

Synchronic Approach to Comparative Research of Ukrainian Cultural Space in European Context

Avrupa Bağlamında Ukrayna Kültür Alanının Karşılaştırmalı Araştırmasına Eşzamanlı Yaklaşım

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Abstract: Ukraine's reality needs comparative reconsideration of the social and cultural environment in the European context. In this article, a comparative analysis of this historical and philosophical approach is given in two directions: spatially-metaphysical and intuitive-relativistic. The relevance of the research is in synchronic approach to the cumulative analysis of Ukrainian and other cognate, possibly controversial, but interdeveloping, European cultures during certain world-view rise of one of the leading traditions – the Western one, what has led to the evolutional sublimity of European "common" in outlook. This "common" has been of great importance for proving the global significance of Oriental peoples and new discoveries in world practice, such as physiological aesthetics. The originality of conceptual principles of Ukrainian experience is evidence of an organic connection with Western European experience. Common European features are noticeable also at a way of thought, implemented in the semantics of Ukrainian language, what tells about a common conceptual basis, immanent in Europeans and European philosophical tradition. This has significantly influenced the world-view shifts of Ukrainians and promoted the emergence of new opinions and theories.

Keywords: Comparative philosophy, esthetics, Ukrainian philosophical thought, cultural context, synergy.

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Every modern nation and country tries to identify itself in the world space, starts a dialogue with representatives of other cultures and civilizations on questions of originality and uniqueness. A right for self-identification, realization of society's mental spirit is given to every modern country. Rapid evolution of consciousness requires acceleration of reforms of political and social processes, that are continuously influenced by global infosphere and intensification of cognitive and intellectual creative abilities of human in result of information technologies' usage, that promote the change of outlook and even the change of the modern world, including the paradigm of educational and methodological processes.

Ukraine's today's reality needs comparative reconsideration of social and cultural environment in European context. In history of philosophy consideration of the problem of comparison evolved from metaphysical conception of proportionality of space in antiquity to logical understanding of comparison as basic operation of reason in the philosophy of new time. This evolution occurred within two traditions, because the question of finding the basis for comparison has been the main question of these issues. Depending on that, philosophers accepted existence of objective and versatile basis for comparison within spatial and metaphysical, or intuitive and relativistic approach (Zharovska, Kanczir, 2015, p. 191-195).

German researcher T. Benfey, Ukrainian scientists Mykhailo Dragomanov, Mykola Dashkevych, Ivan Franko influenced the formation of comparativistics. It is well known, that worldview upheavals are influenced greatly by authoritative opinions and theories, especially concepts of development of esthetic consciousness that needs scientific analysis of esthetic activity and art on certain stage of its development, that creates a complex of esthetic views and theories. An artistic method, that denotes historically conditioned way of creating exemplars of art, that is based on certain awareness and rationally defined selection system, generalization and artistic transformation of life material, is formed on basis of general esthetic theories. Concepts of artistic method and creative method have often been identified, where creative method is a characteristic of individual creative process, and artistic method has been characterized by specific historical features of artistic process, and it is artistic method



that we consider in one row with concepts of artistic epoch, artistic style, and artistic movement.

In modern European philosophy the problem of method was first considered by R. Descartes in treatise «Discourse on the Method»

Appearance of concept of artistic method is related to development of theoretical reflection of artistic and creative processes; understanding of art as one of forms of cognition of reality and theory, created by Hegel. It was conscious targeting on exploring human and society using art.

Term «method» concerning art was first used by J. W. Goethe. Formation of historical view on human and society affects significantly the understanding of humans themselves, their psychological essence, behavior, that were marked by specific historical circumstances of life. J. W. Goethe tried to find common in different, he admired exotic phenomena of artistic creativity. Comparativistics of the Romanticism era was based on that.

Scientific basis of comparativism is synergetic, which considers the world as pluralistic complex of nonlinear processes in unbalanced open system that is self-organized. One of reasons of appearance of comparativism is expansion of economic, political, cultural and other relations of countries, regions, states, non-state subjects and separate individuals. That is why pluralism of understandings of world by representors of different countries, nations and civilizations, each forming their worldviews, which the general one is formed of, was taken as its basis.

Modern philosophical scientific thought, which is mostly based on values of the Western civilization, could not explain new world processes and predict their perspectives.

It is well known, that there are two approaches to consideration of process of creativity: traditional and receptive. The last theory puts not the author, but the addressee, at the center of attention. Professor of English literature and comparativistics at the University of Konstanz Wolfgang Iser and Hans Robert Jauss - professor of Romance studies at the same university admitted, that the world of artistic thought has two sides: creative (sphere of art) and receptive (sphere of perception). These spheres create triad: author — work — recipient. German scientists used



works of phenomenologists N. Hartmann and R. Ingarden in development of principles of reception esthetics, that was actively developed in Ukrainian literary science and Ukrainian esthetical thought in general too (Fedchenko, Dashkevych, 1990).

Problem of perception, namely problem of reader in Ukraine was researched by B. Kublanov, G. Syvokin, R. Gromyak, V. Briukhovetsky, M. Ignatenko, using works of O. Potebnja, I. Franko, O. Biletsky. It is receptive approach in paradigm work — recipient, that gives privileges to those, who perceives and gives them cognitive and affective ability to create the new material from given.

Philosophical concepts should not be considered as general, universal, their contents should be understood only in context of original cultures. Holistic approach allows to reconsider the linguistic concept as comparison of tradition of thought by certain characteristics of ethnos. According to Oleksandr Potebnja, «language is historical form of national spirit, where the word is only a foothold or point of abutment of spirit».

Ukrainian scientist O. Potebnja assumed, that every people has their own special way of thought and consciousness, therefore language is spiritual essence of people, in which the worldview equals to verbal picture of the world, language is special and the most important form of human (social) activity, it is instrument, which humans created for improvement of thought.

Objective national originality of a people can go out from dark depth of subconscious desires and wishes and get on the way of conscious efforts of national will in form of noesis of own originality, in form of clear cultural and political program.

Oleksandr Potebnja searches in “...phenomena of language the ways of development of human Spirit, which could not raise to current degree of development without language and which now must have languished, if it have lost language”. In history of language, assumes O. Potebnja, not the research of audio form of words, which despite its importance has only subsidiary value, but research of mental content of words, which does not exist without language and is created with audio form of words, deserves general attention».



O. Potebnja interpreted the inseparable connection of language and thought the following way: a human could not go from the lower level of spiritual life over to the upper one without language. Consequently for clarification of relation between thought and word it was necessary to trace the evolution of spiritual life of human in general, opening the role of language at the same time. Ukrainian language was the closest field of scientific studies of O. Potebnja. He believed that Ukrainians should make their language their best implement for development of the whole spiritual energy of nation.

Perception as one of important psychological processes is inseparable from exploring the life by kid, and then – art. It is impossible to force someone to love art by mobilization of will, thought, it is only possible to educate the need for it. Artistic perception of literature and other kinds of art has many common features. It is inseparable from formation of elementary esthetic emotions, related to quick, often subconscious reaction to word, colour, sound, spatial form, rhythm and their harmony.

In the process of general perception eyes grasp everything, what is in sight, at the same time without making pauses for something in particular, thus child gets an opportunity to see in life, on painting, musical or literary work the general correlation of different parts and qualitative characteristics, find relation between them.

Dialectics of artistic perception consists in that the defined process is not identical to recognition of artworks as reality, and at the same time in associate creative work with artist creates imaginary world, which is endowed with special artistic validity. Artistic perception, on the one hand, *is directed to sensual and contemplative subject* (bright texture of painterly canvas, voluminous forms, correlation of musical sounds, sound and speech structures, figurative word, melodic), and on the other – *is detached from them and goes with the help of imagination to figurative and semantic, spiritual sphere of esthetics of valuable object*, appealing to sensual contemplation.

The essence of mechanism of perception of artistic image is analyzed in works of psychologist N. Nikiforova. In the art of word as well as in music and in the process of primary artistic perception interact: (1) Prognostication of expected, following phase (development of action,



melody, rhythm, conflict, plot etc) and at the same time, (2) refutation of these predictions, which cause special interconnection or contentment or discontent (Goncharenko, 2000, p. 356).

Consciousness is process of creating a model of the world using multiple feedback loops in various parameters (Kaku, 2015, p. 16).

Art as specific phenomenon of social life with different materials (word, paints, stone, sounds, movements etc) influences the perception and the evaluation of the reality, formation of value objectives. Specificity of esthetic influence of different types of art is analyzed in works of N. Vitkovska, A. Scherbo, D. Jolie. Essence of the mentioned process consists in creation of original personal sensual images during perception of works of art.

Outlining a method of learning of all artistic subjects, the authors accent on importance of setting the general goal – comprehension of versatility, multistructure, multifunctionality of art.

Complex usage of types of art in process of learning, according to German artist Karl Friedrich Lessing, is determinative in esthetic development of personality, and art of word plays the decisive role. Word is the most accessible means of expression of ideas of an author, what makes literature an inexhaustible, universal type of art. Consequently learning the beginning of art of word must be in center of primary education, combining different components of esthetic influence: music, elements of dramaturgy, rhythmic movement and even figurative activity of personality and forms esthetic attitude to the reality. Only this way constancy of development can be reached.

Comprehension of figurative essence of art must be in basis of all work in process of analysis of artistic texts, listening to music, contemplation of paintings, as well as during teaching children the literary art, fine arts, music etc.

Synthesis of types of art extends associative activity of consciousness, activates imagination, accelerates comprehension of an image. Having relative independence, synthesis of arts gets new artistic voice, subordinating general conception of the artwork studied. Artistic image at presence of synthesis of arts gets new quality of its content, as



well as of its form, thanks to what its influence intensifies (Watts, 2017).

The esthetic arises from external image, perceived sensually (by vision, by hearing, by touch, smell) as integral form in harmonious correlation with meaning. This is set of informationally saturated features. Among them it is possible to highlight such structural components of beauty and expressiveness of the surrounding world, as variety of forms, sounds and smells, light and color, proportion, rhythm etc. It is possible to apply more complex type of activity – comparison of works of different genres etc for development of capabilities of perception.

Development of esthetic imagination depends on amount and colorfulness of artistic ideas, experiences, on sensual images, that are stored in memory and interact with new ideas of reality or works of art, enriching them. While perceiving any object, human at the same time evaluates it, how beautiful it is, whether corresponds to requirements of surroundings, that is improving all time. For child this need is formed spontaneously, in interconnection with surrounding world, in process of various activity. Developing it to a social level needed – is a task of esthetic education. Meaning of esthetic need of individual is expressed in his taste as complex of esthetic norms, standards, ideas of what the surrounding should be. Level of taste depends on how much developed an individual has the skill to produce, deepen, extend the measure of perfection, how adequately it reflects modern needs of society.

Images of art give information not only about phenomena of reality, but about estimation and attitude of author towards them, esthetic perfection of works of art is expressed in: whether the issue is urgent, whether the idea is truthful, whether the artistic language is perfect enough, how adequately the idea-thematic concept in artistic work is implemented.

Theoretical disput of Ukrainian with West-European esthetical thought at the turn of 19-20 centuries is associated, first of all, with literary process, that was experiencing peculiar revolution and was associated with names of such masters of word as I. Franko, Lesya Ukrainka, M. Kotsiubynsky, O. Kobylanska, V.Vynnychenko. A row of authorial esthetic concepts arose.



Dialogue around domestic literary works and translations of Western novelties divided writers into two camps: from one side there were admirers of symbolists, Gerhart Hauptmann, Henrik Ibsen, Gabriele D'Annunzio, Arthur Schopenhauer, from another one — those, who considered figures of previous positivist epoch — Charles Darwin, Herbert Spencer, Søren Kierkegaard as authorities.

Such division had direct influence on not only creative searches of writers, but also their theoretical searches. This enables to highlight three tendencies that are related directly and indirectly with the most important European philosophically-esthetical movements: intuitionism, Nietzscheanism and psychoanalysis.

In this regard theoretical heritage of Ivan Franko deserves special attention. By operating a row of traditionally established esthetic definitions: memory, sense, fantasy etc I. Franko at the same time enriches Ukrainian vocabulary of esthetics, introducing into scientific circulation a new term – “zmysl”, meaning organs of sense, beyond which we do not have another way of cognition. Researcher noticed: “Everything we know is a product of our zmysls – i.e. reaches from upper world our brain centers with intermediary of zmysls. Not all zmysls are equally important for development of our soul, and elementary psychology distinguishes upper and lower zmysls, i.e. such, that have own special and highly developed organs (vision, hearing, taste, smell), and such, that do not have such organs (touch external and internal).”

Ivan Franko found support in this context, proposing analytical approach to phenomenon of «olfactory impressions», comprehension of purely physiological feeling and its transformation into esthetic plane, turning to work of English scientist Allen Grant «Physiological Æsthetics», in which the fact of existence of powerful esthetic tradition regarding comprehension of «intellectual feelings», that provide vision, hearing, touch, is noted, at the same time as «physiological» ones, for which taste and smell are responsible are not taken into consideration. This appeal tells about connection of Ukrainian theoretical searches with European esthetic movement and becomes peculiar impulse to further development of esthetical thought (Franko, 1887).

Leading philosopher of Ukrainian writing I. Franko called the aspect



of research of «olfactory impressions» important and connected it with territorial factor: «Oriental peoples, ancient Egyptians, Jews, Babylonians, have long been much more impressionable for smells, and they have long played much more bigger role in their poetry, then for Europeans». This conclusion of Ukrainian writer—researcher echoes with theoretical position of French esthetician and art critic Hippolyte Taine, who believed, that artistic creativity is dive into secrets of race.

So, conceptual positions of I. Franko, from one side, amaze by their originality, unconventionality, from another — are evidence of organic combination and connection with West-European esthetic knowledge.

Apart from that, common European features are noticeable also at way of thought, implemented in semantics of Ukrainian language, as noted, what tells about common conceptual basis, immanent in Europeans and European philosophical tradition.

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Öz: Ukrayna'nın gerçeği, Avrupa bağlamında sosyal ve kültürel çevrenin karşılaştırmalı olarak yeniden değerlendirilmesine ihtiyaç duyuyor. Bu makalede, bu tarihsel ve felsefi yaklaşımın karşılaştırmalı analizi iki yönde verilmiştir: mekansal-metafizik ve sezgisel-görelilik. Araştırmanın alaka düzeyi, önde gelen geleneklerden birinin - dünyaya gelişmesine yol açan Batı dünyasının - belirli bir dünya görüşünün yükselmesi sırasında Avrupa kültürlerinin muhtemelen tartışmalı, ancak gelişmekte olan kümülatif analizine eşzamanlı yaklaşımıdır. Batılı olan, görünüşe göre Avrupalı "ortak" evrimsel yüceltilmesine neden oldu. Bu "ortak", Doğu halklarının ve fizyolojik estetik gibi dünya pratiklerinde yeni keşiflerin küresel önemini kanıtlamak için büyük öneme sahipti. Ukrayna deneyiminin kavramsal ilkelerinin özgünlüğü, Batı Avrupa deneyimi ile organik bir bağlantının kanıtıdır. Ortak Avrupa özellikleri, Avrupalılar ve Avrupa felsefi gelişimine içkin olan ortak bir kavramsal temeli anlatan, Ukrayna dilinin anlambiliminde uygulanan bir düşünce biçiminde de göze çarpmaktadır. Bu, Ukraynalıların dünya görüşü kaymalarını önemli ölçüde etkilemiş ve yeni görüş ve teorilerin ortaya çıkmasını desteklemiştir.

Anahtar Kelimeler: Karşılaştırmalı felsefe, estetik, Ukrayna felsefi düşüncesi, kültürel bağlam, sinerji.

