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TÍTULO: Conceptualización del romanticismo en la música como problema de personalidad gnoseo-axiológico.

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RESUMEN: El objetivo de la investigación es identificar la conceptualización del romanticismo en la música como un problema gnoseo-axiológico de la personalidad. Los resultados mostraron que la música no solo caracteriza el nivel estético de la autoconciencia de la sociedad, sino que también refleja las características de la actividad social y filosófica humana. El fenómeno del romanticismo en la creación de imágenes simbólicas y al mismo tiempo de la vida del pasado, refleja las contradicciones reales de la modernidad.

PALABRAS CLAVES: Conceptualización, romanticismo, actitud romántica, piano, música.

TITLE: Conceptualization of romanticism in music as gnoseo-axiological problem of personality.

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ABSTRACT: The aim of research is to identify conceptualization of romanticism in music as gnoseo-axiological problem of personality. results showed that music not only characterizes the aesthetic level of self-consciousness of society, but also reflects the characteristics of human social and philosophical activity. The phenomenon of Romanticism in the creation of symbolic and at the same time life images of the past, at the same time, reflects the real contradictions of modernity.

KEY WORDS: Conceptualization, Romanticism, romantic attitude, Piano, Music.

INTRODUCTION.

The enthusiasm of the analytical component, specific to the European culture since the 17th century, in our opinion, results in the loss of a holistic view of the world and the neglect of the main goal of any activity, which lies in the disclosure of human in a person in the space of culture, that is the language that unites humanity.

The search for a common foundation determines the sphere for which culture is consolidated as an area of objectified subjectivity, expressing both the values of social intercourse and the deepest ideals of nations.

Aspiration to the ideal is attributed to such principles of perception of reality, which determine a certain perspective, realized as the dream of the beautiful, a breakthrough into the sphere of free human spirit.

In romantic thought, freedom becomes the absolute value of being: “To be free is to be a human” (Freudenberg, 1998: 235). This romantic perspective is close to the various kinds of artistic types of constructing a rhetorical program of text and the perception of music, framed in the aesthetic context of a holistic worldview.

DEVELOPMENT.

Results and discussion.

Historically, as the initial basic “intentional form” of comprehension, romance implies a whole, pre-reflexive understanding of the world in everyday life. Consequently, understanding here rather turns out to be not a “process inside” of a person, but the preceding of all reflection, a pre-predicative way of acting in the world (Kuznetsova & Kuznetsov, 2015).

In Romanticism, by virtue of principled openness to spontaneous dynamic (qualitative) changes, everyday understanding becomes unpredictable and cannot be adequately formalized, and also cannot be mediated by any “already existing” knowledge about the world. However, the very perception of this type is possible due to the rootedness of the comprehending person in the process of actual realization of being. It is that “in music ... we see all our everyday tendency to abstraction” (Loseva, 1983: 318).

Despite the fact that “music exists only in time, that is ... lives and is created as procedural ... it also gives the pure quality of the subject ... what the subject consists of” (Loseva, 1983: 317); for example, sadness, inspired by music, is not the sadness on the subject, but the essence of the subject. At the same time, “as if the artistic knowledge of the world did not differ from the scientific, ... the idea of the soul and consciousness should force us to seek and find the common root of these two knowledge” (Loseva, 1983: 298).

To comprehend the logic of thinking as a special type of cognitive relationship is to think about any being as existence of the meaning of this being. It is necessary to take into account the fact that the dominance of the role of natural language in its expression is due only to the initial initiation of full coverage.

The fact is that with the help of language we can “only express what can be expressed” (Guliga, 1980: 122). The reason for this is the non-linguistic gap of reality, which we maintain, trying to overcome natural language as a system of typifying cognitive schemes. “Art is, first of all, knowledge, and in knowledge is primarily the degree of its design” (Loseva, 1983: 302). However, it is not dominated by “truth connections (the relationship of subject representations to their subject content), but the internal connections between analytically indestructible conceptual fragments ..., which creates domination ... of an associative way of organizing mental material” (Shakhnovich, 1971:392).

Similar structures of thinking revealed in music point us to the nature of human thinking, and although “from a rationalistic, space-time point of view, the continuous flow of being in conjunction with its pure quality and pre-objectivity is the greatest chaos” (Loseva, 1983: 319), any symphony shows us that the most perfect order is the basis of the greatest chaos.

Mechanisms of music influence on general mental structures, simultaneous impact on mind and feelings are considered by us as the problem of human involvement in the process of actual realization of being, framed in the aesthetic context of holistic worldviews, which “... may have the same world-conscious significance” (Loseva, 1983: 301). This happens when thinking about the ideological and aesthetic traditions of music as a cultural phenomenon. Thus, the need for such thoughts is an awareness of the general trend of changes in the deep content of cognitive perspectives in modern spiritual culture.

We watch music from the point of view of considering the gnoseological axiological problem of the personality. Focusing primarily on the suggestive area of human perception, music not only characterizes the aesthetic level of self-consciousness of society, but also reflects the characteristics of human social and philosophical activity; its relevance is directly related to the pressing problems of a person in a certain socio-cultural formation. At the same time, reflective consciousness is capable not only of making new searches in music, but also of predicting the culturological context of musical development. Thus, in music, the being initially sensed by man is complicated and modified, is condensed and shaped into a transformed quality.

One emotionally colored dialogic speech cannot adequately represent the integrity of the romantic feeling. The essence of an idea is through its sign in myth, music, but apart from the will and desire of the subject himself.

The sign character of what can be considered in a given situation as a sign (or language) is given to the subject only for the second time, because of the way it is understood by others. It is not by chance that Romanticism is still a collective tradition (Filosofskij, 1991:494).

Paradoxically, but research in the field of semantics (the relation of signs to reality) and pragmatics (the relationship of signs to their users) show that a sign is initially “a sign for others” and, only because of this, “for me”. In fact, the central problem of interpreting such sensory self-determination is the question of translating unconscious contents into the language of consciousness beyond their limits through the expression of hidden knowledge embodied in us as a way of seeing.

Thus, various types of semiosis are possible, including those in which the sign has a “potential” value. In other words, music cannot be understood only as a code, as a system of signs. Musical images are semantic phenomena, the keys to which are their own style, archetype and symbolism. So, the images are not just signs of wisdom, etc., but themselves they are a manifestation of wisdom, as alive and sensually felt (Guryev, 1973:42).

By listening to music, we overcome the antinomy of historical, elapsed time and “approaching something like immortality” (Meletiskii, 1976:28). Among all languages, only a musical language unites the contradictory properties of being both intelligible and untranslatable, which makes music “the highest secret of the science of man, the essence of which this science tries to uncover and which is the key to the progress of this science” (Meletiskii, 1976:31).

Philosophy as a subject is capable of taking what is rationalized and, at the same time, the best minds of Greece recognized that true wisdom is not accessible to man. In other words, philosophy is understood by us as an open and free transcending of thought.

CONCLUSIONS.

Romantics concluded the meaning of wisdom rather than having truth, but “being to truth” as permanent reflexivity, beyond which there is only the area of the last mystery of being comprehensible not only with the help of the autonomous mind. In general, defining the fundamental basis of the problem of the conceptualization of Romanticism in music, attempts at such a theoretical understanding are clearly problematic antinomies, despite the fact that the ideas of late Romanticism produced in categorical forms acquire an adequate, figurative and emotional expression. In other words, the initial premise of creating a romantic concept is the denial of the possibility of a full rationalization of the essence of man.

An empirical separate individual always remains the real subject of aesthetic, moral consciousness, in the broad sense of the term. The path of culture is logical, but each passes it in his own way, separating himself in society into an autonomous, unique personality. To evaluate a person in a rational sense, you must first evaluate him as an aesthetic being.

The phenomenon of Romanticism in the creation of symbolic and at the same time life images of the past, at the same time, reflects the real contradictions of modernity. In other words, the path to freedom is determined through transcending, a meeting with the inner essence of the world or a beauty

that can harmonize the inner world of a person. Such transcendence is adequately embodied in Romanticism through the expression of new ideas not only regarding the nature of art, the features of creativity, philosophy, music, but also in the formation of a holistic worldview that bridges the gap between individual areas of knowledge.

There is an objectification of the sensually expressed sense of human existence, providing unity on an ideally-spiritual basis, which determines a person's ability to improve through the creation of other worlds that do not exist in reality.

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