

Typology of Pre-Romantic Melancholy Poetics from the Perspective of Contemporary Philosophical Consciousness

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Abstract

The article examines the complex problems of modern philosophical knowledge, focusing on the typology of trinitarian thinking, using the genesis and evolution of the poetics of pre-romanticism in literary culture as an example. Priority attention is given to "median" trends in culture. The study was conducted based on the synthesis of historical-typological, comparative-typological, comparative and system-integrated methods. The triad of pre – romantic concepts "historicism – melancholy-genius" is considered in the light of the problems of trinitarian thinking. The sentimentalist-pre-romantic nature of the central phenomenon of melancholy is considered based on the material of Russian poetry of the late XVIII – early XIX centuries, with the involvement of the context of European culture. The results of the study had been compiled by the authors over the years in five monographs, three dissertations, six publications in international databases and three international forums. The conducted study has shown that it is the phenomenon of pre-Romanticism that is the center of the process of forming new trends in the literary culture of a trinitarian philosophical understanding of the world, through the key concept of Melancholy. Among the nearest prospects of scientific developments is the analysis of the processes of the genesis of trinitarianism in the "Graveyard" branch of pre-romanticism, as well as the study of the dialectic of the pre-romantic concept of genius in this vein.

Keywords: pre-romanticism, melancholy concept, trinitarian thinking, median culture

1. Introduction

Modern philosophical consciousness considers trinitarian thinking and "median trends" in culture to be one of the options for overcoming the contradictions of globalization.

Pre-Romanticism in the literary culture of Modern times is the first phenomenon where these trends are activated and actualized, including in the aspect of the problems of our time.

The study was conducted based on the synthesis of historical-typological, comparative-typological, comparative and system-integrated methods.

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Trinitarian and "median" trends are focused on the pre-romantic triad of the concepts "historicism-melancholy-genius". This can be seen in the poetry of Russia in the late 18th and early 19th centuries against the background of the context of European culture.

The results obtained allow us to correct and level out the previous ideas about pre-romanticism as an "antidote" to the enlightenment ideology, revealing the processes of the cultural crisis. Among the prospects - analysis of the processes of the genesis of trinitarianism in the "Graveyard" branch of pre-romanticism, as well as the study of the dialectic of the pre-romantic concept of genius in this vein.

2. Methods

The study was conducted based on the synthesis of historical-typological, comparative-typological, comparative and system-integrated methods.

The historical-typological method gave us the opportunity to consider the figurative-thematic and genre dynamics of pre-romanticism in a philosophical context.

The comparative typological method provided an opportunity to identify the correlation of various models within pre-romantic poetics ("idyllic", "melancholic" and "Graveyard") in the light of the formation of trinitarian thinking.

The comparative methodology is aimed at considering the main results of pre-romanticism in Russia against the background of leading processes in the world pre-romantic system.

The unity of systematic and integrated approaches is represented by the interdisciplinary nature of the article, which addresses the observations of philosophy and aesthetics.

3. Results

3.1. The problem between binarism and trinitarianism as the center of modern philosophical consciousness.

Many cultural contradictions are explained by the long-term dominance of binary oppositional thinking. A trinitarian system based on the connection of three interacting elements is more viable. It is focused on harmony, reconciliation (Barantsev), precisely due to the additional third element (Nigmatullina, 2013).

In the socio-humanitarian sphere, binary and trinitarian trends are interpenetrating. In order to resolve contradictions in sociocultural life it is necessary to search for a special "Middle Way". Contemporary researchers of intercultural dialogue write in this regard about the new development of national identity and synergistic trends in sociocultural processes (Gaynutdinova et al., 2017; Kairzhanov et al., 2020; Galimullina et al., 2019). At the end of XX century philosophers approached the idea of dialogue of principles of "triune" in spiritual and logical spheres of a civilization's life (Rauschenbach, 1990).

In the transitional moments of cultural and historical development, the intensity of interaction between religious, ethical and philosophical trends increases (based on the material of the literary culture of the Silver Age, a recent article is indicative: (Balandin et al., 2020)).

This also stimulates the interaction of binary and trinitarian systems. The concept of "median culture" was co-created by N. Berdyeu (2002).

According to modern hypotheses (Erasov, 2002; Davydov, 2002), this is a central, dynamic zone of culture, striving to achieve unity and stability of the spiritual life of society. It is proposed to create a new holistic picture of the world, seen and understood through the "unison of dissonances" and the "unified theory of interactions" (Vladimirov, 2002) (K. Paustovsky sought to create such a system in the literary process of the 20th century in artistic practice - see the review of the problem based on the problem of Russian-Chinese literary relations: (Viacheslav et al., 2020)).

The most productive of the typological types of triads (linear, transitional, and systemic) is the third type. Three equal elements in the system triads are at the same level of community, and the third element seeks to resolve contradictions / conflicts (Barantsev), which prepares the phenomenon of structural synthesis necessary to achieve harmony and balance.

According to the theory of Nishido Kitara, the famous Japanese philosopher, the system triad seeks to resolve contradictions not by external intervention in order to "remove" these contradictions, but by preserving contradictions within the system in order to find a way out (Michiko, 2002) (the modern theory of "infomir" is based on similar ideas (Meskov, 2013)).

There are three leading variations of a "ternary model": "ternary": there is no actual relationship between the elements; "trinity": a pair of dependent elements appears in the system and begins to interact in a certain way;" trinitarian": where the basic elements are inseparable and indivisible (Meskov, 2013).

The central historical and literary task of this article is to consider the originality of the genesis and evolution of trinitarian thinking in pre – romanticism against the broad background of contemporary processes in world literary culture, including – with priority attention to philosophical aesthetics.

3.2. Literary culture of pre-romanticism in the aspect of trinitarian thinking

The transitory phenomenon of pre-romanticism in world literary culture is very revealing from the point of view of all the above-mentioned regularities.

The main thing is that the pre-Romanticism view of the world is based on the principle of "three worlds", when a "layer" enters between the sovereign and contrasting worlds of the Earthly and Heavenly – the world of universal Genius, which is equally accessible to both the "upper" and "lower" worlds, as well as some special new knowledge that cannot be reduced to any of them (Bonney, 2005). In Romanticism, the situation will go deeper: due to the "contraction" of the entire system into two poles – the Earthly (Here) and the Heavenly (There). The genius in this case settles in the world of heavenly - and already from there delegates to the earth as an assistant and carrier of the divine truth not known by people.

Poets of Russian pre-Romanticism at the turn of the XVIII-XIX centuries also freely turn to the ideas of the binary nature of the universe, which is based on the unity and opposition of two contrasting principles: M. Muravyov ("The Unknown of Life", 1775, 1802), N. Lvov ("Music, or Semitonia", 1792) and N. Karamzin ("The Coast", 1802).

But the key concepts of pre-romantic thinking tend to a systemic "triplicity". Three concepts play a critical role: History (new historical consciousness, new historicism) - Melancholy-Genius. The two extreme poles represent the movement of the knowing lyrical subject, respectively: to the world "outside" – and to the world "inside".

The center is Melancholy (Allan Ingram et al., 2011; Radden Jennifer, 2000; Gowland Angus, 2006; Buie Diane, 2010) that can "dissolve" in each of these two principles. As a result of its "layering" on the philosophy of History, pre-romantics give birth to a formula about recognizing in the Past the "captivating despondency" in the secret of the National (Petrov, 2006)). The projection of melancholic pathos on the Genius "I - philosophy" creates one of the dominants of the "Graveyard" branch of pre-Romanticism – the image of the "angel of death" (Currie, 1974; Barrat, 1973).

The concept of Melancholy enters the triad into leading positions – and then the harmonizing trends of the highest "trinitarianism" give way to more rigid subordination relations in ternary interactions based on the principle of "correlative semantic pairs".

Melancholy as a theory of life becomes decisive in the pre-romantic poem (Razhivin, 2001). We can also talk about its dictates in the pre-romantic cosmogony through the image of a Genius.

Finally, the concepts of History, Melancholy, and Genius may not strive to subordinate each other – then, for example, the "system triad" is being implemented in the "melancholic school" (Barrat, 1973; Vinitsky, 1995).

The cult of Melancholy forms one of the main lines of pre-romanticism poetics.

Initially, the phenomenon of Melancholy was based on the polarity of perception, but in world aesthetic thought began to be allowed and the possibility of a clear overcoming of the former rigid dichotomy (Shaitanov, 1989). This directly stimulated the development of a new pre-romantic worldview in literary culture (Arnaud & Raimond, 1980).

The picture is significantly enriched by the interaction of the concept of Melancholy with the category of the Sublime, aimed at achieving a special kind of harmony (Figut, 1995; Monk, 1935). The system "Melancholy-Sublime" enters into a trinitarian relationship with the concepts of Death and Immortality, transforming philosophical lyrics (Tieghem van, 1924).

In the end, it is the melancholy that turns out to be connected with the new cult of genius and with the philosophical-literary phenomenon of "world-weariness" (Suchanek, 1990; La Barthe-F. de, 1905; Smith, 1976).

A very significant example in terms of expanding the trends of trinitarian thinking in the concept of Melancholy is the poem of N. M. Karamzin (1800).

In the ideas of writers of the transitional period about Nature new potentials of the pre-romantic philosophy of Melancholia have been revealed. So, there is a triad "Evening-Melancholy-Night", where the phenomenon of Melancholy is in a dependent position, and in general there is a threefold pre-romantic system defined by the duet-dialogue of Evening and Night.

The concept of Melancholy begins to synthesize the "triple system" on a new basis with the complication of trinity into trinitarianism. In particular, in late Russian sentimentalism, through the poetics of Melancholy, Night "adopts" some of the characteristic signs of the previous philosophy of Evening. For example, in the lyrics of Mikhail Muravyov and Ivan Dmitriyev, this symbolic image is interpreted in a spirit close to the Karamzin key (M. Muravyov, "Night", 1776, 1785; I. Dmitriyev, "Night", 1796).

Within the system, Melancholy's concept conquers the laws of trinitary thinking. This is due to the transfer to the image thematic complex Daydream – Sleep – Dream that is a cult for pre-Romanticism and Romanticism.

A new trinitarianism may also arise: Melancholy-Imagination-Intuition – Death (G. Kamenev, "The Old Man" (1796)), it is already more focused on the laws of "Graveyard poetry".

4. Discussion

The results of the systematic study conducted by the authors of this article for a number of years have been repeatedly and comprehensively tested:

- a) In international publications: "Life Science Journal", 2014; "Utopia y Praxis Latino Americana", 2020.
- b) At international forums: "XVIII century "(Moscow, MSU; March 2016 and March 2018); "Nikolai Karamzin and his time "(Poland, Warsaw, Siedlce, May 2016);
- c) In monographs: A. N. Pashkurova - "The category of the Sublime in the poetry of Russian sentimentalism and pre-Romanticism: Evolution and typology"(2004); S. A. Vasilyeva – "Stylistic traditions of G. R. Derzhavin in Russian literature of the XIX-early XX century" (2007);
- d) In the duet monograph: A. I. Razhivin, A. N. Pashkurov, Phenomenology of Russian literature of the XVIII century. LAP Lambert Academic Publishing AV Akademikerverlag GmbH-and-Co.KG, Heinrich-Baking-Str, 6-8, and 66121. Saarbrucken. Deutschland / Germany (in 2 parts, 2012);
- e) In R. A. Bakirov's dissertation - "Modifications of the literary mask of the "Simpleton" in the works of N. A. Lvov" (2016);
- f) In a number of leading scientific journals of the humanities cycle included in international citation databases ("Scientific Notes of Kazan University", "Bulletin of the Moscow State Regional University", "Philology and Culture").

5. Conclusions

According to the study, it is the phenomenon of pre-romanticism that is at the center of the process of shaping in literary culture the new tendencies of the trinitarian philosophical understanding of the world. The frequent phenomenon of melancholy arises, stimulated at the junction of "introduction" in idyllic poetic conceptions of catastrophe and death. Therefore, it is logical to analyze the works of the preromantic poet as a three-link sequence of these inter-related and interchangeable concepts.

The conducted study and its results make it possible to significantly correct, and in many respects even level out, the previous ideas about pre-romanticism only as an "antidote"

to the enlightenment ideology, a phenomenon that aims to show the processes of cultural crisis (Tieghem van, 1924; Suchanek, 1990).

Our methodology is as follows:

1. Identification of trends in the modern philosophical consciousness of science and culture that aimed at deep predictive resolution of existing problems and contradictions (trinitarian thinking and harmonizing trends of "median culture" in the context of globalization processes as a center),
2. Identification of the transition stage of literary culture, which is the source of the above-mentioned processes (pre – Romanticism at the turn of the XVIII-XIX centuries).
3. Assessment of the typology of the "behavior" of philosophical and ideological consciousness on this material, involving the context of the dialogue of various national literary cultures.
4. Focusing on key concepts within literary culture, to search for contradictions and find ways out of the crisis (in our case - the phenomenon of melancholy and its attendant phenomena in pre-romantic poetry).
5. Identification of the immediate prospects of the desired phenomenon in historical, literary and philosophical contexts (our example - genesis and evolution of the concept-genius in the "Graveyard" branch of pre-romanticism, after the priority attention of this article to transformations within interacting "idyllic" and "melancholic" models).

The tasks of the next stage of theoretical and practical study are further comprehensive review of the poetics of "Graveyard pre-romanticism" in the aspect of trinitarian thinking, and the dialectic of the pre-romantic concept of Genius in this context.

6. Conclusion: some theoretical and methodological results

For a further study of the dynamics of Trinitarian structures, it seems most significant to consider the following points:

1. It is not advisable to contrast sharply binary thinking (based on the opposition of a pair of elements) and Trinitarian thinking (comprehending the relationship of three elements, one of which can act as an integrating factor), it seems necessary to consider different options for their interaction.
2. For researchers of "median culture" as a reconciling integrative spiritual factor, it is important to determine its structural invariant in the aspect of interaction between binary and trinitarian thinking, that is, the type of dialogue that corresponds to the leading trends in development.
3. For the functioning of the "median culture", the most productive is dialogue-mutual penetration, combination within a single phenomenon of both systems.
4. Identification of the structural invariant will help to recognize the "signs" of "median culture" in various phenomena of literature and art; to "delineate" the sphere of "median culture", to trace the continuity of artistic traditions at different stages of "median culture".

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