

CULTURAL TRADITION AND ITS EXISTENTIAL CHARACTERISTICS

Leisian A. ITKULOVA¹, Zugura Ya. RAKHMATULLINA¹,
Rufina V. KHANOVA¹, Galiya R. GARIPOVA¹, Aidar M.
ITKULOV²

¹Department of Ethics, Cultural Studies and Public Relations,
Bashkir State University, Ufa, Russian Federation

²Department of Philosophy and Political Science, Bashkir State
University, Ufa, Russian Federation

Abstract: *The article explores the cultural tradition in the unity of its space-time forms and its existential characteristics. These characteristics include the actualization of the mind, lack of egoism, primitive knowledge and desire, human labor activity, diversity of goals, reflection on the ultimate bases of being and cognition, the desire for "earthly bliss", morality, the desire for aristocracy of government, the formation of relations based on the principle of freedom without which there is no morality. The leading approach to the study of this problem is the descriptive method, which made it possible to analyze the dialectic and metaphysical attitudes towards the cultural tradition. The conclusion is made that today one should cultivate cautious and careful attitude of people to the present. The materials of the article suggest practical significance for teachers of universities of humanitarian specialties.*

Keywords: culture, the idea of “self”, aristocratic rule, human freedom, “Metaphysical fear”.

The highest goals of human activity are the ‘goals of morality’, i.e. they are filled with clearly expressed moral and ethical content. Guided by these higher moral and ethical goals, we, however, cannot ‘even understand the knowledge of nature to apply to knowledge where nature itself has not established expedient unity’¹. Without this unity, man would not even possess reason, since he would not have passed through ‘school and culture’^{2,3,4}. That is why metaphysics, as I. Kant says, is ‘also

¹ I. Kant, *Writings in six volumes*, Moscow, Mysl', 1964.

² *Ibidem*.

³ E. M. Akhmetshin, J. E. Mueller, A. V. Yumashev, A. V. Kozachek, A. N. Prikhodko, E. E. Safonova, “Acquisition of entrepreneurial skills and competences: Curriculum development and evaluation for higher education”, in *Journal of Entrepreneurship Education*, vol. 22, no. 1, 2019, 1528-2651-22-1-291.

⁴ E. M. Akhmetshin, K. E. Kovalenko, J. E. Mueller, A. K. Khakimov, A. V. Yumashev, A. D. Khairullina, “Freelancing as a type of entrepreneurship: Advantages, disadvantages and development prospects”, in *Journal of Entrepreneurship Education*, vol. 21, no. 2, 2018, 1528-2651-21-S2-262.

the completion of the whole culture of the human mind⁵. Metaphysics seeks to know the ultimate, last foundations of culture, but this is apparently not enough to uncover the existential characteristics of the cultural tradition⁶. Therefore, G. Girndt, reconstructing the idea of the “I” of the foundations of science IG Fichte, develops the idea that transcendental idealism is located neither in the point of view of the Absolute, nor in the factuality of phenomenal existence, as dogmatic idealism, but in the point of unity of both” (SWX, 114) (GA II / 8. 52)⁷. G.V.F. Hegel, in whose philosophy transcendental arguments do not disappear, considered the development of culture itself to be the guided goal of the Mind, believing that, through hard work of thought, a human researcher removes natural simplicity, i.e. passive lack of egoism, primitiveness of knowledge and will, i.e. "Singularity" in which the spirit is immersed. But man cannot hold onto the point of view of the Absolute, i.e. on that ideal rationality to which he is generally capable, namely, on the point of view of the “universal”⁸.

Thus, the rational “grains” of the Kantian-Fichte and Hegelian understanding of cultural and socio-historical development were gradually enveloped in hoaxes that were idealistic in nature. Such an understanding of the cultural tradition is quite congruent with the interpretation of culture in the philosophy of the Enlightenment. This understanding, as you can see, is opposed to the spirit of obscurantism. A.V. Lukyanov explores in his writings a cultural tradition in the sense that this tradition appears as an attempt to present a new theory of the Absolute in the light of the idea of synthesizing the later systems of Fichte and Schelling. The problem of the Absolute is highly relevant. This relevance is highlighted from the point of view of the last foundation of being and knowledge⁹. M. Gerten notes in this connection that Fichte's “science education” and its heuristic meaning become

⁵ *Ibidem*.

⁶ T. Portnova, “Genre and style interaction in solutions staged ballets of the nineteenth, twentieth centuries”, in *Astra Salvensis*, vol. 6, no. 12, 2018, p. 689-694.

⁷ H. Girndt (ed.), *Fichte-Studien. Beiträge zur Geschichte und Systematik der Transzendentalphilosophie*, Amsterdam-Atlant, Brill, 1997.

⁸ G. V. F. Hegel, *Writings in 14 volumes*, Moscow-Leningrad, State Publishing House of Political Literature, 1929-1958.

⁹ A. Lukjanow (ed.), “Auf der Suche nach einer neuen Theorie des Absoluten. Die Idee der Synthesis in der späteren Systemen von Fichte und Shelling”, in *Fichte-Studien. Beiträge zur Geschichte und Systematik der Transzendentalphilosophie*, Amsterdam-New York, Brill, 2007, p. 117-124.

relevant from the point of view of the idea of the latter rationale¹⁰. The study of the last foundation of being and knowledge is one of the semantic nodes of German classical philosophy, which seeks to penetrate the very essence of the cultural tradition, centering on itself both ontological and ethical issues¹¹.

Materials and methods

The methodological basis of the study of cultural tradition rests, ultimately, on the analysis of tradition from the point of view of its non-empirical understanding, and, thereby, attributing it to the transcendental beginning. A transcendental beginning is being strived towards, the present, the “here and now” are lingered on. The transcendental is not distinct, it is fluid and too hidden from the eyes. In this regard, the cultural tradition encourages to reflect on the fact that, as it were, “flickers” between the existence of tradition and the fact that at first it acts as a vague inclination to realize metaphysical fear as anguish that everything good will not come. When love, as the essential force of cultural tradition and man, undermines mind, people are still looking for some kind of “looped”, tortuous track that overcomes the limits of reason and moves away from the noise of life. But people often cannot find the right words and expressions, and therefore they are forced to more and more plunge into the foundations of being and the world outlook, which would differ in the desire to protect life from endless alterations, to overcome the anti-life nature of abstract thinking, spirituality in general. In this regard, life and beauty are in the works of A. Bergson on one side, and a man with his scientific theories, fussy desire to “master life”, not amenable to “remake” – on the other¹². Culture, which is not amenable to "alteration", is a condition for the reproduction of social and spiritual life in all its diverse manifestations. In the process of the movement of Kant's criticism towards the understanding of philosophy as a science "about the principles of

¹⁰ M. Gerten, “Fiches Wissenschafts lehre vor der akruellen Discussion um die Letsbegrundung”, in *Fichte-Studien. Beiträge zur Geschichte und Systematik der Transzendentel philosophie*, Amsterdam-Atlanta, Brill, 1997, p. 173-189.

¹¹ T. V. Portnova, “Principles and opportunities of the study of pictorial heritage in the practice of choreographic education”, in *Journal of Siberian Federal University-Humanities and Social Sciences*, vol. 11, no. 12, 2018, p. 2043-2055.

¹² A. Bergson, *Collected works. Vol. 5*, St. Petersburg, Put, 1914.

everything that we now call the name of culture"¹³, i.e. As a theoretical analysis of its a priori premises, several cycles can be distinguished, namely: the development of this tendency among I. Kant himself, its repetition in the course of post-Hegelian aspiration, aimed at the gradual renewal of Kantianism. In addition, a certain repetition of the trend in the situation of the renewal of Hegelianism itself can be spoken about. The originality of the cultural tradition lies in the "intuition", which can be understood as a feature of the "vision" accumulated by the tradition of thinking material"¹⁴.

Results

Cultural tradition is associated with the understanding of dialectics as the metaphysics of culture. Many traditions seek to comprehend general reasoning regarding dialectical thinking. At the same time, cultural tradition places emphasis on the very conditions of the possibility of cultural experience. But it is believed that the cultural existentialists themselves have something in common with the postulates of the admirers of the dialectic thinking style. Thus, P. Florensky sees the source and foundation of dialectics, which he calls "antinomic", in I. Kant's dialectic, whose teaching on the "antinomies" of reason was the product of criticism of rationalism of the XVII-XVIII centuries¹⁵. Cultural tradition is characterized by a basic idea, which, in turn, is characterized by personal parameters. "Self (Selbst) means precisely a contradiction, consisting in the fact that the universal is represented as a single. A man does not exist when he does not exist as a single. "He cannot dissolve in the individual without losing existence (existent), since he is just single, he is not a self"¹⁶. This internal contradiction of the personality of a person is expressed in the philosophy of K. Jaspers in the multiplicity of "borderline situations", each of which is antinomic and paradoxical. Struggle and mutual assistance, death and life, chance and meaning are connected with each other in such a way that one does not exist without the other"¹⁷.

¹³ W. Windelband, *Die Erneuerung des Hegelianismus*, Heidelberg, Universitätsbibliothek Heidelberg, 1910.

¹⁴ Yu. N. Davydov (ed.), *Criticism of non-Marxist concepts of the dialectic of the XX century. Dialectics and the problem of the irrational*, Moscow, MSU Publishing House, 1988.

¹⁵ P. A. Florensky, *Pillar and affirmation of truth*, Put, Moscow, 1914.

¹⁶ K. Jaspers, *Psychologie der Weltanschauungen*, Berlin, Springer-Verlag, 1960.

¹⁷ *Ibidem*.

Cultural tradition is associated with spiritual and erotic relationships that permeate not only the entire created world, but also the transcendental sphere of “inter-divine reality”. The place of spiritual love, “agape” – is empirical love. At the same time, the very attraction of “matter to its own form-idea, the desire to know oneself ... There is an erotic desire, in the very corporeality of ideas lies something male-female”¹⁸. The cultural tradition is not connected with the light that has gone out in the dark, but in a bitter fatal stupor people are happy to move away from death. The tradition, which tore up the tired days, waking up in the “bushes of paradise”, has found rest for all the minds of the sublime and lovely. And in this respect, the whole cultural tradition turns out to be a sublime, holy mind to human eternal memory. Cultural tradition is associated with the non-splintering of a rational concept down to the last limit. Only in this case, the tradition becomes dialectical, uniting the “extreme” opposites. Tradition, although it strives for unity of the rational and the irrational, it concludes “irrationalism in itself”¹⁹.

The old philosophies, encountering irrational content, sought to go beyond their own boundaries. It is believed that cultural tradition is connected with the magnitude of the comprehension of the irrational content, with the rational and irrational concept. Dialectics as a metaphysics of culture, is associated with goal-setting of the mind, lack of egoism, lack of knowledge and willing. Dialectics is aimed at identifying the passive lack of an egoistic spirit; ultimately, the cultural tradition is directed towards spontaneity and singularity. At the same time, “appearance” in the closest way gets the rationality to which it is capable, namely the form of “universality”²⁰. Cultural tradition is inextricably linked with the work activity of people, with the diversity of goals and, ultimately, with reflection on the ultimate bases of being and cognition. “Orientation towards tradition (protection of tradition) as an ideological and psychological phenomenon existed at all stages of social and cultural evolution,” notes Z.Ya. Rakhmatullin²¹. Throughout historical existence, man has always sought in harmony with the Cosmos as the embodiment of orderliness in the metaphysical sense. The expression of this aspiration of man has been the formation of

¹⁸ S. N. Bulgakov, *Light is not evening*, Moscow, Put, 1916.

¹⁹ R. Kroner, *Von Kant bis Hegel*, Tübingen, German Publisher Tübingen, 1924.

²⁰ V. N. Kuznetsov, *German classical philosophy*, Moscow, Vysshaya shkola, 2003.

²¹ Z. Y. Rakhmatullina, *Bashkir tradition (socio-philosophical analysis)*, Ufa, RIC BašGU, 2000.

sustainable cultural traditions as a dialectic unity of rational reflection and irrational comprehension of the world²².

One of the features of the cultural tradition is its aspiration to being, to overcome the insatiable desire of a person to enjoy the world. The cultural tradition is to destroy hunger, the promptings to present the world better than it is. After all, man does not exist to live, but because he simply lives. The present often does not reassure him; it hides only the questioning, drilling “for what?”. But the creative impulse of a person becomes historical if it breaks through the tradition itself and focuses on a better life, i.e. in the end, it becomes something cultural and historical. Cultural tradition is based on the recognition of the uniqueness of a person’s personality. But the person is deeply resilient, especially if it concerns the structure of historical time itself. The time of people, ethnic groups and nations is not yet sufficiently meaningful. People often wonder what is going on in reality. But for some reason people leave outside of their thinking faith in the uniqueness and uniqueness of the individual, which is the true engine of cultural tradition. This tradition cannot turn back. She needs to rush to the historical time. At the same time, much more is needed than a simple change in the pace of the story²³.

Discussion

Turning to the metaphysical foundations of being and cognition leads to consider such a concept of classical German philosophy as fear. The ancient, archaic fear is one of the strongest motives of human behavior, since it is associated with the need for the survival of the person himself in the fierce competition environment, in cruelty, forcing the person to make certain willful efforts. Fear as an emotional reaction occurs not only in humans, but also in animals. It is characteristic not only for the traditional, but also for the modern man, who, it would seem, has knowledge of the world around him, technologies that allow him to overcome dangerous situations. But it is precisely metaphysical fear and longing for eternal life that pushes mythological heroes to seek

²² B. M. Aitbayeva, B. A. Rakhmetova, A. M. Maulenova, Z. B. Akhmetzhanova, A. C. Smailova, B. C. Rahimov, “Functions of expressive facilities in heroic epos”, in *Ponte*, vol. 73, no. 10, 2017, p. 43-47.

²³ N. Orazbayeva, K. Nurgali, “Russian writers with bimental thinking and the formation of readers' multicultural competence”, in *Pertanika Journal of Social Sciences and Humanities*, vol. 25, no. 2, 2017, p. 823-836.

the means of death. This fear is associated with the spiritual, relative immortality of man²⁴. But in this case, a special kind of fear looms before a person, "metaphysical fear", which, in turn, is associated with fear and anguish to lose the most precious thing that is close to a person's "heart"²⁵. In B. Pascal, spiritual love, as a "heart," paves the mind the way to things and people. This, in principle, constitutes the essence of the cultural tradition, its existential nature, which, in turn, is associated with the relationship between love and spirit. These relationships deeply penetrate the essence of everything that exists"²⁶. Man's love is consistent with a consciousness that is turned to ethical values. But ethics is always associated with the ultimate goal of creativity, with the desire of man to "earthly bliss." This potential for creativity is impossible without the "ultimate goal of creation"²⁷. This goal is aimed at "cultivating" a careful, cautious attitude of people to modernity, which, apparently, is a prerequisite for the formation of environmental awareness. The ecological spirit of culture is aimed at improving the human nature, on his liberation from archaic animal instincts; he seeks to "reconcile" man with nature, contributes to the spiritual and moral comprehension of his "place of development" as a native and intimate space.

The existential characteristic of culture and cultural tradition is associated with morality, which, in turn, is associated not so much with "prohibitions" as with the imperatives of active life behavior, with the ability of the person himself to be aristocratic, which ensures the formation of special relations in society based on the principle of freedom, without which there is no morality. Even the violation of the prohibitions was caused by the desire of a person to show an active attitude to the world, a desire to restore world order. A person's creative approach to his actions, expressed in relation to norms and prohibitions, testifies to his potential for freedom of choice. The aristocratic spirit of the spirit is opposed to simple reason, which takes the "abstraction" for something real and reasonable. In this sense, the aristocracy of

²⁴ T. V. Portnova, "Historical aspects of project technologies development and opportunities for their use in scenic arts", in *Space and Culture, India*, vol. 6, no. 4, 2018, p. 48-56.

²⁵ Z. R. Valiullina, A. V. Lukyanov, M. A. Pushkareva, "Existence of ecological consciousness from the point of view of Kant's antinomies", in *Kant*, vol. 3, no. 28, 2018, p. 100-103.

²⁶ M. Scheler, *Schriften zur soziologie und Weltanschauungslehre*, Berlin, Neue Geist-Verlag, 1923.

²⁷ F. W. J. Schelling, *Philisophie der Offen. Herausgegeben und eingeleitet von Manfred Frank*, Berlin, Suhtkamp faschenbuch Verlag, 1984.

government itself rests "entirely on historical foundations"²⁸. Consciousness of the people of the spiritual and moral in its basis is associated with the formation of the spirit of freedom and a free, moral personality. In this regard, "not so much a person we have to discover in philosophy ... but the very philosophy, as it were, to re-aspire to reveal a person, regardless of his profession, social status and type of activity"²⁹.

In the works of G. Marcuse a craving for dialectics can be observed, which is expressed in his striving for concrete, for a tradition filled with universal meanings³⁰. The cultural tradition appears here as an incentive to seek and find contradictions, starting from cultural acts, from overcoming half the life. The existential culture is associated in this regard with the fact that it "smolders" under it. But in this lies a largely realistic element, since the cultural tradition gradually leads to the future, starting from the present and at the same time, not breaking away from it. Cultural tradition, although associated with the knowledge of the disparity of existential spatial-temporal hypostasis, for the future, which sometimes turns out to be more real than the present.

Understanding the present, the place of man in the world, where man is born out of material relations, requires coordination with the emerging spiritual attitudes of the individual. The cultural tradition apparently relies on the principle of happiness, which is an existential characteristic of a person's personality and cultural tradition, where time itself often does not benefit born people. Generations of people often meet with such a moment of history that contradicts the aristocratic rule, the establishment of social relations based on the idea, the principle of freedom, without which there is no morality. In this sense, each person as if "delays" in one place the whole mass of time. The historical epoch has zero value if there are no figures born for significant "public orders"³¹.

Cultural tradition is based on such concepts that themselves are distinguished by the ability to self-movement. Man realizes his essence

²⁸ I. Kant, *Treatises and letters*, St. Petersburg, Nauka, 1996.

²⁹ A. V. Lukyanov, *"The philosophy of revelation" F.V.J. Schelling and its heuristic meaning*, Ufa, RIC BašGU, 2011.

³⁰ H. Marcuse, *Ideen zu einer kritischen Theorie der Gessellschaft*, Frankfurt am Main, Verlag Neue Kritik, 1969.

³¹ E. Bloch, *Tubingen introduction to philosophy*, Ekaterinburg, Ural University Publishing House, 1997.

not for his own sake, but for his knowledge to help him in life³². In this respect, the thinking of a person should not be idle, in vain. The thought of people is always aimed at uncovering the dialectical and metaphysical relations that are directly related to the spiritual, cultural tradition. At the same time, human activity should not be a simple craft that imagines that a person loves the product of his activity while he consumes it. Due to such a keenness of philosophizing, genuine philosophizing arises, which always adheres to a direction commensurate with being, not impoverishing itself in the content plan³³.

In this respect, today one should cultivate the cautious and careful attitude of people to modernity. People should proceed from solidarity relations with each other. Thinking is connected with the mobile-being. But the thought of man is not something ready as a sensual given. Thinking is directed towards realizing oneself as the fullness of meanings and meanings. Reason and common sense do not need any "seasonings". Man wants to think, and this sharpness of thought is the essence of the cultural tradition, which, in principle, is an attempt to present the theory of the Absolute, i.e. the idea of "self" as a creative activity.

Tradition as a unity of the rational and the irrational is connected with the thought of man to involve practically the entire cultural turn of the thought of man. This, apparently, refers to the understanding of new ways of thinking, and most importantly, to their ability to perceive the aristocracy of thought itself. At the same time, a person is still embraced by a metaphysical fear of losing the most precious thing that is loved in general in this earthly world.

Metaphysical fear is an existential characteristic of the cultural and spiritual tradition and the beginning of philosophy. In a sense, fear has always been one of the central philosophical problems. At the same time, the natural time of the cultural tradition should be the era of humanization not only of nature, but also of history, which, in turn, is connected with the content tendency of the cultural time of historical tradition. There is a need a new cosmology, which, in principle, has the human time of the historical process, and in the form of something influential, significant, as a result of which there is a thrust and desire of

³² K. Rayhert, "The philosophy of artificial consciousness in the first season of TV series "Westworld", in *Skhid*, vol. 5, no. 151, 2017, p. 88-92. doi: [http://dx.doi.org/10.21847/1728-9343.2017.5\(151\).117438](http://dx.doi.org/10.21847/1728-9343.2017.5(151).117438).

³³ V. Dubinina, "Hermeneutics H.-G. Gadamer as a universal philosophy of understanding", in *Skhid*, vol. 1, no. 159, 2019, p. 5-9. doi: [http://dx.doi.org/10.21847/1728-9343.2019.1\(159\).157988](http://dx.doi.org/10.21847/1728-9343.2019.1(159).157988).

people towards existential dialectics. This is a creative dialectic, which has its own categories – fear, guilt, suffering and beauty. The cultural tradition is unthinkable outside the awareness of the elastic, flexible structure of historical space and time. Mechanical time constantly counts chronometric time.

Therefore, the discussion around the notion of “cultural tradition” should unfold around the thesis about the proportionality of the historical time of the tradition and the times needed more than a simple change of pace. Today, time does not play in the physical sense of that role as space, which also cannot be thought to be formally uniform. The space is always multidimensional, its different segments are labeled differently depending on the degree of auspiciousness and usefulness for a person. It is also possible to comprehend historical time in the context of the origin and evolution of the cultural tradition. The historical time associated with the cultural tradition takes into account the different distribution of historical and social matter.

The integrity of the cultural trend, of course, extends to the stratified movements of the cultural trend. This trend, in turn, requires special content-temporal reasoning related to the comprehension of non-Euclidean geometry, which not only formed the basis of the "general theory of relativity" by Albert Einstein, but also became an essential element of the culture of thinking. Not only time, but also the space of cultural tradition should be analyzed as a form of force action, as a special kind of movement. It can expand and contract, begin and die. In this respect, the existential characteristics of the cultural tradition are understanding and pre-understanding between people. Pre-understanding is not always possible, although it is the basis for mutual understanding of people covered by the historical process.

However, it is clear that the historical foundations of the cultural tradition, like all other temporal sequences, should probably be understood in connection with the different density of the realization of historical events, their main trends and contents.