



Horizons of Cultural Communication Within the Boundaries of The Modern World Order: Experience of Philosophical Reflection

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Abstract. The subject field of the article reveals the mechanism of popularization of the peripheral theatre as an integrator of social and cultural integrity of Russian society, substantiates its place and role as an actual resource contributing to national consolidation and strengthening of spiritual security of Russia. At the same time, theater and theatrical creativity are reflected as "scenes of civil dispute", a historical cultural practice that is in demand by society, and which forms the aesthetic paradigm of a concrete epoch, society, and individual. It is substantiated that this paradigm of interpreting and understanding theatrical art harmoniously fits into a certain cultural horizon of society and the individual. In a broad sense, the mechanism of its popularization and propaganda, which we have developed and refined, allows us to more adequately study the specifics of cultural and civilizational, spiritual and mental orientations of Russia, actualized against the general background of the modernization movement in society and its culture.

Keywords: culture, art, peripheral theatre, sociocultural integrity, Russian society, spiritual sphere, mechanisms of popularization, cultural practices.

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INTRODUCTION

Today it is with great regret that we have to state the things that have become quite obvious, which, one way or another, are in the fields of attraction of the phenomenon of spirituality (or its antipode - despiritualization). Thus, many authors, reflecting on the contemporary systemic crisis that has engulfed the world and Russian cultural space itself, anxiously write that the modern epoch is characterized by spirituality, contradictions, and dissociation of values and orientations. Expanding this thesis and "grounding" it on the Russian cultural sphere itself, they note that the main specifics of the development of Russian society today is the circumstance of its value disorientation. At the same time, quite transparent "private" needs and values of human life and existential security are becoming more and more prominent, gaining a special resonance in cultural practices of everyday life.

METHODOLOGY

First of all, we proceed from the systemic nature of culture, which means that the discourse-conceptual, sign-symbolic and real-ideal existence in the living tissue and the "corporality of culture" always implies the presence of a living person, considered within the framework of philosophical-anthropological methodology. This approach of understanding maternal, basic culture, applied by us to the study of place - role - meaning of theatrical practices of "Russian province" in the spiritual and cultural

context allows us to reveal and comprehend the deep foundations of human being in the conjugation of all its hypostases, looks and semantic contexts - natural and social, communicative and cultural-symbolic.

Secondly, the main method in writing the article has been the classical method of dialectics, because it deals with a special way of considering the existence in a wide ontological, gnoseological and cultural-historical context. The dialectical method in its concretization is adjoined by the method of comparative-historical and cross-cultural analysis, the principles of ascent from the abstract to the concrete, the combination of historical and logical, specific-universal, and individual, evolution and self-organization of systems. We have also used phenomenological, hermeneutic and systemic principles, thesaurus and contextual approaches to understanding and interpreting cultural phenomena as appropriate. In its entirety, this methodology determined the philosophical conceptualization of the ideas developed by the author's team.

Main part

Today, in the conditions of the new multicultural world order, we have a certain paradox, within whose boundaries so different phenomena of our existence seem to coexist: a spiritual vacuum, a niche that is not clear with what senses and ideals can be filled "here and now", and the activation of meaningful priorities. The ones that motivate and set the vector of a person's aspiration to vital, value-filled problems. Among them, in the foreground are questions of personal choice and personal responsibility of our contemporaries (especially young people) for the trajectory of their thoughts, behavior and actions. At the same time, we come to a clear realization that the way to search for values is not an easy walk through the corners of your soul, but "a colossal spiritual work of finding the truth, requiring from a thinking and intelligent person the work of the soul and the tension of mind and will. Generally speaking, it can be said that "... it is an attempt to get closer to what is perfect in the earthly life of man" [12, p. 36]. While, as is known from the history of culture, the search for the meaning of one's own life is often associated with the tragic recognition of the discrepancy between the real world and its ideal construction in our human consciousness, which, in the figurative expression of Murab Mamardashvili, "thinks paradoxically" [6, p. 119].

For ourselves we do not find enough reason to challenge the scientists' point of view that "the question of the spiritual has always been a question of priority, of some positive path that a person chooses in the process of realizing the meaning of life"¹. This is all the more important because "Indeed, the phenomenon of the global world, the whole spectrum of its poly-communication environment, had actually ended by the beginning of the third millennium, increasing at an unprecedented rate the degree of cultural interaction between peoples. Thus, the idea of "polyphonism" and "dialogue of cultures" on the way of mutual self-knowledge, parity development of different cultural-historical traditions on the background of intercultural contacts justifies itself". [5, p. 116].

However, let us add the following to the previous thought: "In the difficult cultural realities of the third millennium, the world is changing literally before our eyes, changing the form and model, patterns and paradigms of its existence. In this situation, it is extremely important that the processes of changing the world do not outstrip the spiritual and moral maturation of mankind, so that the processes associated with the deficit of the "mentality of goodness", which absorbs all the values of tolerant unity, do not get worse" [5, pp. 116-117]. In such a context and in such a splitting of the modern man's existence, one should look for those unconditional guidelines that go back to the history of our culture, which continue today to fulfill its consolidating mission of preserving the spiritual core of our fellow citizens. We mean theater as a kind of art and theater as "Temple" as a kind of cultural practice.

As V.V. Baeva notes, "In the history of Russian artistic culture, in the history of spiritual life of Russian society the theatre occupies an extremely important place. The professional theater appeared in the country in the middle of the XVIII century, but this moment was preceded by the centuries-old prehistory: rites, rituals, games, oral national drama, liturgical drama, school theater, etc., that is, the theaterization permeated all spheres of spiritual life of the Russian people. Having formed, the professional theatre becomes "a mirror of Russian reality", a reflection of changes occurring in a world outlook of a society, "university, cafeteria and a temple" for spectators that Russian cultural figures mark repeatedly". [1, p. 100]. Characterizing the phenomenon of theater, describing it as an important socio-cultural institution, researchers, specialists in the theory and history of theater appreciate the importance of theater and theater art very highly. They emphasize that "... the theatre embodies the "scene of civil dispute", is the bearer of socio-cultural and personal positions of the particular society forming the theatre. The theater "fits" into a certain intellectual, spiritual, moral, and aesthetic sector of the socio-cultural spectrum of the city, region, and country" [1, p. 100].

Strictly speaking, if we consider the theatre from the angle of its existence in culture, time and space, it can be described as a certain model (theater model), represented in artistic practice and

philosophical understanding. This, in turn, suggests correlating the understanding of the phenomenon of theater with a broad and diverse cultural context, intellectual climate, "breath" of a specific historical epoch, in the bosom of which this phenomenon is born and evolves at all stages of its formation [9, 10].

Since the authors of the article are Belgorod scientists who are well acquainted with the repertoire and creative activity of Belgorod Drama Theater named after M. S. Shchepkin, the problem considered in the article acquires its subjective-personal additional actualization. Following the performances of the Belgorod theatre troupe on the city stage, the performances for the theatre audience of Belgorod region, we understand how badly the peripheral theatre needs a strategy aimed at raising its status, prestige, as well as media image in the society, at expanding the theatre audience by true art connoisseurs. After all, first of all, popularization (we can talk about propaganda) of the theater will allow optimizing its role and significance for the processes of familiarizing different strata of the Russian society with cultural and spiritual values, which is undeniably important for the realization of the national task of forming a common cultural space" [2, p. 3].

In these conditions, we place special hopes on the institute of peripheral theater and its potential, because the theater translates in society domestic traditional values, the great potential of Russian culture, which should be taken as a basis in the processes of spiritual revival of Russia. In our deep conviction, it is the theatres in Russia's periphery that are capable of taking on the mission to work hard for the spiritual revival of Russia, to assist (and actively participate) in the growth of the cultural level of all segments of the population. And very broadly - in strengthening its state security. At the same time, we see the mission of the provincial theatre as integrating, consolidating (against the background of common destructive and destructing processes) and of national importance, and in this regard it is of particular importance to develop an effective mechanism for the proper representation of the provincial theatre in society, its promotion and popularization as a Temple of art and a resource of spirituality.

We, for our part, intend to offer some trajectory, which seems to us to be quite acceptable within the framework of a "separate theater", to solve the task in view of optimal mechanisms of propaganda and popularization of peripheral theater. With the reservation that these mechanisms may prove useful and justify themselves on a national scale and in cultural practices.

At the first stage of work on development of mechanisms of popularization we assume a certain (preparatory) conceptual and theoretical stage. It includes solving a number of tasks on conceptual substantiation and representation of the "peripheral theatre" not just as a creative city, regional, etc. communication, but as a universal factor of cultural and aesthetic consciousness formation. Moreover, it has no age restrictions and affects the emotional sphere of any person-viewer), contributes to the widespread cultural education of Russians, and forms a sense of belonging to the great Russian culture. (In its purest and most unique form, its samples are concentrated and preserved not in the central, but mainly in peripheral, remote from the capital's highways, territorial corners of Russia.)

This, in turn, presupposes such types of work as: to study the main historical and cultural approaches to the phenomenon of peripheral theatre, its as part of Russian history and culture in contemporary humanities, including art studies, art history, genesis, evolution, forms of representation of peripheral theatre in the Russian cultural space (including forms of communication and spiritual production); to substantiate the essence and significance of the peripheral theatre in the history of Russian culture and Russian society and to reveal the dynamics of its demand in the realities of today's all-Russian socio-cultural transformations; to determine the potential of the peripheral theatre as a generator and accumulator of spirituality of Russian society for the processes of national consolidation, formation of a unified national cultural space [5].

It seems that the combined implementation of these tasks will, firstly, make it possible to conceptualize the phenomenon of theater in general and reveal the mission of the peripheral and theatrical resource in particular as an effective social and cultural factor in preserving the "spiritual health" of Russian society. (As it has been in principle throughout the history of Russian culture). And, secondly, on this basis, to substantiate the need to optimize the state use of this resource in today's crisis Russian realities, to prove the expediency of strengthening the popularization of peripheral theatre in society. This is what requires an effective mechanism, which would include a complex of well-thought-out technologies and cultural practices (from well-known cultural, educational and propaganda to modern media). This mechanism is designed to promote the image "promotion" of the theater, to increase its attractiveness for all segments of the population, to strengthen the "demand" and "demand" for theater in society by the audience.

In the following, we envisage a practical stage, which includes several stages, among which a special place is given to the development of a broadcasting mechanism that raises the social status and media image of the peripheral theatre to the level of a well-established, prestigious "brand"). This can be done through a network of advocacy, cultural and outreach measures and activities (including media structures, tools and levers). It is assumed that this mechanism will contribute to the mass popularization

of peripheral theatrical undertakings and strengthen the image of itinerant actors, and thus form public opinion about the theatre of Russian regions not as provincial (which stereotypically means some "second-rate", "low quality", even inferiority in comparison with state academic theatres), but about peripheral theatre as a theatre of national significance for the formation of a unified cultural space and the inclusion of all ages. "Perhaps then we will finally be able to understand what drives people in their moral, spiritual, cultural development or regression, and how important axiological imperatives are in the new networked world order, in the discourse of today's cultural and civilization systems". [2, p. 3-4].

CONCLUSION

Apparently, we must be aware that the loss of spirituality, the decline in the cultural level of the population of our country - is a hidden "subversive mechanism", steadily working to destroy the Russian statehood, the assimilation in someone else's culture. And by and large, negative - to push Russia to the side of the world civilization. On this background, the national potential of the Russian peripheral theatre can (and should) be used in the widest range - from the specialized educational platform of the country to the sphere of intercultural communications of the modern Russian society. In this sense, the peripheral theater is a strategically important resource of Russian spirituality.

FINDINGS

Thus, in the process of philosophical reflection on the declared theme, we come to the conclusion that popularization of theater can help counteract negative phenomena of mass export of second-rate cultural and spiritual products to the space of national culture. Thus, the problem we have tried to reflexively address is a very urgent one - the preservation of historical memory and the richest historical and cultural heritage as a necessary condition for the formation of citizenship and patriotism in a universal human paradigm, where the categorical imperative (in the Kantian interpretation) is the concept of "mentality of good".

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