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HERMENEUTIC EXPERIENCE AS A SPIRITUAL PHENOMENON OF PROFESSIONAL ART EDUCATION

***Abstract.** The spiritual experience is considered in the article as a spiritual union "life worlds" of the teacher and the student. Highlights the factors in the understanding of a work of art interpretative process. Revealed artistically-shaped structure of the personality as a mechanism for fixing the hermeneutic experience.*

***Keywords:** spiritual experience, understanding, artistic text, interpretation, student, teacher, art education.*

Recently, researchers humanities actively revives the concept of "concept" and analyse its content and function in knowledge, language, culture and art. Art for art education pedagogy is a concept becomes necessary primarily because of the humanities, it remains at an extremely abstract level, but it makes the subject of its study personal tacit knowledge (up to – and extra-scientific, artistic). This radically changes the vector of the modern period of modernization of the vocational art education. In particular, the updated theme sense of educational activity that is affected by the traditional metaphysical questions that require understanding and suggest it. A key part of "the connection of times within the subject" (Bakhtin) are becoming a experience that integrates space-time meeting teachers and students in developing the potential of both the time of entry into the culture, or, by and large, an "invitation to the human spirit." In connection with this problem updated spiritual experience that takes people through the development of modern subjectivity due to age-related dynamics.

The problem of formation of the individual experience in professional art education is now one of the priorities in the national teaching science. Scientific studies have focused on the designation of moral and aesthetic characteristics of this concept as a pedagogical phenomenon (O.Oleksyuk [11]), the definition of the main

elements of the experience of emotional and value students' attitudes to the art of music (E.Abdullin, T.Nikolaeva [1]), and so on.

However, the problem remains acute treatment to the spiritual experience of the teacher and the student in the context of understanding the cultural texts. According to scientists (A.Azarhin, [1], Y. Senko, V. Shkunov [15] etc.), the opening in the culture may occur, provided that the text was the work of the teacher and students co-existence, arrange the chain reaction mind and heart. This is where a student and teacher get a new experience of understanding, which "fills the pedagogical everyday sense" [15, p. 21-29]. The subject of special attention are the problems of dialogic, preconceptual knowledge and understanding. There are effective comprehension of meaning, the meaning of signs, rules of interpretation of texts, the hermeneutical deep meanings of the phenomenon of education. In this connection requires a substantial analysis of the public consciousness the subject of spirituality.

The object of the article is a manifestation of the spiritual experience of students in higher art education.

The manifestation of the spiritual experience of the individual is directly related to the development of subjectivity, due to age-related dynamics of the organization of the internal world of the individual and his relationship with external reality.

The aim of the article is to reveal the essential characteristics and architecture of the spiritual experience of the subjects of the educational process in the context of the hermeneutic approach.

The problems of the article:

1. reveal the essential characteristics' concept of "spiritual experience";
2. describe the content of the spiritual experience's of subjects of the pedagogical process;
3. interaction of factors justify the semantic context of the student and the teacher to work on pieces of music;
4. analyze the results of a longitudinal experiment in higher education artistic profile.

Theoretical reflection of experience of Kant's posttranscendental philosophy

appeared as necessary each time in the tradition of Western philosophy begins a new philosophical project. If Kat's attention was focused on the factuality of experience, Hegel has attracted the attention of its historicity, the founder of phenomenology and hermeneutics care interaction of thought and experience, its relationship with the landmark measure, the ratio of experience, language, and social nature of man.

We are interested in the neo-Kantian theory of experience (V.Vindelband, G.Rikert, E.Kasirer) and self-realization of experience in hermeneutics and phenomenology (V.Diltey, Husserl, M.Merle-Ponty, Heidegger, Hans-G.Gadamer). Scientists believed these areas that the category of personal experience is an integral characteristic of the person, the development of which it is to be sent to the educational process.

The most vivid expression of these ideas were in the "philosophy of experience," V. Diltey [5, p. 136-138], which has become an axiom of philosophy, the belief that the primary experience of the world is formed before any knowledge of the integrity of human life. Another important provision of the philosophy of experience becomes conscious content and structural elements of experience (perception and judgment). According V.Diltey, scientific expertise is not constitutes the world and, therefore, is not the primary experience. Scientific experience ahead of experience in the structuring of reality in life realization, including communication with reality. The perception of primary experience is pre-conscious synthesis of phenomena or structured "perception-representation."

Hermeneutic understanding of the experience is based on the positions fundamentally opposed to the traditional theory of knowledge. Experience can not "congeal" in the final knowledge becomes complete, unchanged abstraction. The essence of the experience lies in the fact that it is always open, constantly enriched with new elements.

G.-G. Gadamer [4] considered that the cumulative experience of being human in the world includes direct and indirect life (experience of science and art experience). According to Gadamer, hermeneutics experience suggests the mechanism by which one enters into a dialogue with tradition. Through language, the text is formed by experience as a spiritual phenomenon, as the person enters into a

dialogue with tradition, with a kind of "you". According to G.-G.Gadamer and V.Dilthey, mainly in the educational process is not only insight into the spiritual meaning of the phenomena of the past, but the man's consciousness of his own subjectivity. The aim of education representatives hermeneutics considered knowledge a student experience of others, and acceptance of its transformation into a personal experience. Therefore, the acquisition of personal experience in the education process - it is not just the development of the individual elements (knowledge, skills, abilities, etc.), but also the expansion of systemic qualities of integrity. It takes place in the framework of the hermeneutic circle in which there is no beginning or end, "and defines the beginning of the end as the beginning - the end" (G.-G.Gadamer). The learning process should be directed to the expansion of the "concentric circles" intuitive sense of unity (G.-G.Gadamer). Achieved by understanding the meaning or interpretation of the existential involvement in the world due to language and text. It is important to note that require comprehension of the meaning of togetherness, the merger "life-worlds" subjects.

Searching for meaning in the consciousness of "encounters" with critical phenomena, the supreme being and non-being split, the border of which Bakhtin saw as a metaphor for the original culture. On the border is an event co-thinking, co-understanding, co-creation. The border becomes all the open space, which combines various horizons of meaning.

At the turn of the participants' experience of the pedagogical process, their cultures and education may be considered as meeting the student culture and life experience, culture of the teacher and his professional experience fragments of social experience that is included in this meeting [15]. Therefore, the return to the true value and meaning of education requires an appeal to the spiritual experience of the teacher and the student. Cultural key to understanding this process may be the concept of Bakhtin [3].

The spiritual experience of the subjects of the pedagogical process in higher education is characterized by certain features. In the experience of artistic creation has a different value-semantic context. Phenomenological analysis of artistic consciousness, carried E. Krupnik [8], indicating that its value-semantic context

organizes the process. In it, on the one hand, the subject, plunging into the world of art, empathically empathize with the reality, which was created by the author, and the other - "suspended" from her, "alienated." As a result, the artwork appears to the recipient as a contemplative, completed in a world. Consequently, the psychological nature of this process is an indissoluble unity alienation of the individual from himself and return to their own world in the course of communication with the work of art. Upon the transfer of subjectivity disappears, and in the course of his address - objectivity. The dialectical relationship of personality dynamics and the arts is a full immersion into the world of art and return to his own world, to himself, to the world of the "I". Empathy and contemplation, in my opinion, are the basis of artistic creative imagination.

A similar point in the context of a phenomenological analysis of musical consciousness is found in the concept of R.Telcharova [14]. She believes that only a bright flash, a moment of spiritual enlightenment associated with a particular pleasure or suffering non-utilitarian, spontaneous intuition, to transfer a subject-subject relationship with the everyday sphere in space with aesthetic coordinates. Pleasure and pain, in her view, form a sort of two important and necessary poles between which extends deep aesthetic states rights.

Thus, we can say that each person has their own unique "individual semantic context" (Rickert), which determines the understanding of a work of art.

The difference between the contexts of the subjects of the pedagogical process does not disrupt their communication while working on the lyrics. On the contrary, recourse to the spiritual experience of the teacher, he will get the semantic context contributes to a better understanding of the student text of art. Among the most important factors of semantic contexts of interaction of the student and the teacher are:

1. The inclusion of the "third element" in the process of understanding a work of art.

The first element of the "I" (the personality of the student and his appeal to the spiritual experience of the teacher), the second - the author's text. The third element that is the understanding, can be different. They are: literary texts (comparative

analysis), cultural factors (cultural analysis), the identity of the author (biographical analysis), etc. "The third element" is also seen as the spiritual core that connects the "first" and "second" items.

In modern science, the opinion is that the understanding of the text (especially the art) may be different in depth. Understanding and creativity are synonymous. Imaginative understanding of the author of the work is laid, since according to M. Bakhtin, the creator of the text requires not only the destination, but also higher over destination, higher, a fair understanding of (God, absolute truth, the court of human conscience, the people's court history). These ideas are designed to test us in a longitudinal experimental research (1997-2011).

2. Empathy penetration into the logic of the text, "the text of empathy."

Empathy compassion in the interpretation is a prerequisite for spiritual connection with personal and subjective "I" author of the work, with a common spiritual space "we" - a sphere of intersubjectivity. Spiritual and sensual experiences are taking new, specific features. They are superior to purely subjective emotional empathy responses to music and make an affective and intellectual unity of the system.

The main general psychological mechanism, providing a common mode of emotional cognition, is an emotional empathy, emotional resonance, which is due to the discovery, understanding, development and reproduction of the artistic sense. It is therefore important not only to be able to feel the music, but also to perceive it consciously. The meaningfulness of perception - a necessary element of comprehension of the spiritual essence of the musical image. However, this element is characterized by the occurrence of deeper processes of comparison, the analysis of the relationships between the studied phenomena, opening versatile cause-and-effect relationships.

Experimental evidence suggests that many students do not have the knowledge of the expressive possibilities of musical means in discovering sense of aesthetic categories, the ability to perform mental operations, penetrate deeply into the essence of the categories. This fact is confirmed by the survey results. Most of the students (78.5%), highlighting as preferred number of works could not identify the category of

aesthetics reflected in them, draw analogies, and comparison with the works of the same category from other art forms. Applied by us in the formative stage of the experiment methods to compare, comparison, axiological analysis of musical works have caused positive changes at the end of the experiment 62.3% of the students showed an average and a high level of development aesthetic categories. The indicators were: 1) knowledge of the essence of aesthetic categories in the field of music; 2) knowledge of the expressive possibilities of musical means to disclose the content of aesthetic categories; 3) the ability to emotionally respond to the truly beautiful, the sublime, the tragic, the comic; 4) the ability to compare, compare, analyze and synthesize musical material for the purpose of understanding of its aesthetic value.

Analysis of the responses to the survey questions written in a longitudinal experiment showed that many students do not realize it is understandable for them to understand music of a product, thus is understanding its contents. It was also noted that the analysis of products with the result of their understanding of the content is not considered as a component of mental activity of students whose purpose is not only aesthetically pleasing and professional skills, but also the depth of spiritual comprehension of music. This illustrates the fact that in the course of activities of the educational process is not paid attention to the development of creative thinking, the ability to associative thinking and co-creation. The strength of associative thinking and co-creation is manifested not in the modification of artistic images, and to expand their operation, inclusion in their own life experience.

3. Comprehension of the text in the form of identification.

The student compares the images of art with his personality and his life experiences. Here are examples of the types of identification [19]:

- a) associative – comparison with the hero of the work;
- b) admiring – comparing themselves with much better or worse a hero;
- c) sympathetic – comparing themselves with everyday hero;
- g) cathartic – comparing himself with the tragic hero;
- e) ironic - a critical attitude to anti-hero, which includes a reflection on the aesthetic experience.

The ability to emotionally respond to a piece of music is defined as a central feature of musicality, causes the strength and depth of experience. To do this, you need a subtle "variable" hearing. Provided it is thanks to the major musical abilities: an ear for music, a sense of rhythm, musical memory. Of particular importance, they acquire when students are in the process of identifying with the perception of composer's personal, the performer, the "hero" of the work: in the process of empathy. In this case, the pitch of the hearing greatly clarifies, expands area orientation in dynamic, timbre attributes of music, etc. Analysis of a fragment of "Carmen Suite" by Rodion Shchedrin (the scene of divination) showed that of the 85 students of the majority (60.0%) could not give a clear description of the direction of musical means of expression to the disclosure of \neg times. Only 18.5% of the subjects identified as the lead element of melody, while noting as the main carrier of imagery of the work of pitch factor.

In the course of a longitudinal experiment (1997-2011) carried out a reanalysis of the work. According to the analysis 88.5% of the subjects were given a complete characterization of the orientation of all the musical elements, fixing the attention on specific high-rise, rhythmic, harmony tonality relationships, harmonic and melodic speed, etc. Therefore, the comparison with the hero product is directly dependent on the adequacy of the differentiated tonal hearing, based on the development of basic musical abilities. The way to this is through the activation of "attentive listening" to the musical elements by setting emotional and creative tasks.

4. Overcoming the hermeneutical circle.

Understanding the work of art not only requires disclosure of each semiotic units of text, but also the knowledge of the principles of their combination, understanding the context of the whole phrase, in the context of the perception of their work, in the general context of culture. As part of a disclosed value of each element of the artwork.

The hermeneutic circle is called a kind of paradox. St. Augustine, one of the fathers of the Christian church, formulated as follows: for the understanding of the Holy Scriptures must be understanding. Developing the statement of the problem F. Shleyermacher in the nineteenth century, in which the hermeneutic circle is presented

as a whole through understanding the meaning of parts that make it up, M.N. Frolovska adds: text comprehension is only possible with the understanding of the author, but to achieve understanding of the author's identity can not be otherwise, except through texts perception, understanding is impossible without the author's understanding of the era, but the era to reach an understanding is possible only through the perception of works of different authors belonging to this epoch. These examples of hermeneutic circles constantly unfolding in the pedagogical process of higher education, it is only important to find ways of "entering" in the circle for the detection of personal meanings as in the subject content and in themselves [17].

5. Expanding the context in which the work of art is perceived through the "increment" meaning (creative guessing).

Music and perceptual actions and operations while listening to music beyond the immediate perception, become generalized, anticipating efficiency "occurrence" in the structure of the product based on the generalization relationship. Holistic coverage of the product involves the use of action for comparison and compared on the basis of identity and contrast the analytic-synthetic transactions. Last reach a level of emotional and imaginative generalizations, and on their basis the ability to analyze the language of music from the standpoint of the spiritual direction of the work. In the process of co-creation of the synthesis of the complex emotional, embodied by the composer and performer in the product, combined with the synthesis of the spiritual experience of the listener creates an image of the listening. Ostromensky V. [12] argues, it is unthinkable without the knowledge, since it is the only possible form of life piece of music.

In our view, dialogical consciousness, understanding the "other" as himself, the ability to merge with it, live it up feelings - empathy is the processes associated with the co-creation. Last largely inseparable from the inspiration, because during the musical knowledge of a person meets, as noted by V. Ostromensky [12], the latent creativity necessary to create on the basis of experiences that have arisen under the influence of music, something different, new, resulting from experience pleasure perfect creative act. Inspiration really manifests itself in a positive redundancy and multiple layers of images that arise before the musician, and the methods of their

implementation in a particular product. It is in the "over-vision", according to Y. Holopov [18], is a transcendental dialogue between the composer and someone who understands the process of creation, which moves in the sphere of intersubjectivity.

However, the most important way of learning music as a process is to learn - a specific artistic image of transcendental contact between the composer and someone who understands that logically motivates creation. According to Y. Holopov [18], this manipulation of sound, musical examples as wholes are ready on the side of the rational, scientific, conceptual and logical thinking. We are talking about the meditative aspects of comprehension of music (Y. Urmantsev, [16]) as the music as an art form is not confined entirely to the sensual-emotional and rational forms of comprehension. The development of music, its functioning, especially in the form of composing and performing arts, general development of any art form is also connected with intuition, long inspirational insight, ecstasy and related specific sensory-rational forms of expression understandable. All of this on the system laws "together" is taken (primarily auditory-visual sensual, meditative kind of comprehension) and leads to the music. The author conducts a semantic relationship between the concepts of "meditation" and "mind", "thinking", paying particular attention to the characteristic feature of meditation - the use of sensible and rational way of knowing how the means, forms of expression understandable [20].

6. Imagination as an element of the hermeneutic experience of the student.

Focused aesthetic contemplation in the perception of musical images, as an internal "excessive vision" is related, in our opinion, with the operations of thinking and requires a rich, vivid imagination. It is worth noting that contemplation is often associated with "philosophical reverie, with "philosophical dreamness", with philosophizing (contemplate - is to think about the eternal truths about the meaning of life). We focus on associativity, which is additional information, links musical information with the individual experience of the individual. The ability to aesthetic contemplation fills a form of music metaphorical sense. Very important in this process of synthesis, since they retain the integrity of the product. Consequently, a high degree of integration of socio-cultural meanings at the level of generalizations provides an outlet for artistic consciousness

associative substantive connection to the "grip of images."

On the leading role of the imagination in art thinking interesting observations contained in the works of famous teachers (E.B. Abdullin [1], I. Kevishas [7], etc.). Scientists say the value of imagination, which consists in the fact that it provides specific and sensitive at the same time, a generalized and abstracted image. According to N. Ocheretovskaya, "a musical image can be defined as a coherent tonal system, which in the process of its formation and development, and includes elements-tone, at a lower level of organization, and subjects them to its laws, and the ideological and emotional orientation" [13, 13]. Thus, in order to understand the spiritual essence of the musical image, you need the ability to understand the complete tonal system, the ability to generalize intonation.

Generalization of intonation is particularly important in the development of the aesthetic sense of categories. The ability to generalize intonation allows the similarities and differences of the essential features in the different categories on the basis of abstraction. It is at the level of generality intonation can compare and contrast the polar images for result tone keeps the integrity of the image-sound product (V.V.Medushevsky [9]). Various associative relationships that arise due to the generalization of intonation, to a large extent contribute to the comprehension of the aesthetic sense of categories, since they give rise to identification is because of them there is a mechanism by Sinton.

Each tone has a system of generalized features that make a concentrated form to reflect the meaning of a particular aesthetic category.

We propose a method of comparison not only polar, but also organically linked categories (for example, fine - the sublime, sublime - heroic, heroic - and tragic, etc.), as well as the identity of the categories of the arts.

Used in the experiment comparison methods, collating, analyzing and summarizing a large extent influenced the development of students' ability to master the aesthetic sense of aesthetics categories, as reflected in musical productions. In turn, contributed to the ability to present understanding, experience and feel the artistic image as a coherent tonal system. It was here, in the figurative means, in the "Technics", in the process of building up the image of a deep inherent spirituality of

music and its influence on the personality of the student.

7. The ratio of artistic-shaped structures with the types of spiritual experience of students.

Smyslosberegayuschy significant potential "soft" add to the humanitarian aspects of any knowledge is hermeneutical methods based on the analogy productive pedagogical influence with the text. Find a way to reconstruction of pedagogical interaction - then describe the "objective spirit" of a complex teaching, the components of which are the pedagogical role and events. Meaning of the action is seen as an "objective spirit." It is not created by individuals, and becomes a product of a collective effort. Individual action "is read" as a kind of projection of "collective sense", which is a permanent structure of pedagogical space.

Under this reading of the text any pedagogical action is based on the pre-existence of certain cultural structures, deterministic collective ideals and values. The ability to attract the collective ideals and values of a "hermeneutic pre-understanding" underlying all forms of hermeneutic analysis. However, this attitude contradicts the desire to understand the meaning of individual action. D. Alexander [19] calls this phenomenon "the collective idealism hermeneutic analysis", "weak link" of the classical hermeneutics, which leads to a situation commonly known as the "hermeneutic circle." In addition, the protected zone hermeneutic analysis are indirect communication and interaction - selfdeterministic spontaneous actions, which are manifested in the activity of the individual, realized a moment of freedom, thereby generating new cultural values.

To sum up, we note that the teaching process in higher music education is associated with a variety of literary texts. Teachers with students fill their own understanding of the texts of artistic culture, comprehend the manifestation of spiritual experience in teaching practice.

Opening in culture can only take place provided that the interpretive work was for teacher and student co-existence. This in turn means that an understanding of art beyond the interpretive work of the teacher and students in the fundamentals of life and knowledge. It was so formed and continues to enrich the new paradigm of education, the position of which is the fundamental

hermeneutic interpretation of the experience.

Study of the content and the structural components of the spiritual experience of the subject in the higher art education suggests that they are due to the context of music perception, the ability to evaluate the music, which selectively treat the aesthetic categories. Return to the spiritual experience of the teacher, he will get the semantic context contributes to a better understanding of the student text of art.

Hermeneutics is committed to the spiritual interpretation of the text, revealing its meaning and significance in the universe of culture. Spirituality is manifested in the address of the subject of the pedagogical process to the universe of culture through symbolism. The phenomenon of spiritual experience integrates the world of ideas, images, spiritual experiences through which subjects the educational process is carried out changes necessary to achieve the truth.

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