

A PHENOMENON OF UNIVERSALISM IN THE COMPREHENSION OF THE ESSENCE OF HOMO FABER – MAN THE CREATOR

Igor Yuryevich Gromov* and Anna Iosifovna Shcherbakova*

Abstract: The mystery of Homo Faber – Man the Creator has always been and remains the most exciting, the most difficult, the most urgent among various mysteries and puzzles, which the best minds have tried to unravel for thousands of years. Where are hidden the sources of man's creative skills? For what purpose? Is he always aware of what his artistic achievements will be for his contemporaries and descendants? What is the interaction between the artist and the world around him? What role does the artist play in the spiritual life of society? What is included in the universe of the artist? Searching for "tools" that allow to unravel the essence of the mystery of Homo Faber – Man the Creator, answer these and a number of emerging questions, constitutes the main objective of this work. The phenomenon of universalism serves as such a tool in this work. It is another amazing puzzle that conceals the opening of infinite possibilities inherent in man as the creation and the creator of culture. The main conclusion drawn by the authors of this article lies in the fact that the phenomenon of universalism plays an important role in the structure of each person, determining "a fan of options" available to him/her in the construction of his/her professional and spiritual universe.

Keywords: phenomenon of universalism, Homo Faber — Man the Creator, synergetics, axiological analysis methods – axiological-analytical, evolutionary-synergetic, predictive-modeling, synthesis, general cultural competencies.

INTRODUCTION

Modern philosophy, referring to the comprehension of the essence of man, to the place man occupies in the system "Man – World", concludes that in each individual there is a potential universality. And it is not a certain exaggeration, the need to contribute to wishful thinking. The whole course of mankind history proves it. Any attempt to understand this way and what we owe the fact that culture, according to one of the very interesting philosophers and cultural scientists of our times, the Norwegian Slavist, journalist and writer Peter Normann Waage, "is now a carpet which covers the whole earth, somewhere superficially and somewhere thoroughly" (Waage, 2011, p. 17), inevitably brings us back to the surprising and exciting puzzle of the Creative Ego capable of surprising the researchers with its unpredictability, its ability to transform the surrounding worldview, opening new horizons of knowledge and self-knowledge.

The phenomenon of universalism is considered by many modern psychologists who study the psychogenetic traits of personality, examine its structure, and analyze the features of developmental psychology, developmental phenomenology,

* Moscow State Institute of Music named after A.G. Schnittke, 10, Marshal Sokolovsky street, Moscow, 123060, Russia

childhood, and adolescence (Biryukov, 2003a, 2003b). Each period of personal socialization amazes researchers with its diversity and potential which is inherent in a person, those unexpected “bends” that he/she overcomes at different age stages on the path of understanding and realization of him/herself (Mukhin, 2006; Sergienko, 2003; Fromm, 2014).

However, speaking about the universality as an innate human trait, many studies have emphasized that at the present stage of human development the specialization dictated by modern life strongly confronts the manifestation of this trait. Indeed, all around us there are numerous examples where simple practicality of life exults in a “victory”, when an individual sets some limitations, going beyond which is completely unnecessary and inappropriate: “Why do I need to study the history if I plan to be a musician?” – a sort of a prudent approach to one’s own education, deliberately destroying thinking that generates the phenomenon of universality of man.

It is not coincidentally that the most striking examples of the emergence of universal figures refer to the past centuries. It is very difficult to find in the history of the 20th-21st centuries the figures, who can be comparable to Leonardo da Vinci and Mikhail Lomonosov on the scale and diversity of their activities. The development of the human civilization and, above all, its production sphere, in the last 100-150 years moved at an increasing rate from the breadth of knowledge and skills to the narrow professional improvement in the chosen field of professional activity. Strong competition in the profession forced and is forcing people to receive industry-specific training for a certain type of activity, in which a person competes not only for means of living, but also for recognition of his/her achievements by the society in an independently chosen type of activity. A generalist is replaced by a specialist. Striving to be the first in the profession is cultivated by the society: a child gets used to academic competitions, educational contests, then the competition for enrollment in the university and, most importantly, the competition for jobs. As a rule, a person employed is not required open-mindedness and universality. On the contrary, he/she is required to perform a specific employment function, which must be performed quickly and efficiently.

The number of studies on the choice of profession and the problem of vocational guidance is increasing each year, which is quite natural, since this affects the ability of the social adaptation of a person to achieve some success, defining the place a person occupies in society. The developmental features of professional self-determination, factors to be taken into account in this process are considered. A variety of techniques for avoiding possible mistakes in choosing a profession have been developed. Both parents and teachers make considerable attempts to understand a child, his/her individual factors. This is obviously very important when choosing a profession. Job dictionaries have been developed, which allow to

briefly look through the qualities necessary for a person, who has a desire to choose a particular profession. Thus, this dictionary gives the information that a future mechanic is required physical endurance and strength, good vision and eye sight measurement, agility, coordination and precision of movements of hands and fingers, keen muscular and hearing sensitivity. A mechanic should have a good image and short term memory, technical intelligence, the ability to distribute the attention, as well as such qualities as observation, patience, discipline and responsibility, quick response to alarms.

For the one who chose the profession of a lawyer, such qualities are indicated as communication skills, logical thinking, memory, attention, adherence to principles that allow to successfully perform one's professional duties that involve the protection of legitimate interests of citizens and organizations, giving legal advice, representing individuals and organizations in court, arbitration court and other public bodies, acting as a defence counsel in criminal proceedings, thorough knowledge of civil, criminal, labour, financial and administrative laws, enactments and regulations, logic, psychology, and rhetoric. As for the representatives of creative professions, for example, a theatre actor, whose job duties include the creation of an artistic image, the performance before the audience in the theatre or acting in the cinema, the job dictionary indicates such qualities as good diction and strong voice, a sense of rhythm and an ear for music, stage presence, expressiveness, the ability to communicate realistically with partners onstage, the ability to share with the audience one's thoughts and feelings, observation and imagination, i.e. the ability to notice the characteristics of the phenomena of life and then implement them onstage (Kozlovskiy, 2006, pp. 51, 54, 56). There are well developed tests that allow to understand the factors of choice of profession (Klimov, 2006), the artistic aptitudes of an individual (Kozlovskiy, 2006), to analyze whether a young person is ready for the implementation of interpersonal relationships, what problems he/she can have both in different life situations and in the future professional activity, to understand how strong his/her motivation for the performance of one or another type of professional activity (Zamfir, 2006). Each of the tests indicates the qualities necessary for the performance of certain activities, on the basis of which an analysis of the professional suitability of a person for the considered profession is conducted.

But if we take a thorough look at the list of these qualities, analyze each of them, it will turn out that a good lawyer also needs a certain stage presence as a theatre actor and, under certain circumstances, they may switch the roles. As for a car mechanic, at the adequate level of technical education, using technical intelligence, he/she can have the other, higher positions in the tech world. In fact, the choice of profession implies not only the identification of one's aptitudes to determine the area of professional activities in which a young person want to unlock his/her potential, but also a conscious limitation appearing before a person when

choosing a certain profession. And when we talk about the fact that the earlier we made such a choice, the more chances for success in the profession we will have, then it is also necessary to think about the fact that this process cannot be considered so unambiguously.

Certainly, by means of professional music teaching a three-year child can achieve brilliant results if he/she has musical talent. But does this choice bring happiness to a person developed? Maybe among the child's abilities there are even more striking aptitudes that could bring true happiness in life and at work? After all, the most important qualities cannot always be evident; they can hide in the depths of the creative essence of a person. When he/she is deprived of the opportunity to find a way to his/her inner self, to make an independent choice, it is likely that at this moment began a systematic and purposeful work on exterminating the phenomenon of universalism. A phenomenon that causes a person to seek for his/her mission and place in the world, forces him/her to the spiritual quest, to the long and sometimes painful path of self-understanding.

MATERIALS AND METHODS

Is it possible in our time, in the conditions of the rapidly technological development, to create the conditions necessary for the manifestation of the phenomenon of universalism, which allows a person to discover the inherent creativity before him/herself and the others? Already in the 19th century, Karl Marx called an objectively economically emerging trend in the development of human society directing a person toward focused specialization – “professional idiocy”. According to Marx, “professional idiocy” appeared due to the advent of machine production. But it was the 19th century that became a “golden” age of art in Russia and Europe. The spiritual Universe offered the incredible power and strength of works of the great artists – composers, artists, writers, poets, in opposition to the advent of cars and the emerging focused professional production specialization. While a man was becoming less and less important in the production, the more attention to the feelings and thoughts of an individual was paid in the art. Mechanization of the production sector, on the one hand, and the flowering of romanticism in the art, on the other hand.

Since the 19th century, the technical and spiritual kinds of progress became opposed in a certain way. If in the 19th century spiritual culture kept pace with the technical progress, then in the 20th and in particular in the 21st century it became incredibly difficult. The pace of the technical progress, the development of productive forces are such that the creators, not having time to realize, get a feel and create their creations in response to “the voice of times”, are already faced with new conditions, new rules, new mores. The great and most important sphere of life of the human community, collectively called Culture, must literally fight for

a man to remain a man. So that the spiritual would eventually win the animal in the dualism inherent in each individual. For this purpose, it is not enough to be a professional in one's particular specialty – it is necessary to maintain and develop the capacity for spiritual self-development and self-improvement. It is useful to recall the great examples of an antique “man of education”, homo universalis of the Renaissance and, consequently, the phenomenon of universalism and its role in the history of culture.

What is the phenomenon of universalism? Why is it so significant in the comprehension of the essence of Homo Faber – Man the Creator? In modern dictionaries of the Russian language, there are a number of different interpretations. They have in common an idea of versatility and breadth, the ability to completely comprehend the phenomena studied, summarize the vast amount of knowledge. Hence the interpretation of universalism as a property inherent in a person with enormous erudition, endless creative possibilities, allowing to combine in one person (with no taint of amateurism) a wide range of possibilities in different fields of knowledge (Dictionary of the Russian Language, 1999, p. 497). A culture expert Gachev considers the comprehension of the essence of Homo Faber – Man the Creator – and his/her creation of the “national images of the world” as an intellectual puzzle. In the years very difficult for cultural studies, in conditions of the “Iron Curtain” existing in those times in the Soviet Union, Gachev could immerse in the culture of many nations with his mind and imagination (he called it his way of traveling), understand the various national outlook models and create his own “Noah's Ark”, which, as in a kaleidoscope, included the traits inherent in man and mankind. In this kaleidoscope, an amazing worldview is gradually emerging. Gachev called it Cosmo-Psycho-Logos. At the same time, he calls himself “a genre criminal”, who violates “the borders of labor division”, as he combines both the images of a poet and the concepts of physics in one flow of thought.

Although Gachev never used a concept of “the phenomenon of universalism” in his works, he is a clear example of its manifestation in the activity of a thinker – culture expert. The phenomenon of universalism inherent in this wonderful man, a traveler who can penetrate deeply into the essence of different cultures with his “mind and imagination”, admire their “dissimilarity”, enjoy the uniqueness of each nation, allowed him to state with certainty that “both mankind and the nation are an integrity. Everyone sees the entire universe, material and spiritual phenomena, in his/her particular aspect, in a turn. There is a range of national understandings of the world and representations of a “man in general” (Gachev, 2007, p. 11). It is clear for researchers that the linear logic, the severity of the analysis levels and planes, which requires a comparison of the homogeneous with the homogeneous, “slips through the integrity, not drawing it up... It is necessary to jump out of the monotony to the manifestations of national life as distant from each other as possible – then the breath of integrity is manifested and captured... An image, which could connect

the heterogeneous, turns out to be an adequate epistemic form of knowledge of the national integrity” (Gachev, 2007, p. 13) for the knowledge of the essence of each individual and mankind as a whole.

In order to feel deeply the “breath of integrity”, it is necessary to refer to synergetics, which is a new paradigm of modern science. And although in recent decades there were constant debates over the rightfulness of the penetration of synergetics in the area of humanities, today it is obvious for many researchers that the comprehension of the essence of man, a very complex self-developing system, is impossible without the knowledge of self-organization laws in complex non-equilibrium systems, regardless of whether they are organic or inorganic (Shcherbakova, 2015). The methods of the axiological analysis (axiological-analytical, evolutionary-synergetic and predictive-modeling methods), which allow to gain insight into the mysteries of the Creative Ego, the phenomenon of universalism as a system component of Homo Faber – Man the Creator, have been developed on the basis of synergetics.

RESULTS

Thinking about the phenomenon of universalism as a factor allowing to reveal the essence of Homo Faber – Man the Creator, it should be noted that there is an amazing proof of his existence. Music as a special kind of art, a reflection of human integrity, contains this proof. Music constantly proves that a sensible man was and still is being highly irrational. He does not want to act in adherence to clear and concise rules without exceptions; he stubbornly refuses to give himself up to the full structuring. Accordingly, all that belongs to the sphere of human thought and creativity, including music, of course, then reveals its “inaccurate” nature which is illogical to a certain way and does not allow to fully explain an empirical set of the observed phenomena in terms of immutable categories and a priori universals ... a wide variety of manifestations of human nature (in the German philosophical tradition it is indicated by a collective term *das Menschsein* – “human”) is endowed with the integrity, which is difficult to define, but, nevertheless, it is sensible” (Akopyan, 2009, pp. 70-71).

Chaos and Cosmos coexist both in music and in the life of each person. According to Losev, they constantly interlace and form “Chaocosmos”, in which the rational and irrational elements interact, not allowing a person to become a robot, providing a possibility to fill a feeling with a thought, to warm up a thought with a bright feeling. The synthesis of thoughts and feelings, the intellectual and emotional elements is also a manifestation of the phenomenon of universalism, which excludes the linear flow and determines the logic of self-development of complex non-linear systems, which is a man. But both thoughts and feelings require “nutrition” that makes a man refer to the phenomenon of universalism, which contains a resource

of the intellectual and emotional “hunger”, it creates an effect of “non-saturability”, which is inherent in every creative person.

According to Yudina, only a person who experiences this effect, feels an unquenchable thirst for knowledge and self-knowledge, can be “a mirror of diversity of all human life in the world” (Yudina, 2005, p. 23). This statement of a young pianist as she was at those times, who was destined to become one of the most exciting artistic phenomena of the twentieth century, whose life and creativity are a convincing example of a universal person, contains, perhaps, the most extensive and accurate definition of the essence of the phenomenon of universalism inherent in Homo Faber – Man the Creator. The diversity of all human life in the world perceived and shared with contemporaries and descendants is a distinctive feature of a universal person, who knows the integrity of existence and the integrity of a man, who manifests him/herself” in the man-world system.

DISCUSSION

As mentioned earlier, nowadays, at the beginning of the third millennium, no one can resist the mystery of the Creative Ego. It is interesting to psychologists and philosophers, sociologists and cultural scientists, all researchers in the art sphere and, of course, teachers, whose mission is to create the most favorable conditions for the identification and realization of the creative potential of their students. Every Math or Physics teacher, perhaps even if he is not aware of that, wants to educate a future Nobel laureate. Every Music teacher, when having a new student in the class, hopes for a miracle – he hopes to meet a future genius – a composer or performer, who will be able to open a world of new knowledge about himself. A thrilling mystery of the Creative Ego unites everybody and today it does not surprise us when not only a literary scholar, musicologist or theatre historian, but, for example, Doctor of Physics and Mathematical Sciences Benditskiy, who completely professionally reflects on the modeling function of music, the relationship between music and time, the phenomenon of anticipatory reflection, so evident in the art (Benditskiy, 2009, p. 143), are interested in comprehending the essence of art as a special tool of culture identity (Leeng, 2008).

Doctor of Physical and Mathematical Sciences, a radio engineering and acoustics specialist Ryzhov also refers to the art, trying to comprehend the phenomenon of universalism, reveal the essence of man as a creation and creator of culture. He believes that culture is a “concentration of non-hereditary information, the embodiment of the creative forces of the society and individuals, the totality of material and spiritual values. The enormous complexity of each person and society, the diversity of human activities and interaction between people, numerous public institutions, the vastness of the technosphere and all the information captured make it impossible to construct a common and unique model of culture” (Ryzhov, 2004,

p. 159). Although many of our contemporaries find the construction of such a model a quite possible result of the development in the globalizing world, it seems more logical to share the opinion of Ryzhov. Moreover, the idea of creating a common and single model opposes the essence of each person as a unique and inimitable representative of his/her ethnic culture, preserving its identity and special flavour, those “national images of the world”, which create “Cosmo-Psycho-Logos”, according to Gachev.

Considering the phenomenon of universalism as a component of creative skills of outstanding personalities, who played a significant role in the history of culture, inevitably makes us examine those periods that have become a fertile ground for the birth of the Titans in all areas of human activity. “The ancient Greek culture, which is called the cradle of the European civilization, is an extremely important period for this analysis. For more than 1,200 years the ancient civilization nurtured the sprouts, which affect all areas of the spiritual life of mankind. Having absorbed the cultural and historical experience of its predecessors, having the two-thousand-year-long history at the time of the formation and flowering of Hellenic culture, the ancient Greece combined in its culture the achievements of the Assyrian-Babylonian, Egyptian, Hittite, Phoenician, Cretan-Minoan, Mycenaean and other cultures of the ancient world, having become for many generations a specimen of the life-giving essence of synthesis as a symbol of artistic creation” (Shcherbakov, 2008, p. 25).

Synthesis is a practical expression of the phenomenon of universalism; its life-giving essence is conditioned by this phenomenon, the main feature of which is the ability to integrate, synthesize, turn the single into the universal, being focused on the integrity, the universe. We constantly recall the ancient thinking peculiar to the syncretism, inextricably linking different areas of knowledge – music, philosophy, mathematics, which form a single space – a sounding space of the existence driven by the beauty and harmony. The phenomenon of universalism manifests in the antiquity as a binding element of the ideological affirmations of the era, for which music serves as a source and symbol of the world harmony (Heraclitus). It is no coincidence that Clio dances with the other muses, Clio is a muse of history and Ourania, called a celestial muse as she “discovered the vault of heaven and the dance of the heavenly bodies” (Gertsman, 1995, p. 23). This proves that the future cannot be without the past and the earth cannot exist without heavens.

The earth and heaven are as inseparably associated as the poetic word, music, dance, comedy and tragedy, science and art. The man of the ancient world is convinced that the world is single and enormous and it exists in harmony. Hence the idea of “a man of education” – a universal personality, who can comprehend the world in its entirety. His intelligence includes a wide variety of knowledge available, but his heart always tends to the comprehension of beauty (Anufrieva, 2015). The concept of “music” implied not only the idea of a particular art form, but

it was interpreted much wider, indicating a certain cultural space, a set of common cultural competences (in modern interpretation), which a person must have. If we refer to the modern terminology once again, the Homo Sapiens in the interpretation of the ancient world is a Man of Culture and, consequently, a Universal Man. For example, Plato, who was one of the greatest thinkers in the history of culture, an ancient Greek philosopher, a student of Socrates, whose philosophical ideas combine anthropology, ontology, psychology, cosmology, and dialectics. His mind knew no bounds; the object of his thoughts was the universe in all its infinity. This is an excellent specimen of “a man of education” capable to embrace the boundless, contrary to the ideas prevailing in our time.

That is why the Renaissance turned its attention back to the antiquity to recover the integrity of a person, help him regain the phenomenon of universalism. The titans of the Renaissance still remain the peaks, which people of each era try to reach. One needs only to recall the personality of a great artist Leonardo da Vinci to experience great pride for man and mankind, which could nurture such sprout on its earth. An art virtuoso knew mathematics and anatomy, botany and geology, mechanics and architecture, philosophy and science. It seems that the phenomenon of universalism was in his blood, it did not limit his knowledge to a certain area. According to da Vinci, “the one who is interested in practice without science is like a timoneer stepping onboard a ship without a rudder or compass; he is never sure where his ship runs. Practice should always be based on a good theory, where a perspective is its chief and gates, and without it nothing good is done in any art form. Science is a captain and practice is the soldiers” (Shchedrina, 2006, p. 133).

Even casting a superficial glance at the historical course of the world culture development, it becomes clear that the phenomenon of universalism is always where there is an idea, where a new spiritual space is formed, where a person aspires “to new shores”. In 1690, four volumes called by their author – an English philosopher and politician John Locke – “*Essays Concerning Human Understanding*”, were published. The author argues that “since the mind puts a man above the other sentient beings and gives him all the superiority and the rule over them, it is no doubt that he is worth to be studied even by reason of his nobility” (Serebryakov, 2006, p. 16). But the efficiency of reflection depends on the scale of a person, on the internal “wealth of knowledge” reserved by him/her before going on a “reflection” journey. John Locke’s wealth of knowledge involves such areas as philosophy, medicine, anatomy, physiology, and physics. It is no coincidence that his friends called him “Dr. Locke”. He had a lot of interests. The presence of the phenomenon of universalism in the life and work of this thinker is quite obvious.

This phenomenon can be found in the life and work of the great German poet Goethe who had truly encyclopedic knowledge. An area of his natural-scientific interests is striking. These are optics, physics, chemistry, meteorology, botany, biology, anatomy, zoology, mineralogy and geology. We know and remember

Goethe as a great poet and thinker, but we should not forget that he was a significant scientist who has created an original theory of colours and discovered the intermaxillary human bone. He suggests a thesis of the metamorphosis of plants; he introduced a concept of homology into scientific use. He even put an idea of the ice age, in which many modern scientists in the world are interested. And this is not all. Goethe created a number of new sciences, such as comparative anatomy, plant morphology, and physiological optics. The genius of an artist is easily and organically combined in his life with the vigorous activity of a unique scientist and thinker. Goethe's philosophical and scientific heritage includes 143 volumes. He formulated the methodological principles, which have not lost relevance today: historicism, the universality of the development, the principle of the dialectical polarity, the unity of theoretical and empirical knowledge, the principle of practice (Skrypnyk, 2006, p. 145).

In the history of Russian culture, we also find a lot of figures whose life and activity are connected with the phenomenon of universalism. A duke Vladimir Fedorovich Odoyevsky, a Russian writer and philosopher, musicologist and music critic, scientist and public figure, who played a significant role in the cultural development of Russia, was born in Moscow on the 13th of August. He became one of the founders and a chairman of the Society of Philosophers, the first club in Russia, where the most complex philosophical problems were hotly debated. He made an attempt to construct a system of philosophy of music, bringing together these two great manifestations of the human spirit for the first time in Russia. Literature, music, philosophy are the main areas of Odoyevsky's activities, but not the only ones. He studied mathematics and jurisprudence, physics and geography, history and pedagogy, finance and medicine. He is a perfect example of "a man of education", who grew up on entirely other grounds, in other historical conditions.

Despite the fact that a modern individual with fragmented consciousness is indeed much more educated than the average person of the past centuries, however, his/her thinking is often very defective, it differs in that it does not need the holistic worldview, he/she is just not interested in it as he/she finds it useless. The apparent uselessness should be emphasized. At the beginning of this article, we mentioned the Doctor of Physical and Mathematical Sciences, who professionally reflects on the modeling function of music. Remember how often Neuhaus, one of the greatest musicians of the twentieth century, spoke to his students about the universality of thinking. Let us recall his paradoxical assertion that everything in the world is musical, including the Mendeleev's periodic table. Let us remember how much attention was paid to this aspect by one of the greatest twentieth century musicologists Nazaikinskiy. He was convinced that "the thought of the composer creating a work also includes, along with notes, themes, intonations, instruments, certain general figures studied in the framework of logic, grammar, and mathematics. Just like the thought of an artist, choreographer, engineer, it moves along the

association chain, is based on causal relationships and, therefore, is actually not a musical way of thinking, but it is the ordinary thought loaded with additional specific matter, though it is not one hundred per cent” (Nazaikinskiy, 2009, p. 44). The longer, the more unexpected and bizarre this chain of associations, more significant and deeper the appearing idea, a person is more interesting as he/she has a huge wealth of spiritual intelligence, the higher its level of self-realization and self-actualization in the contemporary cultural space.

CONCLUSION

Summing up the reflections on the past and present of the phenomenon of universality of man and his role in history, we can state that both in the past distant centuries and today only the Culture, the spiritual Universe can preserve all the human in man, save his inherent commitment to the vision and comprehension of the complete worldview, rather than its separate disparate fragments. This is very important, since “the most cherished goal and the strongest desire of every person is to contribute to revealing the integrity of his/her essence, which is called the concept of personality” (Yudina, 2005, p. 128).

Only the Culture, the creation and the creator of which is a person, gives him the opportunity to gain “the all-seeing eye”, about which the ancient philosophers dreamed, to understand the need to adopt the principles of the universal dialogue in the contemporary cultural space, to realize one’s involvement and responsibility for everything that happens in the world. Only the Culture today, in the era of civilization crisis, can become the key to save the Earth, the key to rebuild the integrity of a person, aspiring to perfection of the world and self-improvement.

Only the Culture provides a harmonious unity of aesthetic and ethical principles in the spiritual perfection of an individual, contributes to achieving, according to the famous words of Schlegel, “aesthetic morality”, aimed at overcoming “aesthetic immorality” inherent in a soulless person. Therefore, we have the right to insist that the personal education is the education of Homo Faber – Man the Creator. The ability to most effectively reach one’s creative skills is largely related to how bright in one’s life and work the phenomenon of universalism will manifest setting a person on the difficult and still joyful path of spiritual quest, the path to Olympus.

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