

Dynamics of philosophical perception: from the history of esthetic reception of the sublime in new time

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Abstract. The article studies philosophical perception of the Modern Age category on the example of the sublime in the literary culture. Genesis, typology and evolution of perception of the sublime are primarily due to the fact that originally in this category the idea of essential infinite development is enclosed. Typology of the sublime types is determined by the ratio and relationships of the two main varieties, i.e. Terrible Sublime (the idea of fear, darkness, force oppression and psychological affected oppression) and Perfect Sublime (ideas about harmony and beauty of the world, spiritual and moral perfection). Through the understanding of the Absolute as a universal beginning of the universe, the sublime returns to idea of God. The sublime religious acts as a bottom line.

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Introduction

Philosophical perception plays a very important role in the culture of the human society. In transitional periods, during the development of complex and changing ideas about a man and the world, philosophical consciousness assigns special responsibility for "the emancipation of the spirit". The well-known western slavist Rolf Figut [1] offers to formulate this law in such a way.

The most important area of philosophical perception is philosophical aesthetics, including in the context of global and ambiguous trends of globalization [2]. Interesting and important thing is that the philosophical aesthetics for literary culture performs the function of double action in a time of transition. On the one hand, it is necessary base for literature, reference point. On the other hand, philosophical and aesthetic concepts created by the writers become a logical continuation, development of new literary discoveries.

The category of the sublime, the younger in the history of aesthetic thought of mankind, the most closely corresponds to the dynamics of transition periods, as there is the idea of "essential infinite development" in it [3, p. 18].

Considering this, this category takes another special central position within the general time system of aesthetics and in dialogue of various types of national civilizations.

In the first case, we are talking about the combination of beautiful and tragic features in the sublime as well as beautiful and grotesque (comic in the wider context), fully supported by the observation of modern experts in the field of theoretical poetics and aesthetics [4]. In the second case, as new evolutionary trends of translation of world culture system into the language of concepts and styles of the Modern Age [5, 6], various aspects of the dialogue

between Western and Eastern civilizational cultures become significantly updated [7, 8].

In the last quarter of the XX century the phenomenon of the sublime in aesthetics and literature of different times of culture was studied by German, French, Swiss scientific schools. We are talking about such works and projects as: "Das Erhabene: zwischen Grenzerfahrung und Grössenwahn" [9]; "Du sublime" [10]. Mainly because of R.Figuta's articles, as well as a number of workshops and joint projects with other schools (in particular with the University of Kazan in 1993-1996), Swiss school began to study such key issues as: "The sublime in Russian literature of the XVIII century (in literature of classicism and prose of sentimentalism)", "The sublime in works of symbolism and postmodernism authors", "The sublime in romantic literature" [11]. The role of the sublime aesthetics in the poetics of Romanticism was studied by T.Vayskel [12]. Often scientific research conducted by philologists is related with the general trends of the European philosophical aesthetics of the second half of XX century [13].

Key **methods of our research** are system, comparatively typological, historical and functional methods.

European concepts of the sublime. Longinus and dialogue with him.

The category of the sublime has not only become the transition from the aesthetic concepts of antiquity to the concepts of Middle Ages, but also acted as reorganizer of aesthetic categories of the entire system on a new basis.

Considering the diachronic picture of the sublime interpretations in European thought at the time that we are interested in, we find coexistence and interaction of the following ideas:

1) The sublime as rhetoric (primarily, the question of the so-called "high-syllable", from treatise of Longinus to hypotheses of neoclassicists in the early XIX century).

2) The sublime as an ally of the category of Perfect and ideas of Harmony. Characteristic thesis of French aesthetics T. Zhuffrua in XIX century: "The sublime is Perfect".

3) The sublime and the ideas of the infinite and absolute. "The main thing is exactly the feeling and experience of space ..." – G. Bailey wrote in his work "The experience of the sublime" (1747) [14, p. 4]. Later G. V. F. Hegel postulated: that the sublime raises Absolute over the "immediate existence" and this creates Freedom as a "spiritual foundation" [15, p. 402]. During the development of the philosophy of art and emotive perception it leads to the notion of the sublime as a religious and prayer.

4) The sublime as a universal "philosophy of Power", often with the concept of Repression, Horror. One of the pioneers of this vision is considered to be E. Berk, the author of the treatise "The philosophical study of the origin of our ideas of the Sublime and the Beautiful" (1757).

The origin of the holistic doctrine of the sublime in philosophical aesthetics of the world is certainly the work of the time of the late Hellenism called "On the Sublime" (about 40-s of the 1st century AD), for a long time ascribed to rhetorician Dionysius Longinus. N. Bualo, one of the leaders of the New Europe art, reinterprets polemically idea of this treatise and even creates his work about this called "Reflections on Longinus" (1713). The work of the antique author became known in Russia in XVIII century. A. P. Sumarokov demonstrates good awareness in matters of perception of Europe antique aesthetic doctrines in the magazine "Hard-working bee" (1759), placing the interesting fragments of this theory: "From Longinov's treatise, on the importance of a word, from translation by Boalov" [16].

At the turn of XVIII - XIX centuries in Russia full academic annotated translations of the work "About the High or Majestic. Creation of Dionysius Longinus" by I.Martynov (1803) and "Critical reasoning of Boileau at some places of rhetorician Longinus" translated from the French cryptonyms "P.Otn.-HFR." came out (1807).

Certain conceptual approaches to understanding of the sublime category can be found in ancient Greece long before Longinus. For example, Hesiod in "Theogony" declared artistic creativity as "divine act" (due to this, preromantics and romantics of the Modern Age will cultivate genius). Socrates linked the phenomenon of the sublime with kalokagathia (unity with the virtue and beautiful). In the cycle of "Dialogues" Plato stated that only those,

who rise to the absolute world of ideas, will see and learn the absolute beauty. In the writings of Plotinus and Augustine (354 - 430 AD) it led to the understanding of God as the absolute beauty and "pure spiritual form".

Although Longinus recognized essential rhetoric significance, he paid primary attention to the moral and spiritual side of the sublime. In the monograph of 1935 S.Monk emphasized that the main outcome is "aesthetic concept of majesty" [17, p.25]. Such definitions of the author as "a state of ecstasy", "strong and inspired pathos", "echo of soul majesty" are not incidental.

In the very beginning of the XIX century I.Martynov made substantial additional comments to a number of Longin's theses:

- "... harmony promotes the sublime" [18, p. 209];

- "frenzied passion", which is typical for the sublime, is neither more nor less than "*L'energie des sentiments*" [18, p. 40];

- "The Spirit Majesty... is belonging of Genius" [18, p. 47].

The last statement is close to aesthetics of romanticism of XVIII - XIX centuries.

Some issues of relations between the sublime and the beautiful in modern European aesthetics

Although K. Zele wrote that the sublime is counterbalance to the beautiful [9, p. 57], this issue is not so simple, and we are convinced about it due to the works of aestheticians, who worked in the XVIII century.

Indeed, a strong influence on the aesthetics ideology of the Modern Age had doctrines of Burk, Helvetius, Kant, Schiller: on the sublime as a kind of center, where negative energy of "overwhelming power» is concentrated. But we must not forget that even Longinus quite clearly formulated the idea that the harmony of the world determines the union of "the sublime and beautiful" [19, p. 65]. For one of the leaders of the English aesthetics of XVIII century H. Home, the sublime is "a kind of the pleasant", when an admiring person feels as "ascended to a higher level" [20, p. 161, 178].

German philosopher of the early XIX century K. Zolger thought that the problem is more dialectical: it detects interpenetration of the categories of the sublime and the beautiful. According to the hypothesis of the philosopher, the sublime is "*becoming beauty*", while "all these elements of the Beautiful" reach their perfection in the sublime [21, p. 404]. Interestingly, it was Solger who read the novel "Letters of a Russian Traveler" by N. M. Karamzin in April 1803, who was one of the first theorists of the sublime in Russian sentimentalism. [22] Finally, the French theorist of the first half of the XIX century

T.Zhuffrua made axiomatic statement: "...the feeling of the sublime is a kind of sense of the beautiful" [23, p. 314].

Systematizing, we can determine at least three semantic zones of "overlapping interests" of the sublime and beautiful:

a) *the idea of Harmony* (translation of the treatise of Longinus by I. Martynov;

б) *comprehension of the phenomenon of God* (concept of A. Gerard, Hegel, especially new ideas about the so-called religious sublime;

в) *philosophy of pleasure and enjoyment* (in the light of the overall aesthetics it was studied by H. Home in terms of evolution of art – I.-G. Gerder).

All this suggests that the independent kind of the *sublime beautiful* exists in the world of esthetics.

But the sublime beautiful has its antipode. Among the roots of this contrasting phenomenon there is mystical medieval didactic teaching, well-known formula of Calderon "Life is a dream" at the end of the European Renaissance and the Poetics of Terror and Nights in Baroque Germany. The idea that sublime has common roots with the terrible is expressed most completely and conceptually by E. Berk in the aesthetics of the Modern Age. On a philosophical level through the concept of disharmony and on psychological level through the phenomenon of reflection, it promotes a very close harmonization of the sublime and the tragic, that is performed on the transition from preromanticism to Romanticism (XVIII-XIX centuries).

In general, it is quite natural to designate this kind of category of the sublime as sublime terrible.

The peak and outcome of the Sublime (Sublime Religious)

In an effort to comprehend the world, its laws of harmony and disharmony, aesthetics of the sublime inevitably comes to the idea of God and enter into dialogue with religion. As the phenomenon of the Divine is conceived as both the beginning and the end of the universe, the sublime religious becomes the peak, which completes and integrates all other concepts of the sublime.

Idea of the universe as a "revelation of God" appears even in works of Plotinus, who inherits idealistic philosophy of Plato, and then in works of Saint Augustine, who is based on a system of Plotinus. Earlier one of the predecessors of Plotinus, Posidonius, was also very close to such views, saying that God is a "primal" and "... the world ... is levitation of the Divine Spirit" [24, p. 15]. Plotinus wrote about the universe, animated by God, the life of which is centered on sympathy. The main thing is "ecstatic consciousness of eternal Being" [24, p. 47]. There are two ideas of the philosopher, resulting from the aforesaid:

a) philosophy is mental contemplation, which familiarizes to God, and knowledge is a mystery that sees future on the basis of signs of God;

б) the sublime and beautiful dialectically interact and are connected with immortality of the soul.

The follower of Posidonius and Plotinus Longinus paid much attention to the idea of Divine in his treatise about the sublime. That's why he gives the famous quote from the Bible as one of the most illustrative examples: "And God said, Let there be light. And it was".

Through its doctrine about the poet as a "translator of words and thoughts of God", the direction of Baroque adds important moral and didactic aspect to the understanding of religious sublime, in connection with what, for example, the idea of apprenticeship as a way of spiritual elevation becomes actual [25]. In the system of Baroque such important dichotomies of the sublime poetics are connected as Darkness and Light, History and Eternity [26]. Through the prism of the sublime religious, the Russian baroque aesthetician Feofan Prokopovich returns to the problem of special high oratorical style, in which the poet and orator should be "high" in his sermons.

G. Addison in his theory of "the pleasures of the imagination" and a special "spiritual rapture" has obvious outputs at the sublime religious in European philosophy of the XVIII century. Coming through Kant's doctrine of moral precepts and through the concept of the Absolute of Hegel, it results in a new theory of the sublime as the Infinite.

W. H. Wackenroder, the founder of German Romantic Movement, returns to the phenomenon of Prayer in the sublime religious through ideology of creativity. For him, art is "the apotheosis of the spirit" and the contemplation of the divine spark in the creative beginning. Aesthetic pleasure is associated with prayer [27].

According to most concepts, the sublime religious is in the border area between the sublime terrible and sublime beautiful, often performing the role of "conciliator" among them.

Summary

Due to the fact that the category of the sublime most fully manifests itself in the crucial and transitional periods, we believe that the study of the dynamics of its genesis and interpretation allows to generate universal model of dialectical overcoming of differences of culture during crises, naturally occurring in it [28,29].

In comparison with other related aesthetic categories, the sublime has significantly greater degree of subjectivity, which brings it much closer to its most topical search for art and in wider context to

the culture of our time. The sublime has one of the main dilemmas of philosophical perception (about the priority of essence or phenomenon) reaches its climax, the top of the dialectical contradictions. Overcoming more traditional notions of self-sufficient ultimacy of the certain phenomenon, the sublime as a universal program goes on the ideology of Infinity with a gradual uncovering potential Essence as the basis of the universe.

In the reception of the sublime poetics, the problem of oblivion of spiritual and moral component in the culture becomes very evident. The sublime "offers" at least four main options for overcoming such deadlocks:

a) aesthetic - with access to the Harmony problems through regeneration of concepts of beauty, aesthetic and psychological pleasure and meditative self-exaltation of a man, the sublime as beautiful);

б) "by contradiction" - through immersion in the study of dark potential and beginning in human perception of the world, including through the study of metaphysical phenomenon of Evil (the terrible sublime in this case is the epicenter of all searches);

в) cathartic is closely related to the previous option and is focused on the ideas of the sublime and the tragic harmonization (via the ideas about purification through suffering, aesthetics of romanticism inherits much of this well-known principle of ancient tragedies in the Modern Age);

г) ethical is mainly conditioned by the return to the religious consciousness of the philosophical worldview and its main precepts: about the Good, Virtue, the Spiritual Light, Salvation (as the sublime religious).

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