over Italy, the futurists spread their provocative message, de-

¹⁹ In this regard, see Marinetti's famous manual of erotic poetics *Come si seducono le donne* (How to seduce women), Milan Bur: 2015.

²⁰ It should also be noted that when the Manifesto appeared on *Le Figaro* in 1909, the movement still practically did not exist, Marinetti therefore preceded the times as in his style.

²¹ Cfr. Filippo Tommaso Marinetti, *Mafarka il futurista*, Mondadori, Milano 2003.

²² With reference to Futurism as *Weltanschauung*, as philosophy see the very detailed essay *Trattato di Filosofia futurista* by Riccardo Campa, Roma: Avanguardia 21 Edizioni, 2012.

claiming poems, exhibiting paintings, representing theatrical and musical scenes that question the past-certainties of those present. The audience came alive reacting vehemently, often with violence in a crescendo that involved everyone, indiscriminately, people used to throw everything at them especially vegetables, and this is how they achieved their goal: the day after the press mentioned them. New controversies and new publicity around: they were not looking for anything better.

The spectators who were provoked beyond measure contested the futurists. They believed they were doing something autonomously, but in fact, everything was prepared before by the futurists who had set up the trap. The public felt involved and automatically outdid itself as it was no longer just a show audience but the protagonist of it. The audience could have its say, even ending up doing it ardently, violently: the public was part of the work of art, and it was part of it in a disruptive, transgressive, violent way, here is Futurism: the interaction between work and spectators, *between art and life*²³.

It should also take into account that it was often the workers who defended the futurists from the attacks of the bourgeois who frequented the theatres where the evenings were staged, this is because those evenings, which were free, were open to everybody. The futurists themselves, as previously remarked, invited everyone to follow them, not specific groups, social classes or people belonging to specific political visions, futurists' invitations were transversal, the only preference they had was for young people, but again, all the young people.

²³ The great changes in the society in which they lived were also reflected in the figure of the artist, as Anna D'Elia says: "The figure of the artist changes, transforming itself into a cultural animator, with the aim of "innovating the morals", change and make change the lifestyles" (D'Elia, 1988, p. 5. My translation).

After publication in *Le Figaro*, the Manifesto spread around the world. Russian artists who lived in Paris sent reproductions of futurist paintings to Moscow, and this is why very quickly Russian artists received and revised the formulas of Futurism to their own taste and style.

As a consequence, Cubo-Futurism and Rayonism were born in Russia, the exponents of these movements shared many of the principles of Futurism, but instead of technology, as we know, they focused on the concept of "new man" in order to renew society. In line with Futurism's philosophy, they used to call themselves "men of the future"²⁴.

However, Futurism did not only make its way to Russia, but countless countries were also "infected" by the futurist electrification, in Brazil, they even called trains with the name of Marinetti so much they associated them to him²⁵.

On no accounts, speaking of innovation, advertising and marketing, one cannot fail to mention Fortunato Depero, perhaps the one who put the art of selling and self-selling best into practice, thanks to his creation the famous Campari advertising he is still very popular today. His lines, shapes and colours were shockingly modern for his time.

As Ilaria Riccioni (2018) asserts, Depero "did not need to work hard and rebel against the past. From the beginning of his artistic activity,

²⁴ About Futurism in Russia see the very detailed essay by Cesare De Michelis, *L'avanguardia trasversale. Il futurismo in Italia e in Russia*, Padova: Marsilio 2009.

²⁵ Among the countries where Futurism has taken root, let us mention: Argentina, Armenia, Belgium, Brazil, Bulgaria, Chile, China, Czech Republic, Denmark, Egypt, Estonia, Finland, France, Georgia, Germany, England, Greece, Hungary, Ireland, Iceland, Japan, Korea, Latvia, Lithuania, Mexico, Holland, Peru, Poland, Portugal, Romania, Spain, Sweden, Ukraine, Uruguay, America, Venezuela, Slovenia, Croatia, Serbia and obviously Russia.

To delve deeper into the theme of Futurism around the world, see Claudia Salaris, *Futurismi nel mondo*, Pistoia: Gli Ori 2015.

he already felt free. He is, therefore, a futurist but seems to enjoy a privilege that distinguishes him from other futurists... reinventing reality and living within it" (p. 6. My translation).

In 1931, Depero wrote *Futurism and the advertising art* in which he peremptorily affirms: "The art of the future will be powerfully advertising" (Depero, 1931. My translation). Practically he foresaw the world in which we live today: "Our splendor, our glories, our men, our products, need an equally shining new art, equally mechanical and fast, enhancing the dynamics, the practice, the light, of our subjects - even art must march hand in hand with industry, science, politics, fashion of the time, glorifying them - this glorifying art was started by futurism and advertising art - the art of advertising is a decidedly colourful art, obliged to synthesis - a fascinating art that boldly placed itself on the walls, on the facades of buildings, in the shop windows, in trains, on the floors of the streets, everywhere; an attempt was even made to project it onto the clouds - living art, multiplied, and not isolated and buried in museums - art free of any academic restraint - playful art - bold - exhilarating - optimistic - art of difficult synthesis, where the artist is struggling with authentic creation - the cartel is the symbolic image of a product, it is the ingenious plastic and pictorial found to enhance and interest it - exalting with genius our products, our businesses, that is, the prime factors of our life, we do nothing but the purest and most true, modern art - advertising art offers completely new themes and artistic field - advertising art is fatally necessary - fatally modern art - fatally daring art- fatally paid art - fatally lived art"²⁶.

²⁶ Fortunato Depero, *Il Futurismo e l'arte pubblicitaria*, 1931. Retrieved June 2020, from: http://futurismo.academidellacrusca.org/immagine.asp?idscheda=129-&file_seq=1 (my translation).

Conclusion

Futurism is not restricted to its yet very long official life which essentially goes from the first Manifesto (1909) till Marinetti's death (1945). Gerardo Dottori painted until his last days, his last exhibition was in 1974, in Trieste²⁷. As the studious Vitaldo Conte outlined, many are the next experiences like for example the Journal "Futurismo-Oggi" directed by the futurist Enzo Benedetto and active from 1969 till 1993²⁸.

However, Futurism projected itself even further than the Nineties, how could we not mention Graziano Cecchini and his Red Trevi Fountain? From the "Manifesto of Futurism 2009", he states: "We glorify the futurist masters, and we brutally reclaim the 1909 manifesto and all the being and the beauty that come from it" (Cecchini, 2009, p. 63. My translation)²⁹.

Futurism is then still alive, the scholar Mario Verdone (1994) argues that it is not only still in action, but also it is the century Zeitgeist: "At least a part of our century Zeitgeist acts within Futurism's spirit" (p. 82. My translation).

When Marinetti, by means of the principle of youngness, said that he and his fellow should have been thrown in the bin as soon as they turned forty, he was provoking as he and especially he, knew that Futurism meant future. Futurism was a marvellous collector of shameless,

²⁷ About Dottori see my paper *Umbrian Futurist landscapes: Gerardo Dottori's Aeropainting*, Proceedings of the Conference "Eco Sapiens-ecological consciousness of the XXI century in science, education and society", 18-19-20/10/2019, Ruden University, Moscow, Russia.

²⁸ "The same chronological delimitation of the so called historical futurism, framed by some scholars from 1909 till '15 or '19 could sound like a forced and simplistic filing" (Conte, 2011, p. 68. My translation).

²⁹ G. Cecchini, *Il Manifesto del futurismo 2009*, in "Divenire. Rassegna di studi sulla tecnica e il postumano", vol. 3, a cura di R. Campa, Sestante Edizioni, Bergamo 2009, p. 63. Sito [33]. My translation.

brave ideas, born to last. As he affirmed: “Are there any outdated futurists ideas, any to be discarded? Nothing to discard. The victorious ideas firmly keep their conquered position” (Marinetti, 1968, p. 135. My translation).

Though the historical context changed, futurist ideas are indeed still alive. The conclusion that this study comes to is that Futurism today, against all the odds and against who rejected it, still stands.

Arbasino said that Marinetti, together with D’Annunzio, is the most massive corpse in the cellar of all kinds of the literature of all time, their relationship with fascism has undoubtedly set aside the enormous influence that their cultural legacy has had in Italy and abroad. However, the recent works of scholars such as Giordano Bruno Guerri, points out a substantial distance of the two poets towards the regime.

The contribution which was brought about by Futurism in the world of art was and still is remarkable and worthy of being delved deeper. Futurism was the most important artistic movement that Italy had after the Renaissance, persisting to snub it only because of Fascism is not only wrong but even bizarre.

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PHILOSOPHY OF RED COLOR: LINGUISTIC AND EXTRALINGUISTIC ASPECTS

Abstract

This article analyzes various lingual and extra-lingual researches on the colour of red. It compares the symbolic meanings of the colour that used to be and still are specific for different cultural communities. The objective of the article is to identify peculiarities in the interpretation of red in the subjective world of sensation and the objective world of fact and to provide the full study of this colour perception and categorization based on phraseology.

Colour lexis is a multidimensional phenomenon which, at a conceptual level, demonstrates a vivid example of a change in the process of individual cognition of the world and confirms the thesis about the need for multi interval thinking, which allows one to observe any object from different cognitive standpoints.

The main conclusion of the article is that the study of the relations between linguistic and extralinguistic meanings of colour in the semantics of idioms should necessarily focus on the essential task of anthropocentric phraseology as those figurative expressions that are associated with cultural and national standards, stereotypes, mythologisms for a certain community mentality, which serve as spiritual equipment, psychological tool fixed and phraseologized in languages precisely.

Keywords: psycholinguistics, perception, colour name, lingual, extra lingual, idiom, phraseological unit.

Introduction

The current trend towards the integration of various scientific fields, such as linguophilosophy, psycholinguistics, cognitive linguistics, ethnopsycholinguistics, anthropology, etc., to study certain concepts of colour science, has proved to be extremely fruitful. Thus, the process of scientific knowledge to study the features of colour names, the division of the colour continuum in different languages does not allow for any demarcation lines, which only narrow the possibilities of the researcher.

A growing number of recent anthropological and psycholinguistic studies carried out after 2000 (Everett, 2013), confirmed the effectiveness of relevant experimental studies primarily in the domains of space, time and colour, and allowed us to speak of linguistic relativism as an utterly relevant and productive scientific theory. The study of discrepancies in colours to determine the influence of the language on memorization and colour discrimination traditionally have been carried out in the field of comparative psycholinguistics (Kudriavtseva, 2011). Thus, psycholinguistic research methods are especially im-

portant in this regard.

The objectives of the article are to study the lexical-semantic (including connotative) and structural features of the colour term “red” in the English language within phraseological units (idioms) as cultural markers and linguistic archetypes. Moreover, the paper focuses on the analysis of compatibility of this colour term in set phrases and the influence of colour names on the idiomatic units. Among other purposes pursued, the paper is also aimed at identifying the linguistic and extralinguistic factors that determine the features of use and categorization of the studied colour designation. We also consider the influence of certain colour characteristics on the formation of linguistic units, in particular the phraseological units in English. One perceives the colour information based on their experience, culture, and education in the conditions of the society of a particular country or region. Thus, the attitude to colours is entirely determined by the cultural and historical traditions and customs of a nation. Colour is considered a psychological-emotional-cultural phenomenon, through which the emotional and mental state of a person, their characteristic traits, social and cultural aspects of people’s lives are transmitted.

The main research methods are determined by the purpose, objectives, and research material. The dictionary definition method was used in order to establish the semantics of the units analysed. The descriptive method has been applied for the respective inventory and classification of units of analysis, as well as for the interpretation of the results of this analysis. To determine the conditional connotation of colour terms and phraseological units containing them, we have also used the results of psycholinguistic experiment conducted with native speakers.

The methodological basis of the study is the

dialectical approach to the consideration of English phraseology as a systemic phenomenon with its inherent patterns, as well as the anthropocentric approach associated with the orientation of the language on a person.

Colour - the Subject of Different Sciences

Colour is a visual quality that is perceived by a man and, at the same time, an essential means of aesthetic expressiveness. Colour is a powerful means of exposure to humans. Its influence is not limited only to the organ of vision - the eye; it also affects other senses - taste, hearing, touch, and smell. Colour perception is an ancient and active philosophical problem. It is an instance of a broader category of sensory perception, but since the colour spectrum fits on a single line (unlike, say, touch and taste), it has always been of particular interest (Harris, 2015).

The formation and consolidation of colour associations in our minds is identical to the process of formation and consolidation of conditioned reflexes in the cerebral cortex. The way we perceive colours depends both on the colours themselves, their purity, brightness, saturation, and on the characteristics of our perception.

The concept of vision, which is a priori of colour perception, is based, according to A. Wierzbicka (2006), on imagination, since vision generally involves a description of visual impressions, and not just recalling visible natural objects. F. Birren (1987) believes that visual perception is carried out as much in the brain, as in the organ of vision. Therefore perception is often the essence of interpretation and not just a simple reaction to a stimulus (p. 291). The scientist in his extralinguistic study of the meanings of colour identifies four types of associations: 1) gen-

eral idea; 2) mental associations; 3) objective associations and 4) subjective associations. By mental associations, we mean the associations conveyed through nouns. By the objective and subjective, we assume situations where the colour is correlated with an external object or internal state of mind (Birren, 1961).

The study of colour in psycholinguistics is based on associative research in the field of the nomination of the colour continuum (which colours in different languages are denoted by specific tokens, with the names of which objects of reality are associated, in which symbolic meanings function in the language, etc.), studying not only the basic but also the shades of colour. R. Frumkina (1984) offers a method of describing the meaning of colour terms, the selection of central groups of colours, as well as explores the relationship between the world around and language. P. Yanshin explores the emotional component, which, according to the researcher, is decisive in the psychological structure of a colour (Yanshin, 1996).

The concept of colour, according to A. Wierzbicka (1997), is not a universal human concept, because among human communities, some have neither borrowed nor their concept of colour (p. 231). According to her, in all cultures, visual perception is essential for people, a description of what they see, although the existence of a special term “colour” as a semantic generalization of one aspect of visual experience is not necessary. We share A. Wierzbicka’s opinion that colour perception is the same for all people, but its linguistic conceptualization is different in different cultures.

The diversity of colours around the world is peculiarly reflected in the language. As A. Porozhniuk points in his article, not all languages have the same number of colour names. Even

some primary colours of the spectrum are not always separate names. So, for example, “red”, “orange” and “yellow” in the languages of African peoples have only one name.¹

As for colour names, they are key concepts of culture in all languages. The perception of colour by different peoples and their interpretation is not the same. Therefore, the richness of the colours of the world is peculiarly reflected in different languages. This means that the attitude to colour is entirely determined by the cultural and historical traditions and customs of one or another nation, that is, its history, culture, way of life, and the like. That is, colour is associated with the history of the people, their culture, way of life, traditions, etc. Each language has its way of “dividing the spectrum”.

Key Researches of Color Science

Humankind was interested in colour phenomenon since ancient times. People tried to explain this phenomenon, to find out its effect on the brain and psyche. Attempts to develop a theory of colour date back to Plato’s time: “Plato considered colour to be the fourth element of sensation. It should be noted that he knew the basics of the doctrine of colour and chiaroscuro” (Goethe, 1964, p.145).

Isaac Newton thoroughly described the colour as a physical phenomenon. It was he who singled out 7 primary colours in the spectrum, measured the length of different light waves, which cause colour sensations. However, it is impossible to talk about colour as something definite, and it is due to the different perception of this phenomenon by different people. He is the

¹ See: Porozhniuk. <http://kulturamovy.univ.kiev.ua/KM-pdfs/Magazine38-8.pdf>.

first to understand the rainbow – he refracts white light with a prism, resolving it into its component colors: *red, orange, yellow, green, blue, and violet*. Newton's circular diagram became the model for many colour systems of the 18th and 19th centuries. Claude Boutet's painter's circle of 1708 was probably the first to be based on Newton's circle (Porozhniuk, 2000, pp. 28-29).

Goethe's study on colour was a big step in the field of colour science. Here is how he explains the nature of colour: "colors are acts of light, acts, and suffering. In this sense, we can expect from them the disclosure of the nature of light. Colors and light are actually in the most accurate relationship with each other... Color is an indigenous nature concerning the sensation of vision" (Goethe, 1964, pp. 125-131). Goethe considered colours in terms of the effect of colour on the human psyche. In his doctrine of colour, "yellow" and "red", for example, symbolized the idea of power and nobility. The German philosopher criticizes some of the provisions of Newtonian theory; and although the criticism of the laws discovered by Newton was not based on Goethe on a physical basis and in this sense was devoid of scientific evidence, the study of the relationship *light-colour-emotion* was his great achievement. Goethe creates his colour wheel, which offers the idea of a six-colour series, which includes *red, violet, blue, green, yellow, and orange*.

Many different theories and hypotheses about the number and universality of colour terms in linguistics have been put forward since then. In our opinion, one of the most substantial works on the number of colour symbols in different languages is the work "Basic Color Terms" by Berlin Brent and Paul Kay, 1969. These scientists compared the exact definitions of basic

colour symbols in 20 different languages and analyzed colour descriptions based on this knowledge in 78 other languages. They argue that there are universals in the semantics of colour notation and distinguish 11 primary colours (Brent & Kay, 1969). As a result of the obtained data, they came to the following conclusions: 1) there are universals in the semantics of colour in (probably) all languages; all the colour designations listed by the informants, as it turned out, come from one (or more) of 11 focal colours (for English, it is *black, white, red, green, yellow, blue, grey, brown, pink, orange, purple*); 2) there is an apparent evolutionary sequence in the development of colour lexicons of different languages. Scholars believed that: 1) all languages have the terms "white" and "black"; 2) if there are 3 categories in the language, it is "white", "black" and "red"; 3) if the language has 4 basic colour terms, it is "white", "black", "red" and "green" or "yellow"; 4) if the language has 5 categories of colour, it is "white", "black", "red", "yellow", "green"; 5) if there are 6 main colour terms in the language, it is "white", "black", "red", "yellow", "green" and "blue"; 6) if there are 7 main colour terms in the language, it is "white", "black", "red", "yellow", "green", "blue" and "brown"; 7) if the language has 8 or more colour categories, then, in addition to all the above basic colour terms, there must be terms to denote "purple", "pink", "orange", "grey" in various combinations (Brent & Kay, 1969). As it can be seen, researchers identify 7 stages of the evolutionary development of colour lexicons.

It should be noted that the idea of the development of colour lexicons in the evolutionary sequence has been criticized (Durbin, 1972), but it has not been proven that such a sequence does not exist.

Turner's research (1983) showed that col-

our representations prevailed in primitive communities, built on a peculiar dichotomy of a sense of colour, which, according to the author, consists of three positions and is a particular case of it (p. 77). In the view of the primitive culture carriers, the primary colours were “black”, “white” and “red” (and these colours, as it was proved earlier (Humeniuk, 2010), quantitatively prevail others in the English phraseology), which together symbolized the initiation ritual. The colour triad is the process of experiencing pleasure and pain, and its symbolism is a derivative of physiological experience. An interesting fact is that the same colour triad (*black*, *white*, and *red*) is reflected in the “Divine Comedy” by Dante Alighieri. According to medieval tradition, colour, and light are not only external attributes of things and phenomena but also indispensable elements of traditional allegorical visions that have mystical meaning (Gaiduk, 1971, p. 174). The work presents the same magical colour triad; however, colour representations from Christian symbolism are extrapolated to it. Man overcomes three colour levels at the gates of Purgatory: *white*, symbolizing the innocence of a baby; *red*: first *crimson/red* with a touch of *black* - a symbol of a sinful life, then actually *red*, symbolizing the blood that “bleaches”, cleanses from sin; *white*, which takes on a shade of radiance, is a harmonious fusion of other colours. So, the semantics of colour in this sense is proof of conceptual anthropometry and, accordingly, the linguistic picture of the world.

Colour is one of the factors that shape the state of our psyche, which, as an experienced conductor, monitors the correct sound of instruments in a sophisticated ensemble called the human body. For example, the Italian painter Leonardo Gianni Paolo Lomazzi associated colours with the qualities of the human soul. He believed

that “red” corresponds to the sanguine temperament. Besides, he claimed that *fiery red* glorifies the soul, sharpen vision, and *light red* excites pleasure (Gonikman, 1997, p. 78). But in the Indian iconic script, “red” meant war. In ancient China, it meant fire, south, summer, Mars, phoenix, justice, note Shang. In Japanese theatre, “red” means courage, justice, and superhuman strength. In ancient Rome, the colour “purple” was a symbol of supreme power, and the purple toga was worn only by the Roman Caesar.

As for the origin of the word red itself, we see Old English *rēad*, of Germanic origin; related to Dutch *rood* and German *rot*, from an Indo-European root shared by Latin *rufus*, *ruber*, Greek *eruthros*, and Sanskrit *rudhira* “red”².

Red is the first visible colour in the spectrum with a wavelength of one 37,000th of an inch. Thus it becomes the grossest of all colours. Under the red vibration, we find many destructive forces such as war, sensual red-light districts, anger or fear³. Although red lies beyond infrared, it remains closely associated with heat and warmth. Even the stones heat up to red. This is visible during volcanic eruptions when lava spills onto the surface of the earth.

The Red Color in Phraseology

While analyzing colours as parts of idioms addressing the history milestones is necessary. So, the colour of fire, or red – “red as fire”, “red rooster”⁴ – “fire”, acts on humans excitingly. Sometimes it just annoys – “to fly at one like a bull at a red cloth” – “to attack someone like a bull on red”. However, in some cases, people

² See: <https://www.dictionary.com/browse/red>.

³ See: <http://www.holyorderofmans.org/Color%20Philosophy/ColorPhilosophy/Red-philosophy.htm>.

⁴ Here and further idioms are cited from: Longman Dictionary of English Idioms. Essex: Longman Group UK Limited, 1996.

have a positive attitude to the colour *red* – “red as a poppy” – “red as a poppy flower”, “red as a cherry” – “blood with milk”, “red carpet” – “elegant”, “red-letter day” – “holiday”. The idiom *red-letter day* appeared in the XIX century, the phrase initially meant a saint's day, as it was marked on church calendars in red letters. *The red carpet* “luxury reception” dates back to 1934, but the dignitaries’ custom was described back in the era of Aeschylus (“Agamemnon”); it was also a type of English moth (Harper, 2020). As red colour excites, and therefore impresses the viewer. Therefore, the clothing of kings, cardinals were red – “red hat / scarlet hat” - “cardinal hat, the title of cardinal”. In the Orthodox religion, *red* is the colour of martyrdom and the bright holiday of Easter. According to legend “Mary Magdalene brought a testicle to the Roman emperor to announce the Resurrection of Christ, but he did not immediately believe her. Faith came only after the egg turned red before his eyes. In the clothes of the clergy, this colour symbolized the power of God the Father – “scarlet lady” – “the Roman Catholic Church”. *Red* is the colour of the sacred blood of Christ shed for the salvation of men. The second meaning of *red* in Christianity is associated with the image of the sacred fire, which is lit on the Day of Judgment (Kriulina, 1993, p. 79). The exciting qualities of *red* are associated with the fact that it is associated with addiction – “scarlet fever” - “passion for the military”. Being a sunny, warm, fiery colour, it not only warms, but scarlet symbolized desperate self-forgetfulness, love, although innocence was not enough - red dresses were usually worn by courtesans – “a red hot mamma” - “sultry woman, sex bomb”. Red lanterns all over the world point the way to where sexual arousal is proposed – “red lamp” - “brothel”, “red-light district” - “brothel district”. From psychology,

red means desires, and various inclinations and aspirations. It is also the desire to get results, to succeed. This is a greedy desire for everything that can contribute to the richness of life and the fullness of experience – “to paint the town red” – “arrange a noisy party”. These are all forms of vitality and strength – “red alert” – “state of readiness in the face of danger”, “red blood” – “courage, courage”. Also, *red* is the primary colour for goods that are associated with energy, strength, pleasant excitement, and speed. That is why fast food companies often have logos and designs that use bright red and white colours.

In English, *red* is very important and can be seen in many idioms. The national emblem of England is a red rose. Buses and phone booths of the same colour. English soldiers dressed in red uniforms. In England, there is even a holiday called “Red Friday” in honour of the victory of miners over the ruling class. It was the colour name to denote Native Americans in English from the 1580s. The colour used to define “British possessions” on a map has been testified since 1885. The colours of British and American flags are white, red, and blue, thus the collocation “Red-white-and-blue” has been referred to patriotism since 1840 for the American context and since 1852 for the British one. Also, it must be mentioned that the red flag has been used as a symbol of resistance inland or sea battles since 1600. The expression “to see red” - “to become irate” was first recorded in 1898 as an American English collocation. “Red Rover”, a fun schoolyard game for children has been evidenced since 1891, was banned later because of excessive violence to children. “Red ball” taken from railroad jargon and meaning “express” in 1904, originated in 1899 to mark a system of moving and tracking freight cars. The records of the “red dog” phrase, denoting the type of American

football pass rush, date back to 1959. The phrase “red meat”, mostly marking bison and beef, the food type which was deliberately served or preferred undercooked, has been widespread since 1808, later the collocation started to denote some fresh and exciting news, information. “Red shift” in spectrography was first mentioned in 1923. “Red light” as a sign to stop originated in 1849, long before traffic signals. As a brothel symbol, it was recorded 50 years later in 1899. As a children’s game (about the traffic light meaning) it is recorded from 1953 (Harper, 2020). “Red herring” means some misleading clues that are planned to trick someone into making a wrong conclusion. The figurative sense of the phrase can be traced back to the early 1800s.

Around this time, English journalist William Cobbett wrote a presumably fictional story about how he had used red herring as a boy to throw hounds off the scent of a hare. “Red State” – a state voting for Republicans in a given election or prone to vote for Republicans in general, the phrase became popular in 2000 to denote Texas. “Red rag” – something that incites anger or vexation. In the 17th century, to wave a red rag at someone was merely to chatter with them – “red rag” was then a slang term for the tongue. This usage is cited in print as early as 1605 and is nicely illustrated in Francis Grose’s definition in *The Classical Dictionary of the Vulgar Tongue* (1785). The waving of a cloth rag at an animal to distract it may have been a common practice for centuries, but it was not until the 1700s that it was documented in print. The animal in question was not, as we might suppose, a bull. The first creature known to be susceptible to rag-waving was that most dim-witted of birds, the pheasant⁵. In literature, sometimes colour designations

make up a single characterization of a character. We can find such a hero in the tale of the Grimm brothers: “Little Red Riding Hood”.

Over a long period, we can see that red colour became a symbol of a social phenomenon, a certain period in the history of some countries. Thus another meaning of red was popular with the connection of the “Bolshevik movement”, 1917, they assumed the colour to identify themselves. Association of Reds with revolutionary politics in Europe (based on the concept of blood and violence) has arisen since at least 1297 but took wind later in 1793 with the adoption of the red Phrygian cap (French *bonnet rouge*) as a sign of the French Revolution. The first concrete political reference in English was in 1848 in news reports of the Second French Republic (for example, the Red Republic). The phrase Red China became popular in 1934. The noun meaning “radical, communist” is from 1851 (Harper, 2020). Nevertheless, now red mean republicans (Bonfiglio, 2017).

Also known as the law of the emotional influence of colors, which is based on the fact that each color affects our senses in some way, perhaps because of the connection that exists between natural phenomena and colour (Humenuk, 2008). *Red* in W. Turner’s classification is ambivalent: on the one hand, it is directed to life, on the other - to death, but in both cases, it is associated with blood: (man (kills) - *blood* - woman (gives birth)) (Turner, 1983). Thus, the colour red is mostly associated with the imagination of man with fire, blood and causes a feeling of danger, vigilance – “to see a red light” – “to see or suspect danger”. Such a conclusion was earlier made based on the results of a psycholinguistic experiment in the form of a test with native English speakers, since only a native speaker, relying on knowledge of his national culture, can help

⁵ See: Online Etymology Dictionary: <https://www.etymonline.com/word/red>.

explain the phenomena and concepts that underlie phraseology (Humeniuk, 2010). The purpose of the psycholinguistic experiment was to obtain data on the connotative features of individual colour symbols and idioms with them. The experiment involves the following tasks: 1) determining the conditional connotation (positive (+), negative (-), neutral (0)) of each colour name; 2) comparison of relations of connotations of separate colour names with connotations of idioms with these colour names. The developed questionnaire was filled out by native English speakers, namely: thirty informants, who were students of Mount Saint Vincent University (Canada, Nova Scotia, Halifax). As a result of the experiment, we found that both the colour name “red” and idioms, which include it, for most informants were “negative”, thus we can assume that the conditionally negative connotation of the colour name affects the connotation of the idiom containing this colour name. To be more precise, due to the experiment, the connotations of red in percentage were the following: positive connotation – 27%, negative connotation – 46%, neutral connotation – 27% respectively. The connotations of idioms with *red* are classified into positive ones – 17%, negative ones – 45%, and neutral connotation – 38% respectively.

Conclusions

The study of the phenomenon of colour and all colour issues in a language, according to the reasonable definition of many researchers, will not soon exhaust themselves, because at the level of thinking, the universe surrounding a person, including the physical world of colour, is indirect by linguistic consciousness, in which the limitations associated with perception phenomena caused by objective laws of the language are also

added.

After analyzing the phraseological dictionaries of the English language and compiling a card index for the lexical-semantic subgroup “red”, we recorded nine colour names, including three adjectives of simple (scarlet, ruby, bloody), one adjective with a higher degree of comparison marker (redder), a combination of two adjectives (dark and bloody) and verb forms (bleed, blush, flush). The adjective red (116 cases) is used in the vast majority of idioms, followed by the colour designations “blush” (14), “scarlet” (7), “bloody” (6), “bleed” (2), “flush” (1), “redder” (1), and “ruby” (1).

The analysis of the combinations with “red” in the idioms has detected that this colour term is mostly combined with nouns: 70 combination cases detected. Nouns that are combined with the colour term “red” in the idioms in dictionaries more than once are highly productive. These are 17 nouns: rag (5 lexemes), herring (5), cent (5), sky (3), carpet (3), sun (2), shank (2), neck (2), man (2), hand (2), fire (2), line (2), cock (2), book (2), blood (2), light (2) and beet (2). So, it should be stated that there is a significant number of phraseological combinations such as “red” + “herring” and “red” + “rag”.

Summarizing the interpretation of red, it can be claimed that in combination with nouns defining natural phenomena, men and animals, even household items, it denotes fire, blood, life, passion, love, ecstasy, martyrdom, danger, and honour. The study of colour symbols through the prism of phraseology helps to obtain thorough information about the holistic picture of the world, about the values that characterize a particular ethnic group.

Idioms (including those with colour names) are a living embodiment of the ancient myth, the first ideas of a man about the structure of the

world. They reflect in their semantics the long process of development of the people's culture, record, and transmit from generation to generation cultural attitudes and stereotypes. Phraseological units convey the peculiarities of the national worldview, reflect the results of cognitive and evaluative human activity; each phraseological inversion is an element of a clear system and performs specific functions in describing the realities of the surrounding reality.

Thus, having studied the phraseological units of English, which include tokens to denote *red*, we can say that at the time of idiom formation colour name is used in its original meaning or, less often, acquires such a semantic shade, which is attributed to the meaning of colour. It must be stated that the colour name as an idiom constituent can have varying degrees of deactivation. A certain percentage are phraseological units, which include tokens to denote colour in the literal sense. In some other cases, the psychological interpretation of colour was central to the formation of the meaning of phraseology. However, being part of the phraseology, the names of colours in some cases lose their original meaning (colour sign) and acquire completely different semantic nuances. In some idioms, it is possible to single out the meaning of a component; in others, it is impossible because the interaction of all components of the phrase generates its meaning. The semantics of each of the components is manifested differently in different types of idioms. For example: "to come out of the red" - "get out of debt", "to go into the red" - "become unprofitable", "thin red line" - "defence with small forces", "go through the red thread" - "be the main", etc.

The ability of colour names to be combined with a large number of different words during the formation of an idiom also testifies to the

special semantic performance of this group of tokens. There is no doubt that the development of the spectrum of meanings in colour terms from concrete to abstract, from features inherent in an object of a certain colour to an assessment of those realities that may not coincide with the very concept of colour. The widespread use of colour names in the formation of idioms is primarily associated with a rethinking of the very concept of colour, with its symbolic meaning. Departing from real object relationships, colour names become conditional and abstract and denote the most diverse concepts.

So, colour labelled associations can be born based on one's own linguistic experience, be the result of a person's psychophysiological conditions, or come from a cultural-symbolic foundation of a nation (native speaker).

In addition to the associative connections of colour symbols with the surrounding world, the semantic significance of colour is associated with specific historical events and the national-cultural context as a whole, which determines the specifics of colour symbolism in individual linguistic and cultural communities.

Summing up, we note that the study of perception and categorization of colour is one of the areas that constitute the problems of linguistic relativity. Despite several significant differences in the methodological approaches of the contemporary universalist and relativistic trends, there is some consensus between them on the issue of whether speech affects the perception of colours. Both directions recognize the influence of language on perception, as well as the phenomenon of categorical perception. Numerous neurophysiological data also testify to the involvement of language in colour perception. However, despite significant progress in this area, there is currently no consensus on the mechanism of language in-

fluence, the depth of this influence, the stage at which the Wharf effect works, as well as the re-organisation of cognitive abilities in the process of language acquisition. Prospects in this area are primarily related to fieldwork, which should lead to a significant expansion of comparative analysis and the involvement of communities in particular, which have preserved the authentic model of language functioning.

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GIACOMO PUCCINI'S OPERATIC LEGACY AND ITS STUDY
IN THE PRACTICE OF VOCALISTS

Abstract

The purpose of this article is to analyze the Opera legacy of Giacomo Puccini from the standpoint of practical vocal pedagogy, which, according to the authors, is necessary for the formation of vocal and performing skills of young singers of the academic direction. The authors suggest a historical overview of the main works of the composer in this genre, based on the study of their vocal characteristics, and the author reveals the features of his unique Arioso-recitative style. Various research methods (the aesthetic, vocal-technical and methodological analyses in particular) reveal that the works by G. Puccini are of particular significance for the development of vocalists' singing breath, musicality, imaginative thinking, mastering of the technique of cantilena, continuous legato (as the basis of bel canto), improving the timbral colours of the voice, its dynamic nuances, developing the right senses of agogics.

The above is confirmed by the analysis of the peculiarities of performance technique and interpretation of one of the composer's most famous works for the tenor voice – Calaf's aria "Nessun dorma" from the opera "Turandot" (which was the main subject of this study).

Keywords: vocal art, Opera legacy, Giacomo Puccini.

Introduction

In December 2018, it was the 160th anniversary of the birth of the outstanding world composer, the author of great opera masterpieces, the brilliant melodist Giacomo Antonio Domenico Michele Secondo Maria Puccini (1858-1924). An opera composer in the best sense of the word, Giacomo Puccini brilliantly continued and developed the traditions of Giuseppe Verdi (1813-1901) in the Italian musical theatre. However, the significance of his activity has an independent value¹ (Barabanov, 2008; Danilevich, 1969;

Puccini, 2020). According to researchers of the composer's work, music historians I. V. Nestiev (1966) and L. V. Danilevich (1969), he is rightly considered a representative of verismo in opera, and also researchers observe the influence of impressionism in his works² (Barabanov, 2008; Danilevich, 1969; Puccini, 2020; Gobbi, 1989).

Among the vast heritage of G. Puccini, represented by works of different genres, received the highest recognition for his twelve operas. Puccini himself spoke of a unique passion for this genre: "God touched me with his little finger and said, "Write for the theater and only for the

¹ See *Dzhakomo Puchchini* (Giacomo Puccini, in Russian). Retrieved June, 26, 2020 from: <https://music.e-publish.ru/p317aa1.html>.

² See *Dzhakomo Puchchini* (Giacomo Puccini, in Russian). Retrieved June, 26, 2020 from: <https://music.e-publish.ru/p317aa1.html>.

theater” (Puccini, 2020).

Having received his education at the Milan Conservatory, the composer created a one-act Opera “Le Villi” (1883) in order to participate in the competition. A few years later, he wrote the Opera “Edgar”, commissioned by the publisher Giulio Ricordi, which was staged in Milan in 1888. Despite certain fame, these works were still only a specific step to the success that brought him completed in 1893 “Manon Lescaut”. It marked the beginning of the long-term work of G. Puccini with regular librettists Luigi Illica and Giuseppe Giacosa.

The subsequent Opera “La Boheme” (1896) made the composer famous throughout the world, and it is still one of the most recurrent repertoires. “Tosca”, which premiered in 1900, also became a masterpiece. On February 17, 1904, opera “Madame Butterfly” was shown at La Scala, but this performance did not have the success accompanied previous productions. After a significant revision of the work and with a different cast of performers, a new, now triumphant premiere of the same opera took place in May of the same year.

The next work – “La fanciulla del West” - was published only in 1910. G. Puccini himself sometimes referred to it as his most powerful creation. The composer also tried to turn to another popular genre of the time – operetta, but without achieving the desired result, he revised it into the Opera “La rondine”, staged in 1917.

After reviewing a variety of themes and subjects, including works of Russian literature by Lev Tolstoy and Maxim Gorky, Giacomo Puccini came up with the idea of creating a triptych – a three-part cycle of operas in the style of the Parisian Grand Guignol (horror, sentimental tragedy and farce). It includes the dramatic Opera “Il tabarro”, the lyric Opera “Suor Angelica” and

the comic Opera “Gianni Schicchi”. The last of them, delivered in 1918, received the greatest popularity.

Being terminally ill, Puccini is working on the last monumental Opera-the legend “Turandot” based on the play by C. Gozzi. It was intended to be large-scale and multi-faceted (Plotnikova, 2015), but death prevented its completion. The composition, finished by F. Alfano, was based on existing sketches by G. Puccini, was staged in 1926 at La Scala.

Theoretical Framework

Even today, the works of the Italian Master, especially “La Boheme”, “Tosca” and “Madame Butterfly”, are among the most popular in theatres in many countries of the world. Without detracting from the merits of other outstanding composers of the early twentieth century, we note that Giacomo Puccini is undoubtedly one of the most brilliant opera melodists. We can surely talk about the creation of G. Puccini’s unique Arioso-recitative style, rich in terms of the possibilities of melodic development that he discovered. Its features are:

- the inseparability of action and music, the composer had almost no overtures (example 1 – Introduction to the Opera “Tosca”);
- melodic richness and ingenuity (examples 2, 3);
- using “Puccini’s octaves”;
- some other “favourite” stylistic features (for example, when performing vocal parts in the tempo often used by the author – *Andante sostenuto*, a certain delay in the last beat of bar is typical as in Pinkerton’s Arioso from the third act of the Opera “Madame Butterfly” (“Addio, fiorito asil!”) or in the famous aria of Calaf from the Opera “Tu-

randot” (example 2);

- a rich harmonic language in which the resolution of D (the dominant) in S (the subdominant) instead of T (the tonic), parallel fifths and other features can occur (example 1 and example 3). Starting with harmonies in the spirit of late romanticism, the composer gradually brought his style closer to the impressionistic manner, taking from Debussy and Ravel such stylistic features as parallelisms of seventh chords, whole-tone scales, and quart combinations based on the pentatonic scale;
- bright timbral solutions in the spirit of the Impressionists, unusual playing with the orchestral colours, the use of acoustic effects that create the illusion of a multidimensional space.

Besides, the very choice of libretto contributed to the vivid manifestation and development of the psychological component of the characters.

All of the above mentioned explains the absolute value of the composer's opera heritage in vocal performance practice, for the development of the voices of opera singers and the improvement of their vocal and technical potential. This is also facilitated by:

- smoothness and flexibility of beautiful melodies;
- an abundance of tempo deviations even in relatively small fragments of solo numbers (for example, in Cavaradossi's aria “E lucevan le stelle...” from the third act of the Opera “Tosca”);
- ease of performing melodic intervals, allowing you to maintain an accurate vocal position and to practice the techniques of *portamento* to move from lower to higher sounds of the range; all that is an essential

component of the Italian singing school.

From the vocal-technical and vocal-performing point of view the works of Puccini are useful for:

- development of singing breathing;
- development of musicality and imaginative thinking;
- mastering the technique of cantilena, long legato as the basis of bel canto;
- improving the timbral qualities of the voice;
- developing a sense of dynamic nuances and contrasts;
- development of correct senses of agogics.

Methodology

Based on the methodological traditions established in Russian musicology, we can refer to the general principles of Russian vocal pedagogy (Dmitriev, 2000; Morozov, 2008). Nevertheless, in any case, we take into account the basic principles of Italian vocal school (Miller, 2002; Zaitov, 2016). In this article, we use the vocal-technical analysis, as well as vocal-performing analysis of the famous operatic solo fragments. We believe G. Puccini's operas to be very useful for the development of “aesthetic perception”, including “psychological mechanisms of influence of performing art, being poly-artistic at its core” (Aryabkina, Spiridonova, Kapranova, Savadero, & Mayorova, 2019). On the other hand, these materials could help to develop “the methodical readiness of future music art teachers for their further professional activity” (Ovcharenko, Matveieva, & Chebotarenko, 2020).

Results and Discussion

Let us take a closer look at the vocal-technical features of the performance of the most fa-

mous in the tenor repertoire – Calaf’s Aria “Nes-sun dorma” from the Opera “Turandot” (example 2).

The Aria is written in the key of G-dur, saturated with a rich palette of harmonic colours. The impression of eastern languor, refinement and elegance in the composition largely determines the scale-harmonic features. A long-sustained organ point on the G-dur triad, combined with a colourful chromatized minor seventh chord, creates an impression of static, which is overcome later by an intense melodic development based on consecutive turnovers leading to a powerful culmination. The composer’s favourite tempo, *Andante sostenuto*, suggests the singer have a flexible and extended breath and to perform some delay on the last beat of bar – in this case, on the fourth. The range of the aria supposes the singers to have free mastering of high tessitura (long-lasting high tenor notes “a” and “h”) and contains almost no low notes, that last is typical of the composer’s creative handwriting.

After the short one-bar introduction, during which one may inhale through the nose due to the rather slow tempo, there is followed in melody, starting with “d”, by an octave movement down. It is recommended not to make a too explicit *piano*, and when going down, even taking a breath, be sure to maintain a high position of sound retrieving. Next – for the sound “d” (Prin-ci-pe-ssa) and the sound “b” (fred-da), you should perform a barely noticeable delay, in accordance with the style of the composer. Of course, here and further it is necessary constantly monitor the performance of the “infinitely” flowing melodic line, absolutely smooth “horizontal”.

The sounds of “fis” in the next bar (Guardi le stelle) should be softly covered. *Crescendo* and *diminuendo* in these two bars must, of course, be emphasized, but gently and unobtrusive-

ly. *Diminuendo* on the phrase “e di speranza” and the accent on the syllable “di”, that last in itself does not carry a semantic load, ultimately come from the stylistic intent of the composer. Here this is about Calaf’s secret hope for the realization of a cherished dream. *Ritenuto* at the end of the corresponding bar should be useful to relieve any tension in the vocal apparatus and take a full breath before the first tessiturally difficult part of the aria.

Specifying *a tempo* before subsequent bars indicates that the performer should return to the original tempo, but not to the original emotion. The variable size, which is often the case with Puccini, in the second bar of this fragment, reflects the development of the emotional image, some agitation. The *tenuto* signs above the notes “e” and “fis”, unfortunately, are not always executed by singers. Here, perhaps, this is justified by the steady progressive movement of music. Notice the ascending melodic moves to be performed as free as possible, without extra load, while maintaining the absolute evenness of the eighth durations.

Professional ability to quickly and accurately take a good breath before the next high-tessitura phrase allows to do it after the words No, no (notes “d” and “e”) before the words “sulla tua bocca”. Moreover, the corresponding notes have the *tenuto* signs. Here the vocal apparatus should be absolutely relaxed, free, and the larynx should be without any overloads, larynx position remains unchanged. At the same time the root of the tongue, taken back and down (of course, taking into account the individuality of the performer) should provide the comfortable formation of the cavity over the vocal cords in the larynx before performing the phrase “sulla tua bocca lo diro”. Similarly, one needs to perform the phrase “Dilegua, o notte! Tramontate, stelle!” in the se-

cond high-tessitura part of the aria. For a long enough fermata on “e” (splen-dera), you can take a breath before the corresponding word.

The next phrase (“Ed il mio bacio scioglierà il silenzio, che ti fa mia...”) should be sung very warmly and soulfully, as this makes the very important figurative and semantic load, the accent on the note “b” (che ti...) can be, traditionally, supplied by a *fermata*. In our opinion, the last one is justified in its form and style.

Then the orchestral playing (in the performance the choir sings here) allows the vocalist to “rest” and prepare for the second high-tessitura part of the aria – “Dilegua, o notte! Tramontate, stelle!...”. Before this part, one allows a fairly slow and calm inhale (we are not just talking about a deep breathing, but about the so-called low breathing, the mechanism of which ensures the correct performance of works by G. Puccini, G. Verdi and other “powerful” opera composers). Notice that the expressiveness of the delays on the last beats of the measures Puccini twice emphasized by the indication *poco rit.*

The caesura for taking breath before the words “All’ alba vincero...” is mandatory, since we are before the most difficult part of the aria. Long-time fermata on note “e” is not recommended for those, who are still mastering the aria, just to save energy.

The *crescendo molto* indicated in the next bar, as well as the increasing sonority of the orchestra, should in no case provoke the singer to over-amplify the sound of “d”. This is not an appropriate case. Only the “concentration” of resonator sensations and the use of the resonator capabilities of a specific “singing device” should take place here, without forcing the sound, the last one necessarily prevents the free out to the performance of the upper “h”.

The final three bars of the aria are the most

difficult ones for singers. After performing “d”, the melody ascends to “g”. This is the sound that largely determines the “success” of the *coda*. As shown by the long-term practice of many great singers (remember, of course, L. Pavarotti), without a full-fledged performance of the so-called covered sound on the “g”, the work of the voice apparatus here, as in the majority of other examples, will not be built correctly. In our opinion, of course, the Russian term “cover-up” is not very successful, but there are no other suitable commonly accepted terms. Unfortunately, there is no such thing.

Of course, before the final “Vincero” should take a good breath, but here we are faced with a vocal “trick”. In contrast to the generally accepted transfer of a sounding consonant (in this case – **n**) to the next syllable (in this case – **ce**), performers “leave” **n** with the syllable **vin**, forming the vowel **e** (the sound “h”) immediately in the next high sound position after the consonant **c**. At the same time, the rule of retention of the unchanged position of the larynx (see above – about the root of the tongue) and a wide-open pharynx is unshakeable.

Further, the success of fermata on “h” and the duration of free “a” is determined by the quality of the technology of singing breathing (namely, singing exhalation) and, of course, requires sufficient professionalism.

Of course, the Calaf’s Aria, that we have analyzed, should not be performed by junior students of vocal universities, and it may be recommended not to all tenors in senior courses.

Giacomo Puccini’s music makes high demands on the performers of the central opera parts. For example, the challenging party of Cio Cio San assumes the female singer has powerful, technically equipped soprano (dramatic, lyric dramatic, lyric powerful), and, at the same time,

the ability to possess a vast dynamic range of a singing voice - from the delicate pianissimo to dramatic fortissimo. Moreover, one needs the ability timbral convincingly convey the enormous range of feelings and emotions. The stage image of Cio Cio San is also very demanding: the necessary combination of a fragile and delicate appearance with a powerful voice is very rare. It is inexcusably not to mention as other examples: the parties of Rudolph in “La Boheme” and Pinkerton in “Madame Butterfly”, which assume exclusively free and “literate” upper sounds from the performing tenor, etc.

Conclusion

So, we believe that G. Puccini's operas are very useful for the development of musical culture both for listeners and music teachers as a “school of melody”.

Opera singer, opera soloist, is a specific profession that requires a whole set of special data and constant complex work on yourself. Therefore, in such a responsible matter as the education of an opera artist, the works of G. Puccini could have a significant impact on the students. Puccini demonstrates the unity of word, music and vocal technique in the structure of Opera (Prihodovskaya, 2010). The activity of vocal directions in music universities, and the Faculty of Arts of the Chuvash State University named after I. N. Ulyanov (Semkin, 2016), in particular, on the effective introduction of the vocal heritage of the world-recognized genius G. Puccini into teaching and performing practice, will undoubtedly contribute to raising the level of vocal-performing culture in the modern musical life of both the Chuvash Republic and Russia.

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Appendix:

Example 1.

The first bars of the Opera "Tosca" are a small introduction.

**LA CHIESA DI SANT'ANDREA DELLA VALLE.
THE CHURCH OF SAINT'ANDREA DELLA VALLE.**

A destra la Cappella Attavanti. A sinistra un impalcato: su di esso un gran quadro coperto da tela. Accessori vari da pittore. Un panier.

R. The Attavanti Chapel. L. Scaffolding, with, easel supporting a large picture covered by a cloth. Accessories of the painting craft. A basket.



Пр.
Pr.

dim *rit.*

в не - бе, пол - на на - деж - да!
- mo - re e di spe - ran - za!

dim

« tempo

Но таи - ну свя - то я хра - ю, не зна - ет здесь ме - ня
Ma il mio mi - stero è chi - u - so in me, il po - me mio nes - sun sa -

ben cantato

p

Пр.
Pr.

кто! Нет, толь - ко с по - не - лу - ем, на за -
- pri! No, mo, sui - la tua boc - ca lo di -

Пр.
Pr.

- ро, от - кро - ко и - не а чо -
- ro, quan - do la la - ce splen - de -

Пр.
Pr.

- ет и таи - ну.
- ra! Ed il mio

Cantato

Пр.
Pr.

что не - дет ме - ня к ро - те - де, ко - го - да от - кро - ет
ba - cio scio - gliu - ra il si - len - zio che ti la - sci - a!

(на сцене, издали)
(in scena, in lontananza)

Женский хор
Coro Donne

He zas - et i - me - na na - kto - my na ras - che - te y - me.
Il no - me tuo nes - son sa - pra. E noi do - vreb - mo - me, noi -

He zas - et i - me - na na - kto - my na ras - che - te y - me.
Il no - me tuo nes - son sa - pra. E noi do - vreb - mo - me, noi -

Принц
Il Principe

con anima poco rit. poco rit.

Пусть ночь про - хо - дит, пусть по - рас - нут звез - ды! Пусть по - рас - нут
Di - le - gua, o not - te! Tra - mon - ta - te, stel - le! Tra - mon - ta - te,

— рет! долж - ны!
— рет! мо - жет!

— рет! долж - ны!
— рет! мо - жет!

poco rit. *poco rit.*

Пр.
Pr.

cresc. molto poco allarg.

звез - ды, и ста - нешь ты мо - сёл! Да, мо - сёл на все.
stel - le! Al - l'ai - ba vin - ce - ròi! Vin - ce - ròi! Vin - ce -

Coi
Gorg

cresc. molto

a tempo *allrett.* *rall.* *a tempo*

Пр.
Pr.

— да!
— рет!

affrett. *rit.* *a tempo*

Example 3.

The end of the final number “Te Deum” (the act 1 of the Opera “Tosca”).

SCAR. *AND^te MOSSO* $\text{♩} = 112$

Pa - trem omnis ter-ra... ve-ne-ra - tur!

Pa - trem omnis ter-ra... ve-ne-ra - tur!

Pa - trem omnis ter-ra... ve-ne-ra - tur!

Pa - trem omnis ter-ra... ve-ne-ra - tur!

AND^te MOSSO $\text{♩} = 112$

tutta forza

ff

(cala rapidamente il sipario)
(quick curtain)

allarg.

ff

HISTORY OF PHILOSOPHY

THE GERMAN VIEW ON MODERNISM AND POSTMODERNISM

Abstract

This article examines the origins of modernism/postmodernism and their presentation in the light of aesthetic and philosophical treatises or literary works of Friedrich Schlegel, Heinrich Kleist, Friedrich Schiller, as well as in the triad model of the world history and the biblical story of the fall of the man. The common idea which lies at the basis of the works presented is the contrast between the principles of nature and reason and the search for opportunities for their synthesis. The central thesis of the article is to present the commonality between the maxims of modernism/postmodernism and early German romanticism, as well as to consider postmodernism as late romanticism with its inherent manneristic features. The basic concepts of modernism and postmodernism are presented through the prism of works and theories of Friedrich Nietzsche, Wolfgang Iser, Christoph Bode, Rolf Günter Renner, as well as Victor Žmegač. The central concept in the article is the concept of self-reflection of literature and art as the most vivid feature of modernism and postmodernism.

Keywords: nature and reason, romanticism, modernism, postmodernism self-reflection of art.

“Thus, what could lead to postmodernism once again ends... in romanticism”
(Welsch, 1987, p. 176).

Introduction

Friedrich Schlegel had already referred to a historical-philosophical differentiation between ‘antiquity’ and ‘modernity’ in his early text “About the Study of Greek Poetry”. Schlegel proceeds from the assumption here that antique art is the manifestation of a ‘natural’ connection between the self and the world, while modernity is characterized by the emancipation of the reason, which analytically separates, distinguishes and criticizes things. The world of antiquity, shaped by the self-evident connection of all things, is breaking apart, an open development comes along: the unity of modern (progressive)

art could only be produced by the reason. Thus, the reason has to try to create unity through a new analytical operation, by turning back to itself¹, which has destroyed itself through its analytical nature. For Schlegel (1980), modern art in this sense is always and necessarily a ‘meta-art’ (p. 109).

The separation of nature and spirit goes back to the triadic model of the world history postulated in modern times by both: the classics and the early Romantics. This model is based on a historical-philosophical-abstractly conceived sequence of times: the first stage of development

¹ We understand it in the wide sense of the word as the self-reflection of art.

forms the so-called “Golden Age”, its middle phase stands for alienation from nature, and the third stage symbolizes the ideal state, which is a reflected synthesis of the first and second ages. The “Golden Age” characterizes, in particular, the still unreflected and therefore self-evident unity of nature and man. The second phase stands for the modern present, namely the conflict with nature, which has arisen because of the exclusive orientation of man towards intellect and science. The future third phase is presented as a conscious and reflexively potentiated harmony with nature, in which man is to achieve harmony with himself.

In this regard, Friedrich Wilhelm Joseph Schelling emphasizes the free will of man, and he sees the goal of world history in the fact that man faces up to the task of his own free will: The painful development of the Godhead comes to its end, and everything, redeemed from humanity, enters the eternally unmoved rest of the Godhead. Thus, nature and spirit would again form a unity and no longer oppose each other as opposites (Wührl, 1998, pp. 79-86).

Another model for the origins of language scepticism as a characteristic of the modern age is offered by the biblical story, where the state of innocence in the Garden of Eden can be compared to the “Golden Age”. After eating from the Tree of the Knowledge, man could distinguish between good and evil, which, on the other hand, is paralleled with the awakening of human consciousness. Thus, the following phase can be equated with alienation, excess of consciousness and over-reflexivity, which stood in the way of the time of harmony, originality, creativity, the immediate creation in art. With the mortal sin for humankind, the death of naivety and sterility in art occurred, which is most clearly expressed in the modern era: “In terms of the “word” or lan-

guage, this means that, as modernism also correctly states, the authenticity and immediacy of expression has been lost in the face of increasing distance and over-reflexivity...” (Stürmer, 2013, p. 202).

Main Text

The notion of the crisis of art, triggered by an excess of reflexivity, is also problematized in Heinrich Kleist’s essay “About the puppet theatre” („Über das Marionettentheater“). His reflections in this regard again revolve around the tree of the Knowledge. In his essay, Kleist (1990) pursues the idea of “the disorder that consciousness causes in the natural grace of man” (p. 560), and links this to the assertion that “since we have eaten from the tree of the Knowledge” (p. 559), humans can achieve nothing in art any more. Kleist concludes that “paradise is locked and the cherub is behind us; we must make the journey around the world and see whether it is perhaps open again from behind somewhere” (p. 559). The conclusion of Kleist is as follows: “when knowledge has passed through an infinite as it were”, there will again be a possibility “to fall back into the state of innocence” (p. 563).

Friedrich Schiller’s treatises “On the aesthetic education of man in a series of letters” („Über die ästhetische Erziehung des Menschen in einer Reihe von Briefen“, 1795) and in “About naive and sentimental poetry” („Über naive und sentimentalische Dichtung“, 1795/96) had a particular influence on the aesthetic discourse of modernity. According to his “Aesthetic Letters”, Schiller (2004) postulates the transition from the “natural state” via the “state of freedom” to the “state of reason” (p. 647). The three stages symbolize the aesthetic education of man. While the state of nature is coupled with material needs, the

second stage of aesthetic education focuses on moral values. In the third state, man can control both sides equally, whereby the aesthetic state is both path and goal at the same time. Schiller also makes a distinction here between antique and modern society, characterizing the former as an ideal one. Modern society, on the other hand, he attests to the loss of inner freedom.²

According to Schiller, modern social orders, because of their particularization, resembled a “coarse mechanics..., where a mechanical life as a whole is formed from the fragmentation of infinitely many, but lifeless parts.” (Schiller, 2004, p. 583)³ “Schiller considers reflexivity to be guilty of this development”, because “the all-dividing mind” struck “this wound to the new humanity..., so the inner bond of human nature is also torn apart, and a perishable quarrel tore its harmonious powers apart” (Schiller, 2004, p. 583)⁴.

The aim of aesthetic education is, therefore, that man should do the morally correct thing no longer out of duty, as the result of a rational process, but out of affinity. This model, in turn, leads to a political goal, i.e. “refinement of character” (Schiller, 2004, p. 592)⁵. A cultural stage of development in this respect would promise that sensuality and morality come to a balance so that the right thing is wanted of its own accord.

Thus, he succinctly sums up the function of art in modernity: the responsibility of art is to put an end to the deficient general condition in which the individual and all of humanity find themselves in modernity. So, it can be concluded that Schiller sees art as a bringer of salvation (but not in the religious sense), but its sphere of activity

should not be limited to its own sphere but should take on a task for society as a whole.

The already mentioned treatise “About Naïve and Sentimental Poetry” (1795) focuses not only on a different world view of artists but also on different types of poets (intuitive versus reflexive). At the centre of this treatise by Schiller is the concept of nature, which he defines as “nothing other than voluntary existence, the existence of things by themselves, existence according to their own and independent laws” (Schiller, 2004, p. 694.) and at another point as “...eternal unity with itself” (Schiller, 2004, p. 695). Nevertheless, Schiller realizes that this view of nature can only be regarded as an ideal for modern man, in other words as a “realization of the ideal” (Schiller, 2004, p. 697).

Schiller makes the following demand of the sentimental poet: “He does not lead us backwards into our childhood in order to let us buy a rest with the precious acquisitions of the intellect, which cannot last longer than the sleep of our mental powers; but leads us forward to our maturity in order to give us the feeling of higher harmony” (Schiller, 2004, p. 750).

Schiller thus draws a differentiated dividing line between the two types of poetry, saying that the poets “belong either to the *naïve* or to the *sentimental*” (Schiller, 2004, p. 712): “The poet, I said, is either nature or he will *seek* it. One makes the naïve poet, the other- the sentimental poet.” (Schiller, 2004, p. 716) [Emphasis in text]. The naïve poet is characterized by the fact that he is still connected with the ideal of the state of nature. His unbroken and immediate perspective on the world is derived from this. The sentimental poet is, as the quote says, a seeker of the ideal of the state of nature because he is aware of the break between the ideal and reality. This means that sentimental poetry is no longer mere

² Nietzsche, too, regards modernity as an experience of loss.

³ The 6th letter.

⁴ The 6th letter.

⁵ The 8th letter.

mimesis but also includes reflection. Since the ideal is something unattainable, Schiller is concerned with an infinite approach to the ideal: “But because the ideal is infinite that he never reaches, the cultivated man can never become perfect in his own way, just as the natural man can become perfect in his own” (Schiller, 2004, p. 718). It follows: in order to achieve the goal of history, namely the balance of common sense and sensuality, it is necessary that art also contains both sides, only a reflected view of modernity can lead to its overcoming. Thus, according to Schiller, the sentimental artist is assigned the task of educating people aesthetically and thus overcoming the deficient modernity.

The following statement succinctly sums up the above-mentioned statements, and concerns the approach of the present investigation: For here Schiller addresses the task of the modern subject, which can also be applied to the modern poet. He writes, for example, that it is “of infinite importance for the modern subject to *look again at the legislation of nature in a pure copy and to be able to purify himself from the depravities of art in this mirror*” (Schiller, 2004, p. 747) [Emphasis: Y. E.]. In this, we see the above-quoted demand on art to mediate between rationality and sensuality as the two sides of art.

On the first of January 1887, the “Allgemeine Deutsche Universitätszeitung” published ten “theses of the free literary association ‘Durch’!” The sixth thesis said: “Our highest artistic ideal is no longer antiquity, but modernity”⁶ (Wunberg & Dietrich, 1998, pp. 23-24). In literary studies, the definition of modernity is mostly used historically: It encompasses the artistic movements of the late 19th and early 20th

centuries and is seen as a pluralistic movement. “The basis for the connotation of ‘modern’ in the Age of Enlightenment and Romanticism, i.e. in the age of world-historical modernity (in Habermas’ sense), is the awareness of the unpredictable changeability of history and thus of a potentiality of occurrence, within which the own new can have a chance” (Žmegač, 1987, p. 252).

It should be noted that since the 18th century the present has been described as “modern”, which then caused confusion in the use of the term “modernity”. Hans Robert Jauß (1970) points out that that the word “modernism” was already used in the fifth century, “in the period of transition from ancient Rome to the new Christian world” (p. 16). He regards modernity less as an epochal concept than as the expression of a specific consciousness. For Baudelaire, modernity is an expression of contemporaneity. It is true that even today, we still use the word “modern” colloquially often only in the sense of “present, current”. Baudelaire also means it, but he adds a normative emphasis: we should live in the present, not indulge in romantic dreams of the past. “For Baudelaire, aesthetic and historical experience of modernité fall into one” (Jauß, 1970, p. 55).

Modernity is classified as a crisis phenomenon from the very beginning. The liberation from this crisis is seen in radical modernity. The ambivalent character of the concept of modernity is demonstrated by Dieter Borchmeyer (1986, pp. 176-183) in the concept of *Décadence*, namely in “Nietzsche’s critique of *Décadence*”. Thus, the latter writes in the “Case of Wagner”: “I am as good as Wagner the child of this time, that is, a decadent: only that I understood that only that I resisted it” (Nietzsche, 1999, p. 11). It follows that Nietzsche regards himself as a sceptical contemporary of modernity, a time, characterised by

⁶ This is the first use of the - older - term “modern” in the sense of a current epoch term. In the past, the term had usually been used in a much more general sense, in contrast to the term of antiquity.

him as decay. This makes him a decadent artist. Since he nevertheless sees through the state of decay, he can defend himself against it by rejecting the latter. The decadence of his time is associated with the loss of a tradition. After all: “the relativization of meanings and values does not mean that they no longer mean anything at all; rather, it means that they can mean something else, possibly everything else” (Wunberg, 1995, p. 60). In the modern age, the amount of traditional knowledge is so present that it is perceived as ballast. For this reason, Nietzsche demands that the “historically sick” be forgotten. On the other hand, “remembering is to be understood as the complement of forgetting and as a condition of the present” (Barner, 1989, p. 10). In other words, one could maintain that only the absolutely new is still suitable for art, which is summarized by the word “novity”. This calls into question the transformability of traditional content.

As soon as the writer considers that the source of creation is not nature but art, he begins to reflect on it. It thus depends on whether a writer perceives the respective tradition as ballast that could lead him to silence, or as the innovative potential that serves as a fundus. These approaches are reflected in the language. The epistemological crisis of modernity is related to the catchwords loss of reality, disintegration of values and alienation and is linked to the results of science: Quantum mechanics and the theory of relativity lead to the loss of confidence in the objectivity of human perception. The failure of logocentrism, the experience of a border between the self and the world, the doubt about the ability of language to carry meaning, thus trigger two attitudes that are the consequence of language scepticism: the silence in speechlessness and the playful use of language. The interrupted flow of what is written, the slowing down, the fragmen-

tation of the text as a whole are related to a reality that can no longer be caught up by pure description. Incoherence, in reality, brings incoherence in literature. This also results in the loss of the mimetic ability of language. David Lodge (1981) summarizes the characteristics of modern literature as follows: “formal experiment, dislocation of conventional syntax, radical breaches of decorum, disturbance of chronology and spatial order, ambiguity, polysemy, obscurity, mythopoetic allusion, primitivism, irrationalism, structuring by symbol and rather than by narrative or argumentative logic, and so on” (p. 71).

Doubt about the truth of the word is growing into a common topos of modern literature par excellence. The language crisis and the associated identity crisis take place in the reflexive act of writing. It follows that the loss of language can be spoken or written about in the same way. This brings the creation of the work of art into the focus of literature. This happens through the break with the literary tradition that practised a meaningful narrative.

Alice Bolterauer (2007) describes the “forced form of reference to one’s own writing in the various forms of self-reference and self-reflection in the context of a reflection on literary modernity... as a sign of modernity”, referring to both Theodor Adorno and Niklas Luhmann (p. 176).⁷ In another treatise on the “literary-theoretical reflections of Viennese modernism, Bolterauer describes the crisis of legitimacy in which literature around 1900 finds itself, which can,

⁷ Cf. *ibidem*: “So not only Theodor W. Adorno thinks that the artists of modernity are “compelled to permanent reflection” (Theodor W. Adorno, *Ästhetische Theorie*, p. 507), Niklas Luhmann also speaks of the necessity of a “reflection of the form of self-observations and self-descriptions of a system, which have to be proposed and enforced in the system itself in a process which in turn is again observed and described” (Niklas Luhmann, *Beobachtungen der Moderne*, p. 7f).

however, be applied to pan-European, including German-language literature: “Themes, modes, media and functions seem to have been lost to it [literature. Note Y. E.]. The competition of new scientific disciplines (e.g. psychology) and technical achievements (the ‘new’ media) threatens to restrict the scope and meaning of literary writing existentially. ‘Old’ patterns of explanation and justification are proving to be exhausted, new paradigms of writing and its social anchoring are not in sight. In this situation, it is not surprising that the concept of literature itself is disappearing. What literature is in itself, whether ‘the’ poetry exists at all: it is in these doubts that a precarious consciousness of the authors of what they write and of themselves crystallizes.” (Bolterauer, 1998, p. 14).

As a result, there is a permanent self-questioning and critical problematization of literary and aesthetic norms. Under the given circumstances, the concept of literature proves to be a constructed, newly designed and defined - in short: a progressive process.

In his study “Poeticity”, Sebastian Neumeister (1970, p. 50) addresses the fact that the phenomenon of “self-reflection of art” has become a more frequent theme in the 20th century. Manfred Schmeling (1977) notes the following: “The principle is clear: literature no longer knows anything but itself, it ultimately only questions itself about its own functioning, form becomes content” (p. 5).

In his study “Our Postmodern Modernity”, Wolfgang Iser (1987) shows how the critic of modernity becomes an overcomer of “modern illness” by opposing modern intensification with a postmodern attitude: “For now one could no longer manoeuvre new projects ever into the world in the name of truth, but had to reckon

with the return of the same - after the mask character had been seen through” (p. 137).

Ambiguity is elevated to a strategy of postmodernism, which means that the past (in the sense of tradition) is not simply overcome, but transformed, appropriated and perspectively broken. Ambiguization can be interpreted on the one hand as the result of the language crisis, but on the other hand, as creative potentiality and plurality. In his dissertation “Aesthetics of Ambiguity”, Christoph Bode considers ambiguity not only as a characteristic of modern art but as a paradigm of modernity per se. In doing so, he opposes postmodernist talk of the end of modernity, since, in his view, neither the literary material nor supposedly radical textual techniques justify talk of the age of postmodernity: “...because exactly that which is presented as radically new is nothing more than the practical testing of the rules of modernity: ambiguity through self-reference. Literary ambiguity as to the mark of modernity, also characterizes “postmodern literature” (Bode, 1988, p. 315).

Bode regards postmodernism as a dialectical component of modernism and considers it superfluous as an epochal literary concept. Rolf Günter Renner (1988), who investigates the special characteristics of postmodernism, also sees “the postmodern constellation... prepared in the norms and settings of modernity” (p. 124). Following Bode (1988), we do not consider postmodernism as an epochal literary concept, but as a practice of “practical testing of the rules of modernity” on literary works. At the bottom of this article is the thesis that postmodernism is the late romantic phase of literary modernity with its typical mannerisms and exaggerations. It has a lot in common with the high phase but is much more critical and extreme, but above all, self-reflexive

– in Bode’s sense “ambiguated by self-reference” (p. 315).

The plurality criticized by Nietzsche, because it ends in arbitrariness, becomes the flip side of modernity, which, for representatives of postmodernist theories, relies on novelty (novelty). Accordingly, it could be concluded that modernity and postmodernity differ in their handling of material. For this reason, this article will not consciously speak of epochs here. Postmodernism is the name of a process that brings the complexity and ambiguity of a work of art into the field of interpretation and construction. On the other hand, it is, like modernism, the expression of a specific consciousness that, in dealing with the material of tradition, focuses on plurality and the suspension of strategies.

Wunberg (1983) has already proven for modernity that the daily information overload has led to the complaint about the loss of unity. Paradigmatically for the present attitude towards life, this results in the simultaneity of the non-simultaneous. It leads to the awareness that one can judge only partially and only from a particular perspective. Wolfgang Iser and Christoph Bode agree that postmodernism does not strive to overcome modernity or to become transmodern. Iser (1987) goes even further by investigating how the artists’ position on their material has changed: “Postmodernism exists where a fundamental pluralism of language, models, methods is practised, not just in different works side by side, but in one and the same work, i.e. interreferentially” (pp. 16-17).

Thus, plurilingualism is created as a coexistence of different languages, and the difference is brought to the fore. The representatives of postmodernism see the notion of wholeness as a deception, the loss of meaning is transformed into a perspective of undreamt-of possibilities,

into the generation of multiple meanings.

As already mentioned, postmodernism is not an overcoming of modernity, but rather its continuation and reversal of the signs. It is also essential to draw a dividing line between its relationship to tradition. For postmodernism, forms and values may still have generally accepted validity, but they no longer have any general binding force: “Old can be younger than young, can ignite more present and future than the permanent glow of the current contains. It can, but does not have to. No precedence for tradition” (Iser, 1987, p. 106). Viktor Žmegač (1985) notes this: “The uncertainty about reality is revealed in the authors’ tendency to replace the older narrative models suggesting a totality of experience, for example in the tradition of the development novel, with mosaic-like descriptions of conditions” (p. 278).

Ambiguity always arises when literature seeks to escape its primary meaning. This creates a suspension between normal, metalinguistic and aesthetic levels of meaning. Ambiguity does not degrade into a stylistic device but rather represents an effect of aesthetic textualization.

Conclusions

The argumentation of this investigation boils down to the fact that the rediscovery of the self-reflexive gesture in modernity and its intensification in postmodernity can be traced back to the crisis of modernity, namely to the loss of meaning and the associated language crisis. The latter, consecutively, leads not only to the triadic model of the word history and the biblical myth about the fall of man but also to the observations about the loss of unity and harmony, as presented by Friedrich Schiller and Heinrich Kleist. From this, an extensive arc spans, whose philosophical

beginnings lead back to early Romanticism and end in postmodernism as a particular aesthetic approach. In its turn, this is reflected in the process of the self-reflexive act of writing, when the conditions under which a literary work is created: thus, the writing process itself comes to the forefront of contemplation. The further parallels between Romanticism as a spiritual position and postmodernism are particularization in representation (it is reflected in the fragments as a literary genre in Romanticism), the abolition of temporal chronology, the intensification of attention to mosaic representation, which in turn is connected with the loss of totality. The search for totality is reflected in the fact that writing becomes a dialectical and never-ending process.

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2(15), 2020

Լրատվական գործունեություն իրականացնող՝ «Խաչատուր Աբովյանի անվան
հայկական պետական մանկավարժական համալսարան» հիմնադրամ
Վկայական՝ № 03Ա1056715, տրված՝ 19.04.2016 թ.

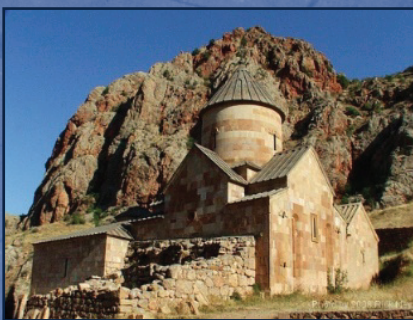
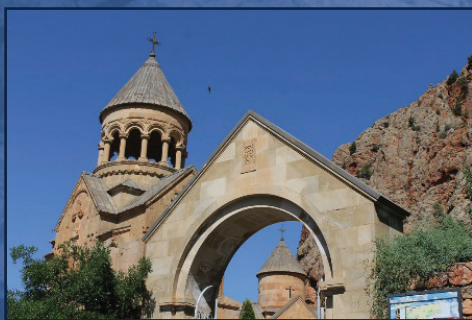
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NORAVANK



<http://www.armenianheritage.org/hy/monument/Noravankbirdscave>

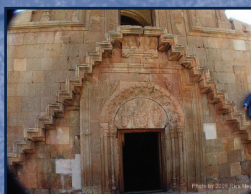
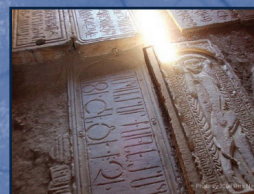
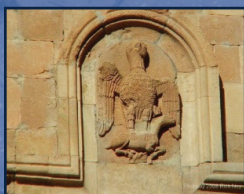
Noravank is a medieval Armenia sanctuary-monument that was founded in the 12th century, on the site of two twelve-century churches, and it was completed in the 13th and 14th centuries. A considerable number of famous Armenian medieval ecclesiastical and political figures lived and created in Noravank. Some of them were eventually buried here. Bishop Hovhannes is claimed to be the founder of Noravank. Due to outstanding clergyman, theologian, historian and key political and cultural figure Stepanos Orbelian, Noravank became a prominent spiritual, educational and cultural centre of the time. It was closely connected with Gladzor University and Tatev Monastery.

In 1238, the monastery was looted by Mongol invaders. Afterwards, it was rebuilt due to the efforts of Stepanos Orbelian. Thus, Noravank continued its prolific activities, and it flourished until the end of the 14th century – up to the invasions of Tamerlane.

Noravank complex comprises the church-mausoleum Surb Astvatsatsin (Arm. “Holy Mother of God”), also called Burtelashen (“Burtel’s construction”), the church of Saint Stephen (the Protomartyr), narthex, St. Grigor Chapel (the Orbelians’ family mausoleum-cemetery); the remains of medieval chapels and buildings, and the newly built Priory.

In Noravank, there are several caves of the Chalcolithic period (4200–3800 BC) – Mageli Cavern, Archeri (Arm. “Bears”) and Mozrov Caves, T’rchunneri (Arm. “Birds”) Grotto where recent excavation uncovered the evidence of local wine production. Noravank canyon flora is famous for its rare wild rose species (Lat.: **Rosa hemispherica**), berries and the wildlife. The canyon is the nesting area of many endangered birds (as well as the home to some species of bats on the verge of extinction). Here it is possible to come across one of the most valuable and endangered animals in Armenia – the Caucasian leopard (Lat.: **Panthera pardus saxicolor**). There are also volcanic mine layers in the canyon of Noravank. Dalik is an extinct volcano that, in the past, erupted during the earthquake and covered the ancient city of Moz. The clamours of suffer – “vay, vay” – of the survivors of that disaster offer one of the possible etymologies of the name of the region – Vayots Dzor (Arm.: “Lamenting Gorge”).

In 1286, Stepanos Orbelian invited from Cilicia to Vayots Dzor the outstanding medieval architect, sculptor, khachkar maker, and miniaturist Momik (1250–1339). Momik’s sculptures and khachkars were created and placed here to become a part of the complex of Noravank and Holy Mother of God Church (1321) in Areni. Momik’s khachkar - tombstone is also in Noravank. The complex of Noravank persistently suffered from assaults and earthquakes up to the 20th century. The major reconstruction works initiated in the 1980s were completed in 2001.



The publication endeavoured by Khachatur Abovian Armenian State Pedagogical University Foundation

Certificate № 03A1056715, issued 19.04.2016

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Official webpage of Periodical: <http://wisdomperiodical.com>

Responsible for the issue: Hasmik HOVHANNISYAN, Editor-in-Chief

Print run: 200

Number of pages: 231