

THE WORD G.N. AIGI AS THE SPACE OF THE HOLOTROPIC MODULE OF CONSCIOUSNESS

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Abstract

The article considers the artistic world of the famous Chuvash poet G.N. Aiga as the space of the holotropic module of consciousness. The aim of the research is to prove that the main content of the poet's work is the movement from the hilotropic (i.e. matter-oriented) module of consciousness, which engages the "division of the world for utilitarian purposes, to the holotropic (i.e. integrality-oriented) module of consciousness.

The work comprehends the views of the poet on the world and man in line with the holotropic module of consciousness, characteristic of the folk philosophy of the Chuvash ethnic group, it is proved that the basis of the culture of the Chuvash people, whose representative is G.N. Aigi, lives a holistic view of the world. The inner idea of the personality of Gennady Nikolaevich, which ensures the stable unity of his spirit, the General pathos of his phenomenal creativity, is a movement towards unity. The artist of the word, carrying the wisdom of his ancestors, was able to create his own, only his inherent artistic world, the main idea of which is the movement to the light, the holistic perception of the world.

The article represents the idea that the origins of the Chuvash ethnic group lead to the East. G.N. Aigi is the son of this ethnic group, so in his works the key motives are the motives of light, unity, which are investigated in the lyrics of this poet. The work proves that from the poet's point of view man is equal to the Universe, that everything in the world is interconnected and integral, that man, proceeding from the spiritual traditions of the ancient Turks, is a particle of the Supreme absolute.

Keywords: aesthetic-philosophical view, artistic world, holotropic module of consciousness, G.N. Aigi, motives of light, wholeness, unity.

1 INTRODUCTION

The origins of the Chuvash ethnos lead to the East, G.N. Aigi is the son of this ethnos, probably, therefore, in his works the key motives are the motives of wholeness, light. The spirit of unity on the basis of national consciousness is seen in the lyrics of the Chuvash poet. What is the leading idea of the artistic world of Gennady Nikolaevich, representing the holotropic module of consciousness?

We can answer this question by immersing ourselves in the space of the poet's artistic world, his philosophy, representing the worldview of the ancestors of the Chuvash ethnic group, seen in the works of the artist of

the word, originating in the East-the ancient Turkic lyrics of the pre-Islamic, pre-Buddhist, pre-Genghis Khan era. The way of life and thinking of the ancients were extremely concrete, close to nature.

G.N. Aigi considers a person as a creative person, believes that social conditions do not contribute to the appearance of any qualities in a person, but their manifestation, that a person is much more complex than sociality.

This article takes a step towards understanding the poet's artistic world as a space representing the holotropic module of consciousness.

First, from the poet's point of view, man is equal to the Universe. Secondly, in the lyrics of the artist of the word it is said about the wholeness of everything in this world. Thirdly, the poet, like the spiritual tradition of the ancient Turks, considers man as a part of the Supreme absolute. According to the artist of the word, everything in the world is interconnected.

One of the key themes of the poet's lyrics is the theme of light. Its source we believe the ancient Chuvash faith. The main motif that defines The pathos of G. Aiga's work is the motif of "flowing wholeness"; its origins, according to researchers, are in the national worldview.

For example, a willow Bush is a living luminous point that fills the entire space, where the very " radiance-vedene»:

And in the Glow of the Golden Hour of Peace:

Bush-One:

In that hour Gilded:

(know or not? –

the radiance of self – management):

Bush-as-an-hour:

(from the edge of the Field – in breadth) [1]

From the point of view of the poet, even a simple Bush is a "shining-vedene", its light reaches the center of the Universe.

Thus, carrying in itself archetypes ancestors, poet retained views ancient about man as divine essence, about the ultimate goal – comprehension of light, wholeness just in this world.

2 MATERIALS AND METHODS

Some lyrical works of G.N. Aiga were used as the research material. The discourses of the poet are comprehended in the perspective of the holotropic module of consciousness. Methods such as comparison and analogy, analysis and synthesis, abstraction and generalization have become leading in the course of this study.

3 RESULTS

The source of creativity of G.N. Aiga, its aesthetic basis is the worldview of the Chuvash ethnos, which is based on the holotropic module of consciousness, representing the wholeness of the world, its unity, orientation to the light. The term "holotropic" is derived from the Greek words Holos (whole) and tropos (movement in the direction of K). Its literal translation is "striving for wholeness" or "moving towards wholeness of being". According to S. Grof, " the holotropic model of consciousness offers possible psychic access to any side of existence. In this sense, any person is commensurate with the entire universe" [2]. So thinks the artist of the word from Chuvashia. From his point of view, man is equal to the universe:

and all this unity-trembling jerks

shift-like

muttering "life" [1].

As the poet thinks, everything in this world is a single whole, and in this single whole the life of man passes, and it does not proceed separately from the entire cosmic space, it is merged with it, because it feels the tremors of the universe, its likeness.

True spiritual experience, from the point of view of S. Grof, is "the natural expression of the human soul, it adds to the fabric of reality a new, extremely important critical dimension. True spiritual experience is

empirical, pragmatic, mystical, and universal. It is a logical continuation of the authentic information about yourself and the universe, obtained in the holotropic state of consciousness" [2]. There can be no conflict between true spiritual experience, thus understood, and true, correctly understood science (as an example, we can name the great scientists: Albert Einstein, Niels Bohr, Erwin Schrodinger, Teilhard de Chardin. From the point of view of Stanislaus Grof), "in the state of cosmic unity we feel that we have direct, immediate and unlimited access to knowledge and wisdom of universal significance. Usually, this does not mean specific information with technical details that could be applied in practice, but rather is associated with complex insights that reveal the nature of being" [2]. Of such moments, revealing the nature of being, the poet observes:

the intermediary was the window auditory
between soul and heaven! [1]

As the artist of the word thinks, since then, that is, as researchers believe, from the time of the birth of life, man has striven for the sky, he wanted to solve its mystery.

The poet is convinced that this knowledge that man is a part of the one cosmic space is more "real" than the ideas and beliefs that people hold in everyday life. "In the ancient Indian Upanishads, says S. Grof, these deep insights into the higher mysteries of existence are spoken of as the knowledge of What gives knowledge of everything" [2].

"Human insights in holotropic States of consciousness allow us to become more aware of the unity of human existence and Being, the interconnectedness of all elements of the cosmic network, of which each of us is an integral part" [2]. In the poem "Favorite in August" the artist of the word speaks about the unity of man and birds: ...

«be»

as in the consciousness of birds would be: "- " [1].

In discourse "Each my-tree-from Windows" [4] poet mocks about how, that his friend is tree, he understands and accepts his, as branch willow, soul which "gold / in square Windows" [4]. Speaking of birches in the poem "birches Rustle", the Creator remarks: "the whisper of birches ... / all of us in the world rustle...". The whisper of birches is likened to the whisper of a man – everything, from the poet's point of view, is one in this world.

In such States, according to the author of the article "what is holotropic consciousness", we gain a new layer of knowledge about the "structure of the world, more important than the scientific picture of the world, philosophy, ontology, epistemology" [3]. This attitude to the world is represented by the lyrics of G. N. Aiga, representing the holotropic module of consciousness, which, according to researchers, is the basis of the ancient Chuvash faith. The artistic world of the Creator is a manifestation of the cultural and historical memory of the Chuvash ethnic group. The aesthetic dominant of his poetry is the motif of wholeness, represented through the image of the Supreme God. His lyrical works are oriented to the sacred, have an archetypal basis, consist of horizontal and vertical intersecting spaces, often located in the field of sleep, through which the voice is heard "from there", that is, the call of the great-memory: (I knew the house of the people this: how to sing-Cathedral-touched) [1].

The poet knows the house of the people – it is like a Cathedral singing. The artist of the word together with the people, they are one.

Linear-historical time is represented only as an external layer of chronotope, the main time is "cyclic", symbolizing the motif of "eternal return", wholeness, the symbol of which is a circle, one of the main images of the lyric of the studied poet.

The category "I", being the core of the philosophical and aesthetic consciousness of the poet, turned to eternity, determining the subjectivity of the lyrics, testifies to the reflexive nature of his artistic world.

We consider his lyrics to be dispersive, because the poet refracts the energy of the Universe into sounds, words, lines, stanzas, blocks that emit light, representing the wholeness of the world.

The manner of Writing of G. Aiga is characterized by the frequency of using complex words with hyphens, writing words with a capital letter, which creates a deep subtext: by connecting different words, the poet seeks to overcome the fragmentation of the world and language, thus presenting the integrity of the world. As we have already noted, the structural organization of the word of the Creator reflects the vision of the ancestors, that is, the desire for the wholeness of the world. Artistic space is characterized by a wealth of repetitions: thematic (light, God, field, forest, tree); semantic (luminosity); sound (amplifying the emotional

impact of the verse) and focusing on the supporting words in the sense, representing the unity and integrity of the world order.

The artistic and philosophical world of G. Aiga has typological Parallels with the philosophy of Teilhard de Chardin, which is based on the idea of wholeness and unity.

How many there is the world, so much time there are in it problems life and death, for good and of evil, of light and darkness. These are eternal problems. Each artist solves them in his own way. What is the artistic system subordinated to the lyrics of G. Aiga? What features are seen in it? What determines the specificity of his poetic world? Where should we look for the aesthetic basis of his lyrics? Researchers will try to answer these and other questions in this article.

We tend to believe that his artistic world, representing the holotropic module of consciousness, is based on the ancient Chuvash faith. This conclusion is made on the basis that the aesthetic dominant of the poetic world of the poet is the image of God. From the point of view of researchers, this image takes place in the lyrics of G. Aiga for the reason that the ancient Chuvash believed in a Single Supreme God, as stated in the works of V. K. Magnitsky, D. Mesarosh, M. aji. The language of G. Aiga speaks the faith indicated by us, the poet is aware of his work as a mission.

According to the worldview of the ancient Chuvash, Turk (God) - the main deity, the Creator of the Universe, the Creator of all plant and living world, their life was connected with the Supreme God, as preserved knowledge in the memory of the poet. The poet says: "I am given to God anew" [4]. He sees God in the grass, feels him in the field.

The main motives that determine The pathos of G. Aiga's work are the motives of "flowing wholeness" and light; their origins, according to the researchers, both in the national worldview and the philosophical researches of Teilhard de Chardin, which, as the researchers noted, are based on the holotropic module of consciousness.

For example, a willow Bush is a living luminous point that fills the entire space, where the very " radiance-vedene»:

And in the Glow of the Golden Hour of Peace:

Bush-One:

In that hour Gilded:

(know or not? –

the radiance of self – management):

Bush-as-an-hour:

(from the edge of the Field – in breadth) [1].

In many legends, epics, songs of the Chuvash ethnos, the motives of wholeness, life-support are presented, for this reason we have the right to say that the poet relied in his work on oral folk art. For example, in the fairy tale " how the song was saved from captivity "[5] tells about the integrity and strength of the spirit of the Song. The lyrical hero of G. Aigi, like a Song, withstood everything, and, like her, "Became the radiance of the sun."

To represent the holotropic module of consciousness, the poet uses the literary canons characteristic of ancient Turkic poetry: narrative poetic speech, a three-element system of composition, subordination to the idea of the wholeness of everything in this world, an indication of the need to follow the laws of ancestors, the creation of an image of the ideal past, semantic parallelism. "House poet" is in "grove world", eyes lyrical hero are equal Universe, are turned to the sky, the sky "sings – the entire breadth of" (see "House – in grove world"). The appeal to the sky has its origins in Turkic traditions: in the Orkhon inscriptions, in the texts in honor of Kul-Tegin and Tonyukuk, the veneration of the sky as a deity can be traced.

Despite the fact that the core of the artistic world of the Creator is, as we believe, the holotropic module of consciousness, we noticed that in the work of G. Aiga there are also motives of the philosophy of existentialism: along with the beauty of the world, the poet sees in it "abandonment", "abandonment", "anxiety", "pain", he realizes his responsibility to it, as the existentialist philosophers, whose forerunner is S. Kierkegaard, realized it. Existentialist philosophers, speaking about suffering, covered one of the eternal themes-man and his place in this world, this theme is the leading one in the lyrics of the studied poet. We have established That G. Aigi discovers another concept, very characteristic of existentialist philosophers - this is "abandonment".

The poet's thinking is interpreted by us as mythological, since the most important idea of mythology – the transformation of chaos into space takes place in the poet's lyrics.

We have noticed that the poet's word is a representation of the concentrated creative impulse on nature as a universal and a priori natural system, which takes place both in Japanese, Chinese poetry, and in the lyrics of the Chuvash people, whose origins are in the popular worldview, which is based on light. The life of nature is included in the natural space of culture, it is not a decoration, not a pretext for styling, but a source of natural beauty.

Such a view of nature both in Zen culture and in Chuvash culture crystallized into the principle of "correlation", which can be defined as the principle of harmonious correlation of the value-semiotic cosmos of culture with its natural cosmos. The artist of the word manifests himself through his artistic world in his natural purity, observes that in the existing world there is a longing for "the forgotten pure naturalness of our existence" [6]. Thus, the poet gives the opportunity to comprehend the true, not profane understanding of cultural and religious traditions through his Word. He introduces the reader to "pure naturalness." At the heart of G. Aiga's lyrics, as we have noticed, we see a movement from the hilotropic (that is, matter-oriented) module of consciousness, to the holotropic (that is, integrity-oriented) module of consciousness. The Creator adheres not to a mechanical, engineering view of the world, but to an inspired, creative view, in which the first sense, the first feeling, dominates. The image of nature concentrates in itself not so much psychological, as philosophical-ontological sense of searches of the poet. For example, through the image of flowers looking "like children" "with peaceful embarrassment inside", the poet managed through the formula "peaceful embarrassment" to convey the basis of the Chuvash mentality-to see and feel the wholeness of this world, to treat it with kindness, being embarrassed at the same time, that is, showing a sense of shame. The flowers of the Apple tree, that children, "went" on the Apple tree. Through the image of emerging colors, the artist managed to present the leading ideas: "cycle", "fundamental unity", "eternal return", "renewal", which are the basis of the Chuvash worldview. According to the literary critic G.I. Fedorov In recent years, the Chuvash literature has receded into the background "[7], G. Aiga he is absent, his lyrical hero, as in the works of Hveder (1820), Yagur (1820), M. Fedorov (the turn of the XIX and XX centuries.), K. Ivanov (the beginning of the XX century.), P. Eizin, L. Martyanova, A. Atilla, P. Yakovlev (mid-XX century.), reflects on the fundamental questions of life, he is a thinker. According to G.I. Fedorov, "philosophical principles" in Chuvash literature were always present [7], so G. Aigi is the successor of the above principles. They were "epic", "cosmic", character, the same is seen in the lyrics of the poet studied by us. It shows the main features of Chuvash literature: "conciseness of expression of thought" [7], playing sense through allusions, allegories, symbols, leitmotives, philosophical details, using which the poet represents the holotropic module of consciousness.

According to the Chuvash and all agricultural peoples, time does not move linearly, but spirally, in a circle, the subject of the poetic world of G. Aiga, as well as the subjects of the lyrics of P. Eizin, V. Martyanova, A. Atilla, sees the harmony of the world in the inextricable connection of generations, for this reason, the motives of the genus, mother, father, people are key in the poet's work. Native home, village, community, arable land constitute a microcosm, are considered sacred to the Chuvash, through these images represented the world of good, happiness, harmony, "chastity", "Eternity". For example, in the poem "Circle" the eternal motif of the circle is clearly marked, through it cyclic time is represented:

time-one thing – only one thing: to talk about simple

repeating itself in a flaming circle! –

and as if the dawn rises-expanding peasant

festivals

and pulling – to the garden tops

a faded scarlet memory of dresses long rustled:

light – all alley of the expanses of oblivion! –

about dawns sunsets on the years-radiance – radiance – century! – as

banners - and-banners:

Chastity-Fidelity-Strength! [1].

Time is not broken, it is whole. Thus, the aesthetic basis of G. Aiga's lyrics is mainly the national type of thinking, which manifested itself in the fact that the lyrical hero of the poetic world of the artist strives to achieve harmony, it is important for him to maintain a connection with nature, so he admires the flowering of

Apple trees, willow, enters into a dialogue with them, feels their living soul.

We have established that one of the characteristic features of G. Aiga's lyrics is the ability to think with symbols, through which the artist of the word very successfully represents the motif of the wholeness of the world. They have the potential to deploy the meanings of unity. The term "symbol" is taken by us in the interpretation of A.F. Losev: "the symbol is not Eidos, but the embodiment of Eidos in otherness. The symbol -- there isn't a real transition to another existence, but the semantic sobornosti of other existence in Eidos. Hence the symbol is an inexhaustible wealth of apophatic possibilities of meaning" [8]. "Eidos" is understood as "the face of meaning", "the complete essence of the whole", "the mentally tangible sign of a thing" [8]. The symbols of the poetic world Of G. Aiga can be conventionally represented through the following groups:

- 1) personifying light ("light", "blade of grass", "flowers", "child's smile", "mother's soul»);
- 2) relating to the forces of darkness ("Deadness-Country", "night", "pile-darkness", "blah-place", "ravine»);
- 3) talking about the soul of the ethnic group ("field people", "house", "silence", "Shine", "chastity", "power»);
- 4) representing the motives of the philosophy of existentialism ("longing", "loneliness", "abandonment", "fear", "awe»);
- 5) talking about unity, wholeness of the world ("flowing wholeness", "unity", "concentration»);
- 6) denoting "prehuman beginnings" ("waves", "tremors»);
- 7) representing the One God ("purity", "fire", "inner pressure").

In the Chuvash literature from the mid-50s-early 60s, as in Russian literature, there was an interest in the inner world of man, a man who seeks to restore harmony and integrity of the world. G. Aigi did not stay away from this, it is manifested in the form of his works:

- 1) The appeal to the white verse (this form, researchers suggest, begins to prevail at crucial moments of history, is associated with internal searches, psychologically tense situations (20s, 50s-60s, 90-6 years of XX century.);
- 2) Plenty of characters (dashes, colons, brackets, quotes);
- 3) Abundance of connecting words:
like snow the Lord that is
and there is that there is snow
when the soul that is;
- 4) Conciseness (up to one sign) (:), which corresponds to the national type of thinking;
- 5) Poems represent a single semantic stream – "soborotext", "monolith»;
- 6) the use of complex words written with a hyphen ("Dummy-country", "childhood-one-shines", "face-sky", "hills-forever", "light-immortal-high", "flower-such-hieroglyph-mighty-super-perfection-trembling", "friend-depths", super-dignity-Abyss", "tear-string", "peoples-fathers"), with which the semantic fullness of the word expands;
- 7) The presence of hieroglyphic signs (cross, rectangle, triangle) as signs of runic writing;
- 8) A lot of pauses, probably going back to V. Khlebnikov.
- 9) The use of indigenous in the philosophical sense of the words "and", "no", "still", "is", equal to K. Malevich's Suprematist figures "Black square", "Black cross"; frequent use of the letter "a", symbolizing, as researchers believe, the beginning of existence, its end, infinity, purity;
- 10) Graphic disobedience to the classical verse: the beginning of the lines is made with lowercase letters, not uppercase, which is evidence That the collections of G. Aiga have a single semantic flow, integrity; introduction of changes in the construction of stanzas: they consist of 1, – 2, – 3 –, 5 –, 6 –, 7 –, 8 –, 9 –, 10 –, 15 –, 24 – lines that symbolize, as the poet put it, the diversity of the world [9];
- 11) A lot of question marks, exclamation marks, dots, voids, words written with a capital letter in the middle of the line, with which the poet manages to present the main themes, to indicate the main idea.

The lyrical subject of the artistic world of G. Aiga, despite the tragedy of life, moves towards the light, that is, goes on the path of finding wholeness, sacral. In the lyrics of the poet, typological Parallels with the works of M. Sespel, A. Attila, P. Eisin, A. Pushkin, V. Khlebnikov, B. Pasternak, S. Baudelaire, S. Mallarme, with the

philosophical researches of the French philosopher Teilhard de Chardin are seen.

Creativity of the poet, as we have already noted, is comprehended in line with the national-mythological consciousness of the Chuvash ethnos. The artistic consciousness of the Creator, representing the "fundamental unity", acts as an all-one principle, the poet's word is considered as a light-speaking, spiritual confession, representing the wholeness of the world.

4 CONCLUSION

Thus, it is possible to notice that the source of creativity of the specified poet are esthetic-philosophical views on the world and the person of the ancient East, in particular, his art world represents the holotropic module of consciousness therefore it contains motives of "flowing integrity", unity, light. Based on the analysis of the lyrics of the artist of the word, we have the right to say that creativity is a "creative force" capable of communicating wholeness to being" [9]. This idea is at the heart of All of G. N.'s work. Aigi, forming the core of his artistic world, where the fundamental idea is "movement towards light" and "flowing wholeness".

The leading motives functioning in the artistic world of the Creator designated by us, represent through certain images the leading idea of all creativity of the poet - to be wholeness, light, creativity, despite the hardships of life.

We believe that the vision of the wholeness of the world in the Creator studied by us is one of the main ones, it is the core of his artistic world, as stated in the studies [10, 11], such a vision is in contact with the philosophy of the Chuvash ethnos. The poet, seeing the tragic essence of existence, still extracts the "hidden" beauty in the world, sees light, wholeness. Interest in the inner world of man, nature, the phenomenon of creativity, to the place of the artist and man in this world caused the leading motives of his lyrics, which, as we have already noticed, are in contact with the holotropic module of consciousness. All this together gives the key to comprehension of his creativity.

Thus, we can say that the aesthetic basis of The lyrics of G. Aiga is mainly the national type of thinking, which manifested itself in the fact that the lyrical hero of the poetic world of the artist seeks to achieve harmony, it is important for him to maintain a connection with nature; he admires the flowering of Apple trees, willow, enters into a dialogue with them, feels their living soul, feels the "flowing integrity".

So, based on the analysis of the artistic world of G.N. Aiga, we have the right to note that the aesthetic and philosophical system of the poet is integral, luminous, based on the worldview of his people, representing the holotropic module of consciousness.

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